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The Kumārikākhaṇḍa of the Manthānabhairavatantra
Edition and Translation with Extensive Notes and Introduction

Mark S. G. Dyczkowski

Volume One

of the

Introduction

to the

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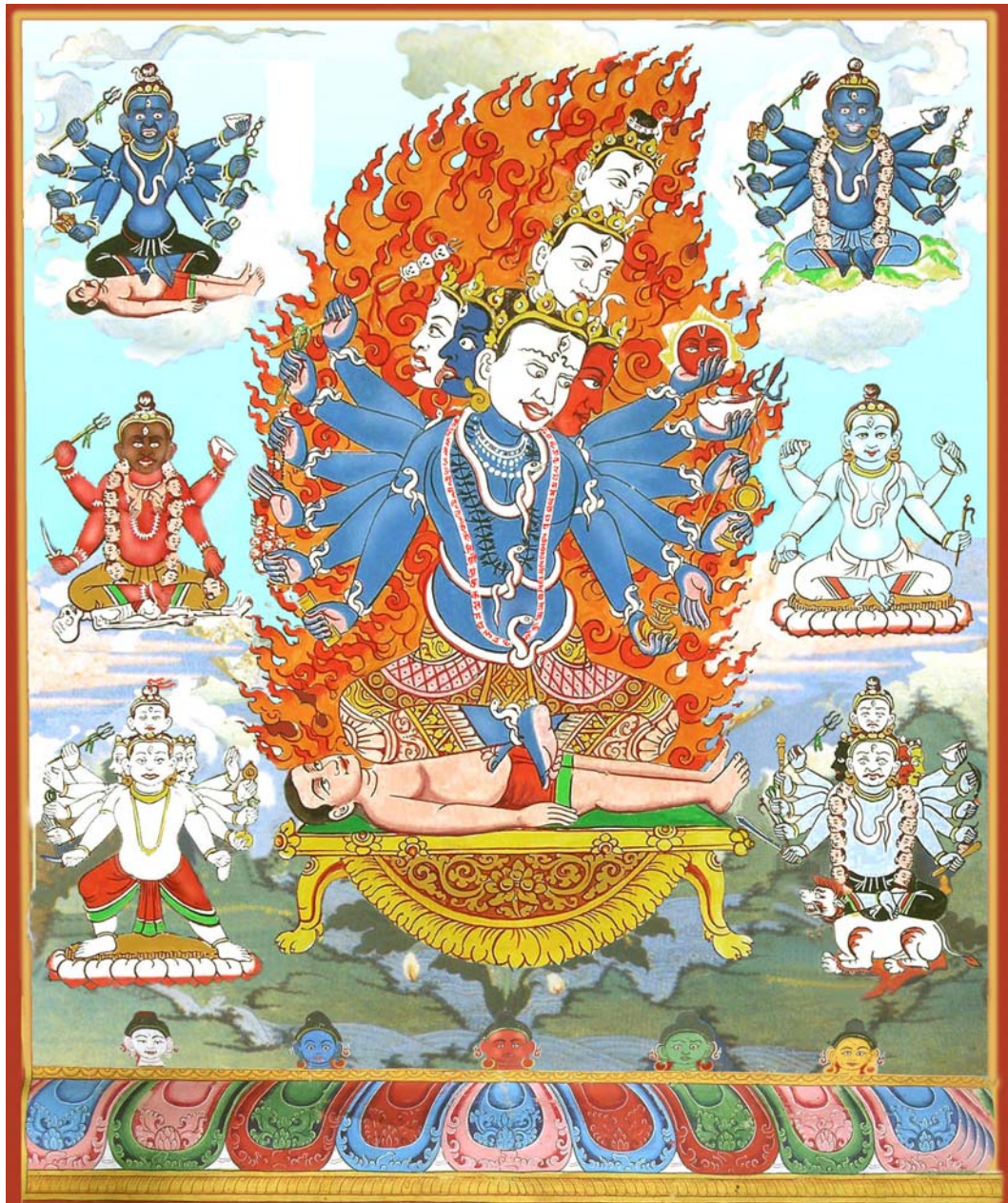
Front page: The Goddess Kubjikā and Her Six Limbs. This form of the goddess is described in chapter 29 of the Kumārikākhaṇḍa. The Six Limbs of the goddess are described in appendix 2 of volume two part two.

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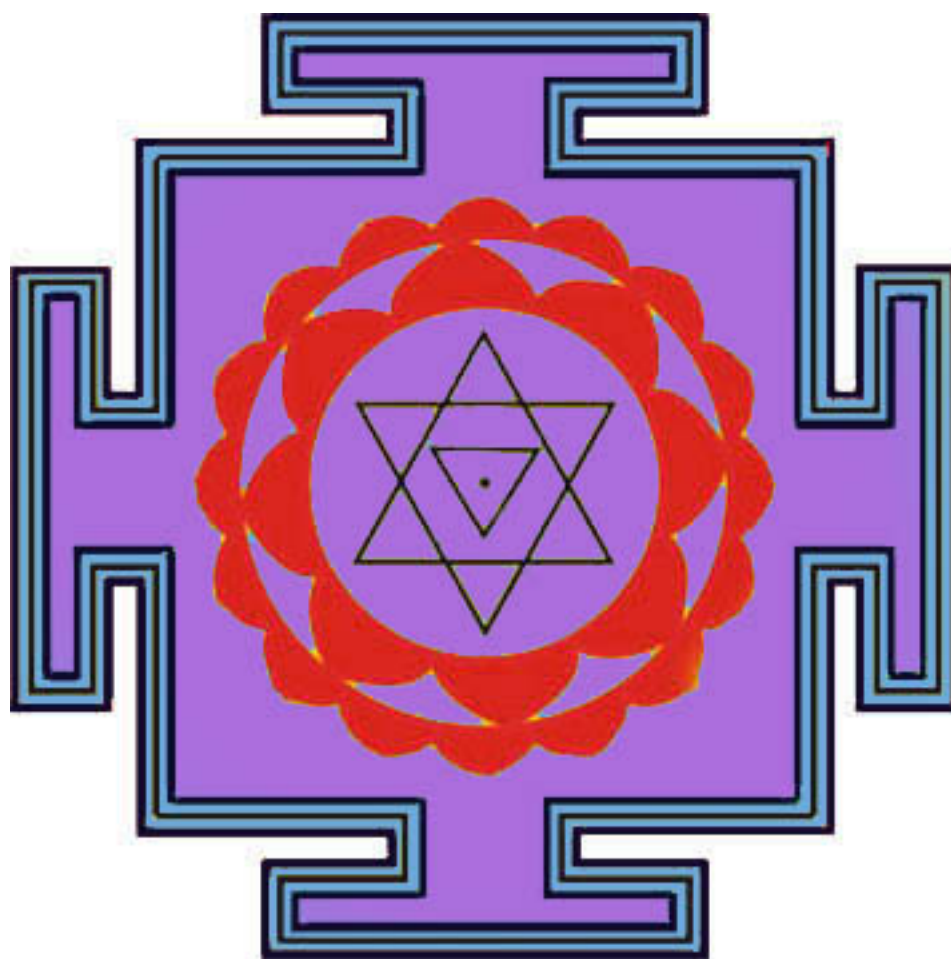
The Saṁvartāmaṇḍala

This work is dedicated to

the Goddess

who willed it

and to my family

who made it possible.

Acknowledgements

Reflecting on over 35 years of study, during most of which I have had the great good fortune to live in India, the Holy Land of the Ṛṣis, Siddhas and Yoginīs, I cannot escape the feeling that a mighty Divine Power has guided my life. Any acknowledgement of help received or inspiration must begin for me with a sense of profound gratitude to the One Infinite Being who sustains and is both the origin and final end of all things. Nowadays, in this modern secular world such declarations seem improper and contrary to the spirit of detached objectivity that serious academic research demands. Nonetheless, bound as a scholar by the moral duty to acknowledge my sources and those who have assisted me and taught me, I cannot do otherwise. Were it not for that impulse, inscrutable as it is powerful, that sent me from England, my native land, to India in 1968 and to the many people I was fortunate to meet there who taught and guided me, the volumes the reader has before him would not exist.

Amongst the many that come to mind I can only mention a few, the first of whom is the late Pt. Ambikadatta Upadhyaya at whose feet I was introduced to the Sanskrit language and the marvels of the world of Sanskrit literature. Pt. Hemendranatha Cakravarti, renowned disciple of the great Mahamahopadhyaya Gopinath Kaviraj, opened the door that allowed me to enter the glorious realms of Kashmiri Śaivism. Subsequently, the revered Kashmiri master, Swami Laksmanjoo sealed my quest with his initiation and divinely inspired teachings. Words cannot express the good fortune of a person who has had the chance to sit at the feet of a fully realised soul and study from him. While Swamiji was a great master in inner practice, in Nepal I was introduced into the vast and complex world of Newar Kaula ritual by Kedararaja Rajopadhyaya, whose ancestors were the *purohita*s and Tantric *gurus* of the Malla kings of Bhaktapur. Kedararaja generously gave me his time and courageously braved the possible consequences of transmitting such matters outside the circle of his initiates.

Pt. Vrajavallabha Dvivedi, former head of the Yogatantra Department at Saṁpūrṇānanda Sanskrit University, has been an abiding source of inexhaustible knowledge. Indeed his work is formidable – ranging as it does through virtually every major Tantric tradition including not only Kashmiri Śaivism, but also Śaiva Siddhānta, Vīra Śaivism, Śrīvidyā and the Kaula Tantras, Vaiṣṇava Pañcarātra, the Buddhist Anuttarayoga Tantras and even Jain Tantrism.

In other areas of study I cannot but recall with gratitude Pt. B. P. Tripathi, better known as Vāgīśa Śāstrī, former Director of the Research Department of Saṁpūrṇānanda Sanskrit University, who laboured for years to teach me Sanskrit grammar both in the traditional manner and through his own didactic method.

Although I have not studied formally with Prof. K. D. Tripathi, retired head of the Sanskrit college of Banaras Hindu University, I cannot but

acknowledge that the many lectures I have heard him deliver and dialogues I have had with him over the years inspired and helped me very much to understand Pratyabhijñā, Bhartṛhari's philosophy of grammar, Abhinavagupta's aesthetics and the Śaiva Āgamas. In a similar way, I had the good fortune to listen to many lectures and attend classes by the late Premalata Sharma, formerly Dean of the Music Faculty of BHU and President of the Sangit Nataka Academy. There are many other renowned scholars in Kāśī whom I must also thank for inspiration such as Prof. Ananda Krishna and the late Vatukanatha Khiste, direct in line of Bhāskara Rāya, the scholar and Śrīvidyā devotee. A special thanks also to Bettina Bäumer whose dedication and scholarship in many fields has been an abiding source of inspiration for me throughout the 35 years of our acquaintance. Of those who do not reside in Benares I gratefully acknowledge Prof. Navajivan Rastogi whose works and lectures have helped me a great deal.

I should not forget to mention my good friends and fellow travellers, especially Dr. Shitalaprasad Upadhyaya, assistant professor in the Yogatantra Department at Saṁpūrṇānanda Sanskrit University and Prof. Rana Singh of the Geography department of Banaras Hindu University. To the latter I am especially grateful for his instruction, direct and indirect, concerning the principles of sacred geography, particularly that of Kāśī.

I should also thank the people who have assisted me over the past 20 years, by typing manuscripts and collating them laboriously with meticulous care and processing my books and editions. First amongst them is Ravindra Mishra who has worked with me from the beginning and also Birendra Pathak, Vinay Kumar Mishra, Dharmendra Shrivastava and Devavrata Patel. I am most grateful to the staff of the Indira Gandhi National Centre for the Arts who have been immensely supportive throughout the many years it took to complete this project. The most distinguished amongst them is Kapila Vatsyayana who graciously accepted my project proposal many years back, Pt. Satkari Mukhopadhyaya supervised and encouraged the work during the first years and subsequently Prof. G. C. Tripathi who has been patient and helpful in every way. I am most grateful the present Member Secretary, Prof. K. K. Cakravarti for having taken care to see the work go to the press as soon as possible and support me in every way through the process of publication. Nor can I forget to thank Dr. Shukla and Dr. Sharma who have been patiently encouraged and assisted me over the years to bring this work to a fruitful conclusion.

I always recall with gratitude my fellow foreigners. My esteemed seniors and mentors include Professor André Padoux who, especially in these last few years, has given me great moral support by his appreciation of my humble efforts. Professor Richard Gombrich has never forgotten me although many years have passed since he was my supervisor in Oxford. Others include the late David Kinsley, a sincere and most humble man who took pleasure in conversation and

exchanging views. David Lorenzen has been a friend for over twenty-five years whom I have come to know better over the past ten or so since he began to make short yearly trips to Varanasi. He has always brought with him new vistas and interests along with his deep sensitivity and a self-effacing nature that hides the depth of his scholarship. Amongst my peers I would like to thank first of all the 'other David', that is, David White, who is indeed a sincere and true scholar. A dear friend, he has been unfailing in his support and has always tried his best to keep me on the path towards the distant goal of completing these volumes. A third David is David Lawrence who, aflame with the philosophy of the Pratyabhijñā, has always lit my fire with his enthusiasm and insights. Amongst those younger than me, I recall Jeffrey Lidke, whose exchanges have led to much reflection, and John Nemec, who is doing well and has much to offer. I should mention with gratitude my students who, unknown to them, have been supportive in their own way. Amongst them I would especially like to thank Alexandra Wenta for assisting me in checking references and Michael Ianuzielo for reading the proofs.

I reserve a special place in these acknowledgements for my revered teacher Prof. Sanderson of the Sanskrit Department of the Oriental Institute at the University of Oxford with whom I was fortunate to study for my doctoral dissertation on the Spanda teachings of Kashmiri Śaivism between 1975 and 1979. It was he who sowed the seeds of this work back in 1981 when he presented me as a wedding present copies of manuscripts of two texts. One was the *Tantrasadbhāva* and the other the *Kubjikāmata*. The study of Kashmiri Śaivism under Prof. Sanderson's guidance opened a door for me onto the vast and rich world of the early Śaivāgamas which fascinated and attracted me intensely. Seeing my interest Prof. Sanderson suggested that I should apply myself to the study of the Kubjikā Tantras as a way into the Śaivāgamas and the Kaula Tantras. Were it not for him and my esteemed Indian teachers, I would not have given the best years of my life to this work.

Finally, I should mention Muktabodha for whom I have been working for the past three years as academic advisor and director of the Varanasi office where e-texts of Sanskrit Tantric sources are produced for the on-line Mukatbodha digital library. Hema Patankar, Robert Kemter and Vasistha who are part of the executive staff of Muktabodha have always sustained me with their sincere appreciation of my humble attempts to contribute to the preservation and deeper understanding of Śaivism. The digital library has also provided me with a location to put up my editions and collations of unpublished Śaiva texts. In the course of time I plan to put up all the unpublished texts from which this book has drawn. The interested reader is encouraged to visit the site occasionally and download them and other e-texts that are regularly added to the collection.

Abbreviations

AP: *Agnipurāṇa*
AV: *Atharvaveda*
AS: *Ambāmatasaṁhitā*
ĀM: *Āmnāyamañjarī*
UṢ: *Uttaraṣaṭka*
Up.: *Upaniṣad*
ŪKau: *Ūrmikaulārṇatantra*
ĪP: *Īśvarapratyabhijñākārikā*
ĪPv: *Īśvarapratyabhijñāvimarśinī*
ĪPvv: *Īśvarapratyabhijñāvivṛtivimarśinī*
AitBr: *Aitarīyabrāhmaṇa*
AitĀ: *Aitarīyāraṇyaka*
KāPu: *Kālikāpurāṇa*
KS: *Kālīkulakramasadbhāva*.
KāKuKr: *Kālīkulakramārcana*
KāKh: *Kāśīkhaṇḍa*
KnT: *Kubjikānityāhnikatilaka*
KMT: *Kubjikāmatatantra*
KMTṭ: *Kubjikāmatatantraṭippaṇī*
KuKh: *Kumārikākhaṇḍa*
KuKrī: *Kulakrīḍāvatāratantra*
KuKauM: *Kulakaulinīmata*
KuCūT: *Kulacūḍāmaṇitantra*
KP: *Kulapañcāśikā*
KRP: *Kularatnapañcakāvatāra*
KRU: *Kularatnoddyota*
KT: *Kulārṇavatantra*
KūPu: *Kūrmapurāṇa*
KJN: *Kaulajñānanirṇaya*
KVN: *Kaulāvalinirṇaya*
KauśīBr: *Kauśītakibrāhmaṇa*
KrSūA: *Kramasūtrādhikāra*
KY: *Kṛṣṇayāmala*
KhCPS: *Khacakrapañcakastotra*
GuSi: *Guhyasiddhi*
GB: *Gopathabrāhmaṇa*
GŚ: *Gorakṣaśataka*
GS: *Gorakṣasaṁhitā*
CGC: *Cidgaganacandrikā*

CMSS: *Ciñcinīmatasārasamuccaya*
ChāUp: *Chāndogyopaniṣad*
JY: *Jayadrathayāmala*
JS: *Jayākhyasaṁhitā*
Jñādīvi: *Jñānadīpavimarśinī*
Ṭ: *Ṭīkā*
TR: *Tantrarāja*
TS: *Tantrasadbhāva*
TĀ: *Tantrāloka*
TĀv: *Tantrālokaviveka*
TaiS: *Taittirīyasaṁhitā*
TaitĀr: *Taittirīyāraṇyaka*
DDŚ: *Devīdvyardhaśatikā*
DP: *Devīpañcaśatikā*
DM: *Devīmāhātmya*
NṢA: *Nityāṣoḍaśikārṇava*
N: *Nirmalamaṇi*
NTS: *Niḥśvāsatattvasaṁhitā*
NT: *Netratantra*
NTu: *Netratantroddyota*
NS: *Nepāla saṁvat*
Pt: *Paṇḍit*
ParāT: *Parātantra*
PTv: *Parātriṁśikāvivaraṇa*
PLSS: *Pratiṣṭhālakṣaṇasārasamuccaya*
PHṛ: *Pratyabhijñāhṛdaya*
Pā: *Pāṇini*
PMT: *Pārameśvarīmatatantra*
PāSū: *Pāśupatasūtra*
BY: *Brahmayāmala*
BrSū: *Brahmasūtra*
BṛS: *Bṛhatsaṁhitā*
BSP: *Bṛhatsūcipatra*
BṛUp: *Bṛhadaraṇyakopaniṣad*
BB: *Bhaktibodha*
BhPu: *Bhagavatapurāṇa*
BhG: *Bhagavadgītā*
Manu: *Manusmṛti*
MBT: *Manthānabhairavatantra*
MP (1): *Mahānayaprakāśa* by Śitikaṇṭha.
MP (2): *Mahānayaprakāśa* by Arṇasiṁha.

MP (3): *Mahānayaprakāśa* by unknown author.
MBh: *Mahābhārata*
MM: *Mahārthamañjarī*
MVV: *Mālinīvijayavartikā*
MVT: *Mālinīvijayottaratantra*
MāSt: *Mālinīstava*
MaiUp: *Maitryupaniṣad*
MaiSaṁ: *Maitrāyaṇīsaṁhitā*
MṛĀ: *Mṛgendrāgama*
YV: *Yajurveda*
YKh: *Yogakhaṇḍa*
YUp: *Yogatattvopaniṣad*
YHṛ: *Yoginīhṛdaya*
YHṛdī: *Yoginīhṛdayadīpikā*
YGT: *Yonigahvaratantra*
RA: *Rasārṇava*
RM: *Rasendramaṅgala*
RT: *Rājataraṅginī*
RY: *Rudrayāmala*
ṚV: *Ṛgveda*
LĀ: *Laghvikāmnāya*
LSNS: *Lalitāsahasranāmastotra*
LĀS: *Luptāgamasaṁgraha*
VŚ: *Vātulanāthasūtra*
VM: *Vāmakeśvaramata*
VB: *Vijñānabhairava*
ViPra: *Vimalaprabhāṭīkā*
VS: *Vaijasanīyasaṁhitā*
ŚBr: *Śatapathabrāhmaṇa*
ŚT: *Śāradātilaka*
ŚāṅkhŚr: *Śāṅkhāyanaśrautasūtra*
ŚP: *Śilpaprakāśa*
ŚDṛ: *Śivadṛṣṭi*
ŚPu: *Śivapurāṇa*
ŚSū: *Śivasūtra*
ŚSūvi: *Śivasūtravimarśinī*
ŚvUp: *Śvetaśvataropaniṣad*.
ŚĀPM: *Śaivāgamaparibhāṣāmañjarī*
ŚMS (1): *Śrīmatasāra (1)*
ŚMS (2): *Śrīmatasāra (2)*
ŚMS (3): *Śrīmatasāra (3)*

ŚM: *Śrīmatottara*
ŚST: *Śrīśaktisaṁgamatantra*
ŚvUp: *Śvetāśvataropaniṣad*
ṢCN: *Ṣaṭcakranirūpaṇa*
ṢSS: *Ṣaṭsāhasrasaṁhitā*
ṢVB: *Ṣaḍviṁśadbrāhmaṇa*
SaṁP: *Saṁvartārthaprakāśa*
SKh: *Siddhakhaṇḍa*
SP: *Siddhapañcāśikā*
SYMT: *Siddhayogeśvarīmatatantra*
SŪ: *Sūtra*
SŚP: *Somaśambhupaddhati*
SL: *Saundaryalaharī*
SpKā: *Spandakārikā*
SpNir.: *Spandanirṇaya*
SpPra: *Spandapradīpikā*
SvT: *Svacchandabhairavatantra*
HV: *Haravijaya*
HT: *Hevajratantra*

ASB: Asiatic Society of Bengal
ASI: Archeological Survey of India
BSOAS: Bulletin of the School of Oriental and African Studies
CNRS: Centre Nationale du Research Scientifique
DS: Double *sandhi*
EC: Epigraphica Carnatica
EI: Epigraphica Indica
F: Feminine
Fl.: Folio
HOS: Harvard Oriental Series
IHQ: Indian Historical Quaterly
IIJ: Indo-Iranian Journal
IC: Irregular concord.
IM: Irregular metre.
JA: Journal Asiatique
JBBRAS: Journal of the Bombay Branch of the Royal Asiatic Society
KSTS: Kashmiri Series of Texts and Studies
M: Masculine.
MIA: Middle Indo-Aryan
MS: Manuscript

MSL: Man Singh Library in Jodhpur
MW: Monier-Williams
N: neuter
NAK: National Archives, Kathmandu
NGMPP: Nepal German Manuscript Preservation Project
nom.: nominative
RSO: Rivista di Studi Orientali
sing.: singular
Skt: Sanskrit
ZDMG: Zeitschrift der Deutschen Morgenländischen Gesellschaft

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Chapter One

The Myth of the Goddess

The text presented in this and the following volumes, edited and translated for the first time, is one of three sections (*khaṇḍa*) of the *Manthānabhairavatantra* called the Section of the Virgin Goddess (*kumārikākhaṇḍa*) (KuKh). The other two are the *Yogakhaṇḍa*, which is in two recensions (YKh (1) and YKh (2)), and the *Siddhakhaṇḍa* (SKh). The MBT is a vast sprawling work that belongs to a corpus of Tantric texts concerned with the worship of the goddess Kubjikā. Quietly forgotten for centuries, the scriptures of this goddess are, nonetheless, both surprisingly extensive and very important. Despite their obscurity, they are so rich in content as to amply qualify Kubjikā's cult as one of the foremost Tantric traditions that developed in the South Asian subcontinent. Moreover, for the same reason, it also represents a major phase in the development of Tantric literature as a whole. Formed between the 9th and 13th centuries, the cult of the goddess Kubjikā bloomed during the period in which the Tantric phase of the development of the major Sanskritic religions of South Asia attained its greatest height to then succumb to the upheavals and changes brought about by Muslim domination in the north of India.

The *Kubjikāmata,* the earliest popular and most authoritative Tantra of the Kubjikā cult, opens with two myths that narrate how the goddess Kubjikā, the Humpbacked One, manifested for the first time in this form in this age. Belonging to the earliest stage of development of Kubjikā's cult, these myths signal the beginning of the teachings not only in mythical but also in historical time. Let us then begin our journey from here into the world of the Kubjikā Tantras.

The first of these myths is recorded in the first two chapters of the KMT. It may be conveniently analysed in two parts. The first is the story of the goddess's relationship with the god Bhairava and the events that ultimately lead to their marriage and union. The marriage of the two is the subject of the second myth, narrated in the first part of the third chapter; we will treat them together. The first part of the first myth recounts the origin of the goddess Kubjikā. The second part is an account of Kubjikā's pilgrimage around India and how she founded the first sacred seats (*pīṭha*) where the teachings were propagated and other sacred sites of the Kubjikā cult. It closes with her union with the god. The two concerns are closely connected in the one common aim, which is the transmission of the empowerment through which the teachings are made manifest and applied.

The story is essentially simple; even so it resonates so effectively with subtle suggestions of deeper meanings that it has served as the core around which much of the specific and characteristic symbolism and doctrine of the later Kubjikā Tantras developed. It is retold with variants and additions in the *Śrīmatottara* (ŚM), which is an expansion of the KMT. The ŚM sticks fairly

closely to the KMT. The actual text of this part of the ŚM is not the same as the KMT, as it often is when the ŚM draws from the KMT. Rather it is a paraphrase with a few omissions of minor details and occasional additions, in a few cases substantial. Although some of these relate to the 'interior', symbolic dimensions of the myth, these are not generally treated extensively as is the case in the *Ṣaṭsāhasrasaṁhitā* (ṢSS), another expansion of the KMT, where this is the main concern.

The myth is retold wholly or partially in several places in the Kubjikā Tantras. The versions serve to clarify details of the myth, to add to them and to integrate developments in the teachings. Sometimes these are considerable, as are those in the *Yogakhaṇḍa* of the *Manthānabhairavatantra* presented at the end of this chapter. Chapters three to six of our text, the *Kumārikākhaṇḍa* of the *Manthānabhairavatantra,* weave together parts of the narrative along with an analysis of the goddess's *maṇḍala* and its inner projection that the myth is, as we shall see, understood to covertly describe. The ṢSS presumes knowledge of the myth and so does not bother to reproduce it as the ŚM does, instead it concentrates on its contents, manipulating and internalising the details. Thus, for example, the eighteen places to which the goddess travels in India[1] are identified in the ṢSS with parts of the head and the region above it up to the End of the Twelve.[2] The ṢSS works directly on the level of the symbolic units the myth presents as 'external' events and sacred geography, conscious that they were originally intended to be a mythic presentation of the essential 'inner' complex of mystical experiences. These form, on the one hand, the stages and aspects of realisation. On the other they are the process through which the world, sacred places, the transmission of the teachings and the formation of the elements of the cult – mantra, *maṇḍala* and *mudrā* – are generated and reproduced in the developing mystical experience and ritual practice of the initiate.

Important to note here is that neither the ŚM nor the ṢSS pay any attention to the symbolic meaning of the Liṅga the goddess enters in the myth and from which she emerges at Bhairava's entreaty to grace him. They follow the KMT in this respect, which also virtually ignores this possibility even though this is a major and essential climactic event in the narrative. On the contrary, other Kubjikā texts, such as the *Kularatnoddyota* (KRU) and, especially, the *Kumārikākhaṇḍa* (KuKh) and the *Yogakhaṇḍa* (YKh) of the *Manthānabhairavatantra,* invest a great deal of space on this event and, particularly, on the Liṅga itself as being that of the goddess rather than that of the

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[1] This is described in KMT 2/22cd-123.

[2] See Schoterman 1981: 41-53 for a detailed commentary. These projections are represented graphically in Dyczkowski 2004: 173-174. Concerning the End of the Twelve above the head, see below p. 382 ff.

god. Moreover, this 'Devī Liṅga' becomes the core of the goddess's *maṇḍala*. Its form a downward-facing triangle, a common symbol for the Mother Goddess in general, the KuKh and the MBT as a whole, treat this as the primary geometric and 'inner' form of the goddess. Accordingly, after describing the *maṇḍala* in the first two chapters, the KuKh proceeds to describe this Triangle to then move on to the goddess's myth.

In this way, the KuKh mirrors the exposition in the KMT whilst accommodating subsequent doctrinal developments. The KMT opens with the *Saṁvartāmaṇḍalasūtra,* which in just one verse describes the goddess's *maṇḍala*. In the ṢSS and in the KuKh this is expanded to five verses.[1] The short version in the KMT is followed by five verses in which the *Santānabhuvana* – the World of the Lineage – is described.[2] They appear in an extended form in the ŚM[3] whereas they are reproduced virtually verbatim in the ṢSS that goes on to comment on them[4] and supply an inner meaning. The rest of the first chapter of the ṢSS is dedicated to a description of the first thirteen places to which the goddess travels. The remaining five places she visits are her sacred seats (*pīṭha*). As these are particularly important, they are treated in a separate chapter.

Although the outlines of the original myth and its main events are still discernable, unlike the ṢSS and the ŚM, the myth describing the origin of the goddess presented in chapters three to six of the KuKh is not just an expansion of what is found in the KMT. Additions have been made to the myth concerning the goddess's previous birth. Most of the points made in the dialogue that takes place between the god and the goddess in the KMT are taken up and expanded in these chapters of the KuKh. Even so, although the god insists in the KuKh that he transmitted the empowering Command to her in the past, he does not refer to the previous tradition (*pūrvāmnāya*) of the Siddhas (*siddhasantāna*), the essence of which the god reveals to the goddess in the KMT prior to her journey around India. Chapter six of the KuKh concludes with the verses that bring the second chapter of the KMT to a close and with it the goddess's colonizing tour that culminates in her union with the god. But the manner in which the main sacred sites are established is quite different. According to the KuKh, it is Bhairava who goes to the main seats to meet the goddess who resides there in various forms to unite with her and thus receive the transmission. Thus, even though the earlier version of the myth narrated in the KMT and related texts is, somewhat clumsily, juxtaposed to the one in the KuKh, the KuKh presents an essentially new version.

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[1] See note to KuKh 1/1.
[2] KMT 1/2-7.
[3] ŚM 2/1 ff.
[4] The *Sanānabhuvana* is described in ṢSS 1/6-11 (= KMT 1/2-7) and explained in ṢSS 1/12-35.

In order to understand these chapters of the KuKh we must know the original version of the myth narrated in the KMT and in the ṢSS and the ŚM, where it is elaborated. To this end, I have translated in the following pages the relevant parts of the first three chapters of the KMT. In order to get a full view of the myth, parallel passages from the ŚM have also been included and other significant variants, additions or omissions in the ŚM and ṢSS[1] have been noted.

The Origin of the Goddess Kubjikā

The stage is set by a description of the *Santānabhuvana* – the World of the Lineage – and of the slopes of mount Himavat. There the KMT says: 'Lord Bhairava abides immobile, maintaining silence'[2] and the ŚM adds that he is 'intent on the bliss of meditation (*samādhyānanda*)'.[3] In this earthly paradise where it is always spring, Bhairava meets Himavat who praises him with great reverence. Bhairava responds by offering him five boons. Finally Himavat asks Bhairava to marry his daughter, the virgin (*kumārikā*) Kālikā and Bhairava agrees. Himavat blesses his daughter and then leaves her. At this stage, the goddess, although as yet unmarried, behaves as would a devout wife who venerates and serves her husband without question. As the KMT[4] says:

And so it was for this reason that she who is endowed with (all good) qualities was present there. She propitiated the Lord of the gods with (her) good conduct and in many (other) ways. Having approached (him) for a long time with only reverence and with many kinds of hymns and lauds, the Lord of Kula (finally) said this to Kālī:

"O Kālikā! I am pleased with you. Tell (me) whatever you desire. Be confident, ask for what is in your heart." Having thus obtained (his) true affection, free of shame and enthusiastic, she said: "O Lord! You are the Lord (*nātha*) – be the one for us who is worshipped by the gods."

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[1] The reader is referred to the Schoterman (1986) for a translation and analysis of the first five chapters of the ṢSS where the myth is partially retold and internalised.

[2] KMT 1/7cd.

[3] *tatrasthaṁ [kh: -staṁ] bhairavaṁ devaṁ [kh: deva] samādhyānandatatparam [kh: devamāvṛtānanda-]* | ŚM 2/59b$.

All that remains of the KMT in the first chapter of the ŚM is the first verse in which the *Saṁvartāmaṇḍala* is described. An extensive commentary in prose follows. Prior to this a passage describes Bhairava's home, the idyllic land of the City of the Moon. This is followed by a beautiful hymn in praise of Bhairava uttered by the beings that reside there. Chapter two opens with an elaborate description of the *Santānabhuvana* and an explanation of the inner equivalent of its components within the body.

[4] KMT 1/28-31.

The god now goes on to remind the goddess how in the past the earlier Kaula tradition was passed through the Transmission of the Siddhas (*siddhakrama*) by him. He does this by showing the goddess the extent of the power of the Command that operated in the previous (*pūrva*) Kaula tradition. The Command, which we shall have occasion to investigate in detail in the following chapter, is the energy of the liberating grace that is transmitted initially from the deity to his or her consort and then through the lineage of teachers and which is the essence of the teachings. At this stage Bhairava instructs the goddess by transmitting it to her by virtue of which she was shown 'how everything in the purview of the earlier (Kaula) tradition (*pūrvasantānagocaram*) is mounted on the seat of the (the god's) Command'.[1] The ŚM adds a detail here that the KMT omits. The energy of the Command makes the goddess swoon, as normally happens when it is particularly intense.[2] According to the KMT and other sources, this happens to the god when he receives the Command from the goddess. It appears that the KMT implies by this omission that the Command transmitted by the god is not as intense as the one transmitted by the goddess. But, presumably, as this would spoil the balance and reciprocal nature of the transmission which the god is keen to establish in the subsequent dialogue with the goddess, the ŚM prefers to have the goddess swoon when she receives the Command just as the god does. Revived by the same Command, Pārvatī then praises Bhairava as the lord of all living beings and exalts that by his grace she recollects her previous worldly state (*bhavāntara*) and exhorts him to do the same.[3]

Now in order to convince the goddess that she, like him, 'should be the one for us who is worshipped by the gods', Bhairava goes on to explain that the transmission of the Command and the imparting of the teaching is reciprocal. Thus he says:

"O goddess, I was first impelled by you and then, again, you by me. In this Age I (am imparting the Teaching) to you and you will give it to me again."[4]

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[1] KMT 1/33.

[2] She then became distraught and in an instant was paralysed and fell into a swoon. Then, by the grace of the true Command (*samyagājñā*), the Daughter of the Mountain regained consciousness.

stamitaiva [kh: staṁbhineva; g: staṁmitena] prasuptaiva [kh: prasupteva; g: prasūptena]
saṁbhrāntaivābhavat [kh; saṁbhrāntevābhavet; g: vibhrāntavārabhū] kṣaṇāt ||
samyagājñāprasādena [g: samyakāśāṁ] tataḥ parvataputrikā |
labdhasaṁjñā [kh: lavdhāsaṁjñāṁ] * * * * * * * * * * * * * || ŚM 2/95cd-96abc.

[3] See below p. 124, concerning the goddess's past life.

[4] KMT 1/47.

The format in which all Tantras are set is a dialogue between two beings, who are usually the god and the goddess. Prior to the emergence of the Kubjikā Tantras, the main speaker and teacher in the earlier Bhairavatantras and Siddhāntāgamas is Śiva who answers the goddess's questions. The teacher in the later Kaula Tantras is often the goddess.[1] The later Tantras distinguish these two types of scripture by referring to the former as Āgama and the latter as Nigama. This nomenclature is totally unknown to the Kubjikā Tantras. Although they are dominantly Śākta, both logically and historically, they are in an intermediate position between these two types. This is because the Kaula devotees of the goddess Kubjikā wanted to maintain the vital link with their Śaivite origins right from the beginning of the formation of the system. Consequently, the texts repeatedly declare that the goddess, and hence the teachings she embodies and transmits, all reside in Śiva's sphere (*śāmbhavamaṇḍala*).

This way of understanding the manner in which the teaching is transmitted is novel but not entirely without precedents. We may compare it with two other typical views found in the *Svacchandatantra*. One is that scripture originates directly from the male deity who utters it. This is generally the view of the earlier male dominated Śaiva Āgamas of the Siddhānta and the early Bhairava Tantras.[2] It is expressed succinctly in the following verse:

> The scripture that is supremely hard to acquire is in the form of the resonance (*dhvani*) that comes from Śiva, the supreme cause who is tranquil and (whose) form is invisible.[3]

Expressed in the following verse is the other, more subtle view, which approaches the one here insofar as scripture is understood to be the product of both the male deity and his partner:

> The god Sadāśiva, established on the plane of teacher and disciple, (generated) the Tantra by himself by means of questions and answers (brought about) by the split in the (one) foundation (of the deity who questions and the one who responds).[4]

But even though the god has divided himself up into the goddess who questions and the god who responds, the male deity remains the ultimate source of

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[1] This is not always the case. The earliest Tantra of the Kaula Śrīvidyā–Tripurā tradition is the *Nityāṣoḍaśikārṇava*. Although it post-dates these developments, the teacher remains the god.

[2] Concerning the various types of Śaiva Āgamas (also called Tantras) the reader is referred to Dyczkowski 1988 and Sanderson 1988.

[3] SvT 8/27.

[4] SvT 8/31, quoted in the commentary of VB 7ab.

scripture. The KMT heralds a change which is destined to mature when the goddess assumes the role of the speaker, and hence teacher, in the subsequent Kubjikā Tantras. When the god comes to visit Himavat and the latter offers his daughter to him in marriage, she is the disciple. Bhairava, pleased by her devout praise, bestows on her the vision of the earlier Kaula tradition impelled by him. But even though she has been shown everything in this way and the Tantras have been thereby revealed, she continues in her role as his disciple, asking the god to explain their meaning. She is especially interested to know what the scriptures have to say about the Command the god transmitted in the past from which there has been a fall.[1] The god explains that the realisation of the transcendental condition of Stillness (*nirācāra*), the supreme state, is known to the Bhairavas and Siddhas and has been transmitted through the *Siddhakrama,* the Transmission of the Siddhas. This, we are told, is 'the previous tradition' (*pūrvāmnāya*) which is, effectively, the one transmitted by Matsyendranātha who is credited, as we shall see, with being the founder of Kaula Tantrism as a whole. This is the Command the god transmitted to the goddess.

So the situation up to this point is clear and accords with what the goddess says in the KuKh is the 'normal' (*anuloma*) course of things.[2] The god is the senior male and teacher while the goddess is the junior female and the taught. But the door is left open. Aware that this is an earlier transmission of the Command and that, moreover, it has decayed, the god humbly declares that he not only gives it to the goddess, he must also receive it from her.

This (teaching) should not be told to anybody else if devoid of the lineage of Siddhas. O mistress of the gods, you are compelled (to act as you should). You will be established in the Rule. Just as that knowledge was given to you, O far-famed lady, your power will extend (in the land) called Kumārikā (i.e. India). As long you do not establish (your) authority in the land of Bhārata, there will be no union here with me. Thus you must observe the pledges (*samaya*) in every way, O wise one, otherwise my knowledge (that has been imparted) to you will be lost. You will have sons in (this) world (*bhava*) at the (right) time and they will be of my own nature. Then, assuming a (transcendental) state devoid of (phenomenal) qualities, abandon (your) virginity (*kumāritva*)!

The teaching concerning the Body of Kula (*kulapiṇḍa*) is the practice of the transmission of the body of the Sacred Seats (*pīṭhapiṇḍakramācāra*) in

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[1] Ibid. 1/34-43.
[2] See KuKh 5/2-7 and note.

the profane (*adivya*) world of men and is how the goddess is established (*vyavasthitā*) (there).[1]

The vision of the previous Kaula tradition, which is that of the lineage of Siddhas (or, more concretely, that of Matsyendra), was imparted to the goddess by the god's Command. Thus the goddess received the preliminary empowerment into the first level of initiation that allows access to the knowledge transmitted through the earlier lineage. This initiation is called that of the Rule (*samayadīkṣā*), which is imparted by the first, purifying form of the Command.[2] The Rule is a pledge – which is another meaning of the word *samaya* – to observe the teachings and the teacher's commands. In this case Bhairava orders the goddess to travel around India to establish the energy of her Command throughout it. In this way the land of Bhārata, pervaded by the goddess's energy is made one with it and so becomes the land of the virgin goddess – Kumārikā.[3]

But first, as we shall see, the goddess must go to the Island of the Moon and assume there the form of a Liṅga. This is the goddess's state in which she is devoid of phenomenal qualities. No longer manifest in a differentiated form, here called the Body of Kula, the entire universe is merged within her in the one transcendent and unmanifest reality. Immersed in the transcendent, as the Liṅga 'shining', as the ŚM says, 'with her own radiant energy (*tejas*) . . . she was the *maṇḍala* penetrated (*āviṣṭa*) by Bhairava'.[4] In this way, the goddess unites inwardly with the god and so abandons her virginity. By means of this inner union the goddess will receive her second initiation and with it the second form of the Command, namely, the one that imparts authority to be a teacher. Empowered in this way, the goddess can now emerge from the Liṅga able of fulfil her pledge to establish her authority as the supreme goddess throughout the land. Although, as we shall see, the goddess promulgates in this way her teachings, embodied in a new tradition, the god admonishes her to do this lest his 'knowledge' i.e. teaching is lost. In other words, the tradition that the goddess establishes is essentially the same as the one the god established before her transformed and freshly empowered. In this way continuity is maintained with the earlier Kaula tradition and this new one centred on the goddess Kubjikā. In order to do this, the goddess will have to initiate lineages in the main sacred seats (*pīṭha*) by means of her spiritual sons and daughters, the accomplished adepts – Siddhas – and Yoginīs she appoints there. The spiritual sons will be, as Bhairava says, embodiments of the

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[1] KMT 1/48-53.
[2] The second form of the Command is the one that bestows authority (*adhikāra*).
[3] KMT 2/118 (= KuKh 6/220cd-221ab); cf. KMT 1/49cd.
[4] *candradvīpamanodyāne liṅgarūpāṁ [g: -rūpaṁ] dadarśa tām* ||
jvalantīṁ [g: jvalaṁti] tejasā [kh: svena] svena [kh: tejena] bhairavāviṣṭamaṇḍalām [g: -laṁ] |
ŚM 2/122cd-123ab.

god, just as the goddess's spiritual daughters will be her embodiments. However, she will do all this mentally, not physically, and so will remain intact for the union that will follow with the god. Thus in the ŚM Bhairava says:

> First generate in the land of Bhārata the astonishing emanation of (your) mind, namely, (every kind of) sacred seat, primary and secondary, (every kind of) meeting ground (*saṁdoha*), (every) primary and secondary sacred field, the confluence of rivers, the cremation ground(s), crossroad(s) and forest(s), lake(s), valley(s), and cave(s). (Create) many (such) places (where) Siddhas (practice) (*siddhasthāna*), the many kinds of sacred bathing places (*tīrtha*) and the rest. And having illumined the surface of the earth with the lamp of the bliss of the (most) intense (form of) the Command, play there freely and innocently for a while. O mistress of the gods, if you will come again to me I will marry you then, offered (as custom requires) by an elder (*guru*).[1]

When the goddess has fulfilled her pledge and the Rule has thus been established throughout the land, she will unite with the god externally. But, even so, although Bhairava will penetrate her, she is outside the Liṅga, and so retains her virginity, which she loses only when *she* penetrates the Liṅga. This is because she emerges from the transcendent as the energy of the pure cosmogenic will (*icchāśakti*) that can never be sullied by any object of desire. One is reminded of the *Śivasūtra* which declares that 'the power of the will is the virgin Umā.'[2] Kashmiri Śaivites explain that Śiva is the essential, impersonal subjectivity of each individual soul. As such he is the 'enjoyer' (*bhoktṛ*). Thus his energy can never be an object of enjoyment and so abides perpetually intact, unsullied by Māyā. Indeed, she is *kumārī* – a virgin – because she destroys – *mārī* – Māyā and all that is bad – *ku*.[3]

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[1] *pīṭhopapīṭhasandohaṁ [kh: pīṭo-] kṣetropakṣetrasaṁgamam* |
śmaśānaṁ [kh: -śāne] catvarāraṇyaṁ droṇakandaragahvaram [kh: ḍori-; g: droṇikuṁdara-] ||
siddhasthānāny anekāni [kh: siṁha-] tīrthāni [g: tirthāni] vividhāni ca |
vidhāya bhārate varṣe mānasīṁ [kh: mānasī; g: mānasāṁ] sṛṣṭim adbhutām [kh: -mudbhatāṁ; g: -madbhutāḥ] ||
tīvrājñānandadīpena [kh: tīvrājñānaṁda-] dyotayitvā tu bhūtalam [kh: -tale] |
krīḍasva [kh: krīḍatye; g: krīḍatvaṁ] helayā [kh: svecchayā] tatra kiñcit kālāntaraṁ mudā [g: mudāḥ] ||
yadā yāsyasi [g: dhāsyasi] deveśi [g: devesi] punar eva mamāntikam [g: himāṁtikaṁ] |
tadā tvāṁ pariṇeṣyāmi guruṇā [g: gurūṇāṁ] pratipāditām [g: -pāditaṁ] || ŚM 2/111-114.

[2] *icchāśaktir umā kumārī* ŚSū 1/13.

[3] See Dyczkowski 1992 (a): 39-40.

According to the teachings of the Kubjikā Tantras to which this passage in the KMT alludes, this energy arises out of the transcendent, which is without parts, as the Body of Kula. Kula, in this case, means 'aggregate'. This may simply be the aggregate of parts that constitute the physical and yogic body with its gross 'doors' or outlets such as the penis, anus and Cavity of Brahmā.[1] Kuṇḍalinī – also called 'the Body of Kula' – is thereby the aggregate of energies in the body of the individual which is unified in the flux of her movement through it. As such, Kuṇḍalinī transports the individual soul up through this dynamic medium. Thus it is said that:[2]

> The Body of Kula is located in the (pneumatic) channels (of the body) (*nāḍī*) and its characteristic mark is the movement of the individual soul (through it).[3]

And so Bhairava says to the goddess:

> You are Power (*śakti*) and I am the individual soul called the vital breath (*prāṇa*) of living beings (*prāṇin*). The individual soul consists of Fire (i.e. power) and Air (breath) and is established in the Body of Kula.[4]

The Body of Kula may also be analysed in terms of other constituents. For example, in the following passage it is made of the twenty-five principles (*tattva*) that constitute Nature (*prakṛti*) even though it is essentially Śiva himself:

> Earth, Water, Fire, Air and Space – the Body of Kula (*kulapiṇḍa*) is said to be (formed) by the division of the five times five. Divided into twenty-five, it is established in Nature (*prakṛti*) and is Śiva.[5]

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[1] *brahmarandhraṁ [g: raṁdhre] tataś cordhve [kh: tataś corddhvaṁ; g: tato khadge] caturdaśam udāhṛtam [k g: udāhṛtāḥ]* ||
sthūladvārāṇīty ete [k: -dvārāṇāmeteṣāṁ] kulapiṇḍe vyavasthitāḥ [k: -sthitiḥ; kh g: -tāḥ] |
ŚM 20/107cd-108ab.

[2] Surprisingly, while the term *piṇḍa* – 'body' (literally 'aggregate', 'heap' or 'ball') occurs in many places in other Kubjikā Tantras, the term *kulapiṇḍa* is found almost exclusively in the ŚM from which the following references are drawn.

[3] *kulapiṇḍaṁ ca nāḍisthaṁ jīvasaṁcāralakṣaṇam* || ŚM 1/72cd.

[4] *tvaṁ ca śaktir ahaṁ jīvaḥ [kh: jīvo] prāṇinām [kh: prāṇānām] prāṇasaṁjñakaḥ* |
agnivāyumayo [kh: agniṁ- -yamaṁ; g: mayaṁ] jīvaḥ [kh g: jīvaṁ] kulapiṇḍe vyavasthitaḥ [k kh g: -taṁ] || ŚM 20/143.

[5] *pṛthivy āpas tathā tejo vāyur ākāśam eva ca* |
pañcapañcaprabhedena kulapiṇḍaṁ [kh: -pīṁḍaṁ; g: -piṁḍa] prakīrtitam ||

And so, the Body of Kula is not only the container but also the supreme reality it contains:

> Those who are well established in the master's teaching and draw support from the master's mouth, attain the supreme reality, the Body of Kula which is very hard to attain.[1]

In this case the Body of Kula is that of the goddess. It is formed from the fifty phonemic energies that constitute the alphabet and are aspects of the energy of the cosmogenic will identified with Speech, through which all things denoted by it are generated. The ŚM explains:

> When the unmanifest becomes manifest out of (Śiva's) unmanifest nature, the supreme, imperishable power of the will emerged from his body. In this way, O fair lady, all the fifty mistresses of Kula who are the letters and which are established in the Body of Kula (*kulapiṇḍa*) were born.[2] This is because (the letters) beginning with the letter A and ending with the letter KṢa are born from the Body of Kula.[3] Conversely, the Body of Kula is generated from the fifty letters having differentiated (them). Born as (these) fifty principles it is enveloped by the fifty Rudras (who govern them).[4]

These fifty energies are distributed in the goddess's main sacred seats. Moreover, each letter itself corresponds to a sacred site.[5] Externally, together they form the land of the goddess, her sacred geographic body. In this form the goddess is 'established there in the profane world of men'. Accordingly, in the

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pañcaviṁśatibhedena prakṛtisthaṁ śivātmakam | ŚM 5/70-71ab.

[1] *gurūpadeśasaṁniṣṭā [k: -stanniṣṭhā; kh: -tanniṣṭhā; g: -nannisthā] guruvaktrāvalambakāḥ [g: -vaktra-]* |
te vindanti [k: vidanti; kh g: viṁdati] paraṁ tattvaṁ kulapiṇḍaṁ sudurlabham ||
ŚM 20/267cd-268ab.

[2] *avyaktaṁ vyaktam āyātaṁ [k kh: vyaktimā-; g: -yāntaṁ] tasyāvyaktasvarūpataḥ [kh: tasya vyaktiṁ-]* ||
tasya [g: tasyā] dehāt samūdbhūtā icchāśaktiḥ [g: -śakti] parāvyayā |
tena jātā varārohe pañcāśat [kh: paṁcāsāt; g: paṁcāsat] kulanāyikāḥ [kh g: -nāyakāḥ] ||
varṇarūpāś ca tāḥ [k kh g: te] sarvāḥ [k kh: sarvve; g: sarvaṁ] kulapiṇḍe vyavasthitāḥ |
ŚM 11/118cd-120ab.

[3] *akārādikṣakārāntaṁ kulapiṇḍasamudbhavam* || ŚM 1/43cd.

[4] *pañcāśadvarṇasaṁbhūtaṁ vibhajya [g: vinaṣṭha] kulapiṇḍakam [g: -piḍakaḥ]* |
pañcāśattattvam utpannaṁ [kh: pañcāsat-] rudrapañcāśakāvṛtam || ŚM 20/83.

[5] See KuKh 6/212cd-219ab.

following lines the god tells the goddess to go to ~~mount Kaumāra,~~ the starting place of the pilgrimage by which she generates her sacred geography:

Then, once the God had given (her) the Rule (*samayā*)[1] and having impelled the Great Goddess (with the words): "Go to mount Kaumāra!" he disappeared in an instant.

The goddess is supremely astonished (as she reflects) on what has happened and what she has seen by means of the Command. (She asks) "Who are (you) sir? What am I doing?" Having reflecting for a long time and having abandoned (her) companions in order to seek the god, she went to the venerable Mountain of the Moon.[2]

There are several occasions when the god or the goddess disappears. According to the ŚM, the first time this occurs is when the god induces in the goddess the memory of the earlier transmission. In that case, he is as surprised by the goddess's disappearance as she is now by that of the god.[3] The transmission of the Command removes the goddess's residual impurities. Her consciousness thus freed of obscuration, the goddess can recall the previous Kaula tradition and has a vision of its contents. Apparently the goddess conceals herself out of bashfulness because she recalls that in the previous tradition she was united with the god.[4] In this case it seems that god conceals himself to induce the goddess to go on her tour at least to seek him. Thus, according to the ŚM, they both hid themselves and lose each other. Bhairava says:

> "Go to mount Kaumāra and make the Rule (*samaya*) fruitful. Once you have observed the Rule you will return again." Once he had said that, the goddess Pārvatī became invisible in that very place. She could not see the Lord (any more than he could see her and so she) set out to search for him. Seeking (him), that Great Goddess went (over) the entire (world).[5]

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[1] Read with MSs ACEGHK *samayāṁ* in place of *samayān* of the edited text.
[2] KMT 1/54-56.
[3] ŚM 2/106.
[4] See below, p. 70 ff..
[5] *kumāraparvataṁ gaccha saphalaṁ [kh: samaya; saphala] samayaṁ [kh: saphalaṁ] kuru* |
samayaṁ pālayitvā tu punar evāgamiṣyasi [g: + atra sthāne paṁcakam] ||
ity uktvā pārvatī devī [kh: devas; g: devīs] tatraivāntaradhīgatā [kh g: -yate] |
sāpi nātham apaśyantī [g: -śyaṁntī] tasyānveṣṭum upāgatā [kh: tamatveṣamupāgata; g: tanveṣṭhaṁmupāgatāḥ] ||
anveṣya [g: anyeṣya] sā mahādevī samagram āgamat tadā | ŚM 2/115-117ab.

The goddess and the god conceal themselves from each other's view again after the goddess has completed tour of India. Then the god disappears back into his original transcendental abode on the summit of mount Trikūṭa – the triangular mountain with three peaks (*trikūṭa*) that encloses the *Santānabhuvana* – the Land of the Tradition. It is located at the upper extremity of the subtle body at the End of the Twelve, which is twelve finger-widths above the head. Similarly when the goddess disappears and merges into the Liṅga, she too assumes her formless, transcendental state. After merging into the transcendent, the deities reappear and wed. Thus their disappearance, no less than their appearance, mark climactic phases in the transmission of the Command that eventually leads to their union.

We may also understand the fainting spells the god and the goddess experience when the Command is transmitted in another way. When a deity disappears from the sight of the other, the deity who has disappeared has retreated to his or her original unmanifest form in the supreme state symbolically located on and beyond the plane at the End of the Twelve. The End of the Twelve is the 'place' where the transcendent makes contact with the highest limit of immanence. There the deity's *maṇḍala* is displayed. The *maṇḍala* of the earlier transmission is the *Santānabhuvana* and is Bhairava's residence. The *maṇḍala* of the subsequent and ultimate (*paścima*) transmission is that of the goddess. This, as we shall see in the following pages, figures in the myth as the Island of the Moon. Flowing downwards, the energy of the transcendent passing through the *maṇḍala*, the liturgical, microcosmic and physical universe is generated through it and thus the *maṇḍala* functions as the womb or source (*yoni*) of emanation.

When the deity faints, it resumes its supreme, transcendental state in the centre of the *maṇḍala* where it disappears into the transcendent. The *maṇḍala* is a three–dimensional figure of which the centre is the highest point. This is symbolically located at a further distance of four fingers above the body of the *maṇḍala* in the End of the Sixteen.[1] Thus, moving between these two polarities, one or other of the divine couple (as the case may be), is present in the world or merged into the supreme transcendent. Here it is the god who becomes unmanifest and the goddess, who is manifest, sets out to find him. Later on in the narrative, when the goddess is hidden in the Liṅga in the centre of her *maṇḍala*, that is, on the Island of the Moon, the god seeks her and, making himself manifest, evokes her from the Liṅga. Ultimately, this ascending and descending, appearance and disappearance, merger and emergence, concludes with the union of the two as equal partners on the common plane of the visible, 'mortal' world of myth.

These periods of separation serve a purpose. The two, like human lovers, realise the need for each other and their mutual dependence in a loving bond in which neither oppresses the other with pretensions of personal superiority. First

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[1] Concerning the End of the Sixteen and its relationship to the End of the Twelve, see p. 376 ff..

the scale tips in one direction and then, the other until a balance is established in which the polarities are equal. The god imparts his empowering Command, which is that of the earlier tradition (*pūrvāmnāya*), to the goddess. Conversely, as we shall see, when the goddess emerges from the Liṅga she imparts her empowering Command, which is that of the subsequent tradition (*paścimāmnāya*), to the god. Once they have empowered each other and share a common state it is possible for them to unite. Consequently, the god, eager for union with the goddess, seeks to obtain her Command.

Previously we were told implicitly that the goddess emerges from the god and manifests in the world in and as her sacred sites which, charged with the energy of the letters, form her body. In the following passage, found in only a few manuscripts of the KMT, the god presumes his superiority over the goddess as her original source but is taught a lesson by her absence. He is the Assembly of Sounds (*śabdarāśi*) or Letters (*varṇarāśi*), that is, the Sound Absolute (*śabdabrahman*) in the form of the aggregate of fifty phonemic energies arranged in the normal alphabetical order. As such he is the original basic form of the Absolute, understood in these terms as the pleroma of potential energies through which the world is generated. The goddess, called Rudra's energy in the following passage, is the feminine equivalent of the same energies arranged in the Mālinī order of the alphabet that begins with the letter Na and ends with Pha. In this state the energies are active and effective. Within the god's body Mālinī is Kuṇḍalinī, the vital force and sonic energy of the individual soul (*jīva*). Without her the god could not actualise the powers he possesses externally and he would, moreover, be inwardly deprived of his vital force. Later Śākta traditions, both Tantric and Purāṇic, would say that Śiva deprived of the 'i' of his '*icchā*' (i.e. will) would be a '*śava*', a corpse. So, although the goddess emerges out of the god, he is more dependent on her than she is on him:

In this way, in accord with the proper method, the Self-born Lord fashioned Rudra's energy whose form begins with Na and ends with Pha from the letters born from his own limbs. (Thus) the goddess who consists of all the letters and who is marked by all (the auspicious) signs, greatly powerful, came forth (*utpannā*) and stood before Bhairava.

The (goddess) Mālinī said, "Who are you?" (He replied:) "I am the god." (She then asked) "How have (I) come (here)?" (The god replied:) "How come you do not know me? O goddess, who has fashioned you? O beloved, in order to play the game of creation, I have generated (you)."

(The goddess, somewhat peaked, replied:) "(Well then) who has generated you? Bhairava, say something!"

"O fair lady, I am the Aggregate of Letters, the Self-born Lord of the universe. I have generated you from the seed-syllables born from my limbs. Thus you are Vīrāvalī (the Row of Heroes) who is said to be Rudra's energy."

Enraged (by this reply) Mālinī responds: "(If) I have been generated by the letters born from your body, take your own letters back here (and now)!"

Then handing (back to Bhairava) the Garland of Letters whose form consists of the principles of existence, she resumed her prior body made of the seed-syllable (AIṀ), and she who is the Kuṇḍalinī of Nectar (*amṛtakuṇḍali*) fell asleep.

(Then) the Lord of the gods was confused: "Where have all the letters gone?" Greatly astonished, (he) understood instantly that: "they are all fused together (*lolībhūta*) and have merged into the principle of the individual soul (jīva). O (great indeed) is the goddess's power!" Thus thought the lord of the universe.[1]

So on the one hand, the Tantra tells us that Bhairava must learn that he is not superior to the goddess. Indeed, it is he who depends on her, not she on him. But on the other, the god must persuade the goddess that she is not inferior to him, otherwise she will not teach him. In each other's presence they are essentially one and on the same exalted level. In the ŚM Bhairava is more solicitous than in the KMT. He reminds the goddess that he too is getting married thus implying that he shares in the suffering she feels due to the separation that normally precedes marriage. At a deeper level, however, the two are inseparable. So Bhairava says to the goddess:

> "I am nowhere devoid of you, O goddess, and you are (never) without me. This triple world with all that is mobile and immobile is pervaded by both of us. A tree is not without shade nor is the shade without the tree (that makes it). (As) in (this) example, the triple universe is pervaded and we are also mutually pervaded (by each other). O fair lady, like you I (also) am getting married today. There is a reason for this. I will tell you that."[2]

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[1] KMT 1/71cd-80ab.

[2] *na tvaṁ vinā mayā [kh: mayā vinā] devi nāhaṁ kvāpi tvayā vinā* |
ubhābhyāṁ vyāptam evedaṁ trailokyaṁ sacarācaram ||
na vṛkṣarahitā cchāyā na cchāyārahito drumaḥ [kh: drūmaḥ] |
anyānyam [g: anyonyam] api dṛṣṭaṁ taṁ [kh: dṛṣṭāntaṁ; g: dṛṣṭānte] vyāptibhūtaṁ jagattrayam [kh g: jagatrayaṁ] ||
yathā tvam aham adyaiva [kh: ya tatvā; g: yattatvā] pāṇau gṛhnāmi [kh: gṛnhāmi] sundari |
tatra kāraṇam [g: kārara-] asti iti tac ca te [g: ke] kathayāmy aham || ŚM 2/108-110.

The god and the goddess lose sight of each other not because they are really separated but because for a time they forget their own or each other's true nature, as the case may be. When the goddess appears out of the god, she is confused. But instead of telling her her true identity, the god mistakenly asserts his independence. This implies an essential distinction between them. The goddess, however, stimulated by the god's ignorance, regains insight into her true nature and so the one who was confused discomfits the other who, initially self-assured, becomes confused. However, like the goddess, the god instantly regains true insight into his own nature when he sees that it is the goddess who is the power that differentiates the energies that, in the first instant, constitute his body and in the second the goddess's body when she emerges from that of the god ready to generate the universe.

The Mountain and Island of the Moon

Apart from illustrating the principle that the divine is repeatedly realised and thereby realises itself, the reason for this game of hide and seek, insight and obscuration, is ultimately to bring about the union of the god and the goddess. For them to unite and wed they must first be separated. This is essential also so that the goddess can go on the tour during which she establishes the sacred sites from where the teachings and the divine energy of her grace, the Command, can spread throughout the sacred land of Bhārata. But before that can take place the goddess must receive the second form of the Command, which empowers her with the authority to teach and transmit it. This she acquires on the Mountain of the Moon, which is on the Island of the Moon where she, therefore, goes first of all. So the myth continues:

(The Island of the Moon) is a great and beautiful garden. It has many trees and, divine, the ground is strewn with gems. It has many caves, lakes and thickets and is adorned with big lotuses. It is beautiful, very comfortable and full of many (pleasing) sounds. Always spring, the Lord of Love has taken up his residence there. It is located to the West of Meru near (Mount) Gandhamālya and, all around, its circumference (measures) 5,000 leagues (*yojana*). Full of many forests and hermitages, divine, it is the very beauty of the Moon and is adorned with a mountain peak. There, in the centre (of the Island), is a beautiful Stone that extends for a hundred leagues. It has doors and arches and burns brilliantly with enclosing walls (*prākāra*) and temple towers (*śikhara*).[1]

[1] KMT 1/57-62ab.

We were told at the end of the previous verse in the KMT that the goddess went to the Mountain of the Moon. However, we read there further ahead, with reference to this place, that the goddess does not wish to leave the Island of the Moon.[1] The ṢSS reproduces verbatim the lines referring to the location and dimensions of the place after declaring that it is the Island of the Moon.[2] We find the same in the equivalent passage in the ŚM.[3] Quoting the KMT elsewhere the ṢSS also says that this is the location of the Land of the Tradition. As it is also a mountain, it may also be another name for the Mountain of the Moon.[4]

Elsewhere in the ṢSS we are told that the Mountain of the Moon is near the City of the Moon (*candrapura*). The daughter of the king of that city went there to make offerings to the first Siddha who resided there immersed in meditation.[5] Pleased, he transmitted to her and her retinue the liberating Command. Seeking the same, sages, gods, and other went there and offered him libations of wine and became inebriated by the bliss of his Command. The god declares to the goddess that he also sports on the Mountain of the Moon surrounded by the Eight Mothers who are worshipped there with libations of wine. On this holy mountain the first Siddha initiated his nine disciples.[6] But although the names are the same, this mountain should not be confused with the one to which the goddess travels.

The Mountain of the Moon associated with the goddess has lent its name to this other mountain. Endowed with similar powers and properties, it is the abode of the First Siddha who, like the goddess, meditates there and spreads the Command from there. Similarly, the Island of the Moon to which the goddess travels bears the name of the island on which Bhairava, imparting the earlier Kaula teachings to the goddess, was overheard by Matsyendranātha who transmitted them to his disciples. This myth concerning the origin of the Kula

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[1] KMT 2/21ab.

[2] The repository of Kula, it is (that) Kaula (reality) known as the Island of the Moon. It is located to the West of Meru near (Mount) Gandhamālya and its circumference all around is 5,000 *yojanas*.
candradvīpeti vikhyātaṁ kaulikaṁ kulabhājanam [k kh: -ne] ||
merupaścimadigbhāge gandhamālyasamīpataḥ |
pañcayojanasāhasraṁ samantāt parimaṇḍalam |
ṢSS 47/98cd-99 (ṢSS 47/99 = KMT 1/59cd-60ab).

[3] The Island of the Moon is to the west of the Great Meru.

candradvīpaṁ mahāmeroḥ paścimāyāṁ diśi [g: disi] sthitam [kh: sthitaḥ] || ŚM 2/117cd.

[4] Cf. ṢSS 1/27 (translation by Schoterman): [The *Santānabhuvana* is located] on the western side of Mt. Meru, in the western region of the earth, east of Mt. Gandhamādana – thus the adepts should know.

[5] ṢSS 43/61cd-65ab.

[6] ṢSS 43/110cd ff..

scriptures is retold in the *Kularatnoddyota*, one of the earliest Kubjikā Tantras. Although, it is not mentioned in the KMT, we may suppose that its redactor(s) knew it. It appears that the goddess's association with the Island of the Moon was inspired by the earlier Kaula traditions that associated it with Matsyendranātha and the origins of the Kula scriptures.

The Island of the Moon appears again just twice in the KMT. In one place it is said to be the fifth and most important of five Islands that correspond to five great cosmic ages (*mahākalpa*). We hear echoes of the sacred geography of the goddess's myth in the description of these Islands. The Island of the Moon is the human world and the locus of creation. Grounded in a higher metaphysical identity it is 'both manifest and unmanifest, the bliss which is the essence of emanation'.[1] In the other reference,[2] however, it fades out into a relatively minor symbolic cipher as just one of thirty-four 'Islands' where the deities of the thirty-four consonants reside. The peripheral role the Island of the Moon plays in the complex symbolism of the KMT, although frequently mentioned in later Kubjikā Tantras,[3] lends support to the view that it is has been inspired by another tradition.

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[1] KMT 20/13. The goddess declares that Bhairava has enjoined her to practice the *Dvīpāmnāya* in the past. Now she wants him to tell her about it according to the teaching concerning ultimate reality (*paramārthopadeśa*). Bhairava responds by telling her the secret of the Descent of the Tradition concerning the Islands (*dvīpāmnāyāvatāra*), that is, the Five Islands. These correspond to five Ages (*kalpa*), as follows:

1) Mātaṇgadvīpa: in the middle of the Ocean of the Garden (*udyāna*). The people on it are dark blue and red. This is where the emanation of the Current (of the tradition) takes place.

2) The lord of this Island is Brahmaghna. It is scarlet and the people on it are yellow and red. This is where radiant energy (*tejas*) emanates.

3) This Island shines with *rajas*. The people on it are yellow and red. It is were the emanation of play takes place.

4) This Island is red like ruby and is washed by the waves of the waters of Udyāna Bhairava. The people on it are white and red. It is the place of the emanation of the will. There is a garden here and a great forest, adorned with Mahocchuṣma.

5) This Island is the location of the qualities of Candradvīpa (the Island of the Moon). Its light is like that of 10 million moons. It is in the middle of the pure ocean. The people on it are full of the bliss of passion (*kāmānanda*). It gives rise to the fourfold emanation (of the four types of creatures). It is the bliss of the four castes, the manifestation of the fruit of the four goals of life. It is the support consisting of knowledge and action. It is both manifest and unmanifest, the bliss which is the essence of emanation (KMT 20/1-13).

There are four secondary Islands, namely: Aruṇa, Vāruṇa, Narasiṁha and Lokāloka (ibid. 20/15). The universe is born from all these Islands. Out of these, the supreme one is Candradvīpa. It is in the middle and is the cause of manifestation. It is in the middle of the Ocean of the Garden, which is the supreme bliss of the emanation of the Islands (ibid. 20/16-18).

[2] KMT 21/12a, 73a.

[3] For references in the KuKh see 5/77cd, 6/211, 16/89 (AS reads Candrapurya), and 38/23. The *Vṛksadvādaśikasūtra* is said to come from here (KuKh 51/15cd-16ab) as does the *Mūlasūtra* (KuKh 58/102). See also KuKh 58/28, 60/21 and 68/19.

Even so, a great deal of meaning is discovered in it. Like the Mountain of the Moon, the Island becomes a place where later developments in the transmission originate. According to the KuKh, the current of the lineage of Siddhas, beginning with Mitra who was the first to receive the Command from the goddess, flows from here.[1] Indeed, all four of the Siddhas who founded lineages and promulgated the teachings from the main sacred seats (*pīṭha*) are said to have come down from there into the world.[2]

This association with the major sacred seats alerts us to a new development in the symbolism of the Island of the Moon that helps us to integrate the Island with the Mountain. In the later literature, the Island of the Moon becomes one of the many names for the core of the goddess's *maṇḍala*. Essentially, it consists of a triangle surrounding a Point (*bindu*) in the centre. Around the triangle is a hexagon, which is surrounded by an eight-petalled lotus. Outside that is another lotus of sixteen petals. In some versions of the *maṇḍala* another one with thirty-two petals surrounds this. The texts focus in a special way on the core of the *maṇḍala*, which is variously associated with the Island of the Moon. According to the KuKh the Mountain (there called the Stone – *śīlā*) is on the Island of the Moon.[3] The Island of the Moon is sometimes the entire *maṇḍala*. Sometimes, it seems, the Island of the Moon is just the hexagon[4] that surrounds the triangular core of the goddess's *maṇḍala*, which is identified with the goddess's Yoni. In either case, whether the Island of the Moon is the entire *maṇḍala* or just the hexagon, the Stone is the Triangle in the middle of the *maṇḍala*. This is clearly stated by the god who addresses the goddess saying:

> You observed a vow of silence there for a thousand years within the Triangle. Then you became subtle (there) within the Stone, that is, in the middle of Meru.[5]
>
> And I am that (glory) called the venerable (triangular) Yoni (*bhaga*), she who is the series of worlds (*bhuvanāvalī*) within the Stone. Possessing seven sections (*skandha*), she is Bhairava's deity. She moves in the middle of the Stone in an anticlockwise circle.[6]

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[1] KuKh 69/24.
[2] KuKh 60/70.
[3] KuKh 5/77cd.
[4] KuKh 58/28.
[5] *maunaṁ varṣasahasraikaṁ trikoṇānte tvayā kṛtam* |
laghutvaṁ ca tadā prāptaṁ śilānte merumadhyataḥ [kh: (?)] || YKh (2) 16/5.
[6] *sā cāhaṁ śrībhagākhyā ca śilānte bhuvanāvalī* |
saptaskandhasamāyuktā sā ca bhairavadevatā ||
bhramate ca śilāmadhye vāmāvartaparibhramāt | YKh (2) 16/13-14ab.

The reference to the goddess's silence relates to the time she is said in the KMT to abide immersed in meditation seated on the Stone on the Island of the Moon.[1] Clearly, the Stone in this case is the Triangle in the centre of the *maṇḍala* identified with mount Meru, which we may suppose is the Mountain of the Moon. The following reference confirms this. We shall see that this triangular Yoni is filled with the energies of the letters of the alphabet arranged within it in an anticlockwise spiral through which the goddess as Speech moves empowering her energies. Arranged in this way, they form seven rows of letters. The Stone is similarly described as a triangle with seven sections in the KuKh.[2] The form of a water chestnut,[3] it is a triangle the sides of which are made of the letters of the alphabet.[4] Identified with the goddess, it is the matrix of phonemic energies. In short, also called the City of the Moon,[5] the pure Stone on the Island of the Moon is the triangle in the centre of the *maṇḍala*. On this, that is, within it, is the Point (*bindu*), which is the Liṅga into which the goddess enters and from which she subsequently emerges. In what is effectively a commentary on this passage, the ṢSS fills out the implied image of the Island of the Moon as a *maṇḍala* located in the highest levels of the subtle body. There we read:

> One should bring that (reality) that is said to be the location (*sthāna*) of the goddess (down) from the Transmental (*manottara*). (That place here) in the world is the Island of the Moon, which is present both within (the subtle body) and outside. It is written about here in the scriptures in order to awaken the teacher. The two (the god and the goddess) are present in manifest form on the Island of the Moon.
>
> The divine *Maṇḍala* of Saṁvarta, born of the Divine Current is here (in this world). The god there is Kubjeśvara who is accompanied by Kubjikā. O goddess, (this,) the abode of the manifest and the unmanifest, abides perpetually. It shines radiantly and so is hard to look at (even) by the gods and demons. Perpetually active (*sadodita*) and eternal bliss, it is the source of the yogic power (*guṇa*) of omniscience. Full of many (yogic) sciences (*vijñāna*), it is the foundation of the (eight) yogic powers (*guṇa*) beginning with the power to make oneself small at will. The abode of all the Siddhas and

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[1] See KMT 1/58-66ab quoted below on p. 30 and ŚM 2/120-123ab quoted below on p. 31.
[2] KuKh 3/2-4.
[3] *śilā śṛṅgāṭakākārā* YKh (2) 26/40c.
[4] KuKh 3/31-32.
[5] See KuKh 3/49. The entire Island is more commonly identified with the city as in KuKh 6/211cd-212ab where the 'City of the Island of the Moon' (*candradvīpapura*) is clearly the City of the Moon (*candrapura*). See also KuKh 38/23.

divine, it is the source of all wonders. The bestower of what one desires and divine, it is the abode Kāmadeva has made (for himself). O repository of Kula, it is (that) Kaulika (reality) known as the Island of the Moon.[1]

The Island of the Moon is clearly identified in this passage with the *maṇḍala* of Saṁvarta. Saṁvarta (more commonly in these sources the feminine – *saṁvartā*) is the fire that burns within the Cosmic Ocean in which the universe floats and imparts to it the energy that sustains it. Literally called the Fire (that issues) from the Mare's Mouth (*vāḍavāgni*), the Doomsday Fire flares up at the end of each cosmic cycle to consume the universe and make way for the next one generated at the beginning of the next cycle by means of its energy. In the mythical universe of the Kubjikā Tantras it burns in the centre of the Island of the Moon, a place that in other contexts is called the Ocean of the Yoni – thus reconciling the two perceptions of its nature and location, the one Purāṇic that places it at the bottom of the cosmic ocean, and the other Tantric. Thus, the energy in the centre of the Circle of the Fire of the Aeons (*saṁvartāmaṇḍala*), the main *maṇḍala* of the Kubjikā Tantras, is said to consume the Ocean of Kula.[2] This

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[1] *manottarāt [kh: matottarāt] samānīyaṁ [k kh: -ya] devīsthānaṁ tu yat smṛtam* |
candradvīpaṁ hi yal loke sabāhyābhantare [k kh: svavāhyebhyantare] sthitam ||
likhitam iha śāstreṣu ācāryabodhanārthakam |
*saṁsthitau vyaktarūpeṇa candradvīpe * * * ne* ||
dviyaughasaṁbhavaṁ [k kh: divyogha-] divyaṁ saṁvartasyeha maṇḍalam |
tatra kubjeśvaro devaḥ [k kh: deva] kubjikayā [k kh: -kāyī] samanvitaḥ [k kh: -tam] ||
tiṣṭhate satataṁ devi vyaktāvyaktasamāśrayam |
*sphurantaṁ [k kh: sphurantas] tena * * * durnirīkṣaṁ [k kh: -kṣa] surāsuraiḥ* ||
sadoditaṁ sadānandaṁ sarvajñaguṇasaṁbhavam |
aṇimādiguṇādhāraṁ vijñānānekasaṁkulam ||
sarvasiddhāśrayaṁ divyaṁ sarvāścaryapravartakam [k kh: sarvāścaryaṁ-] |
vāñchitārthapradaṁ divyaṁ kāmadevakṛtāśrayam ||
candradvīpeti vikhyātaṁ kaulikaṁ kulabhājane | ṢSS 47/92cd-98.

[2] According to the KuKh (13/121ab): She burns intensely with her beautiful rays in Rudra's sphere (*maṇḍala*).

Again (ibid. 8/77): The (reality) in the centre of the *Kramamaṇḍala* burns in the form of (the flame of a) lamp. That is the Liṅga, that the Tree and, according to the Rule, the master of the Krama.

Abhinavagupta knew this symbolism well from other Tantric traditions. He incorporates it into his own Trika system presenting it, as he usually does, with a sophisticated interpretation based on a phenomenology of universal divine consciousness acting in and through each act of perception:

This path is worthy of being described in this way because the yogi quickly (*drāk*) attains Bhairava's nature, contemplating the sequence of its configuration (*prakriyākrama*) (contained in the initial impulse towards perception) as explained in the Spanda teaching. Experiencing the

ocean is the *maṇḍala* itself, which is made of the energies of the goddess who is Kula. As the fire that burns at the end of a cosmic age and consumes all the worlds, it abides hidden in the darkness of the Void produced thereby. Kubjikā creates as she destroys and so it is from here, from the energy hidden within the Void, that creation proceeds. As the goddess tells the god:

> O Hara, within this void form, one with darkness, was the mind of the bliss of the play (of transcendental Being). It was tranquillity (itself) close to Kula (the energy of the absolute) and I knew nothing at all, O Hara, by speech, hearing or sight. Nor was I aware (of anything). The joy, fiftyfold (of the fifty letters of the alphabet), which is the bliss of liberation (*kaivalya*) was within the Fire of the Aeons (*saṁvartā*). Its will is pure consciousness (*cinmātra*), the Unmanifest whose form is subtly manifest. Then I was overcome with wonder and (asked myself): "what is this voidness?" And realizing that it was terrible and deep, I was frightened and (my) mind slumbered. Having entered into Bhairava's sacrifice, I remained there in (my) supreme form and as an atom (of consciousness) the Lion (*siṁhaka*) (bore) a subtle form. O Lord, the Lion Fire (*siṁhasaṁvartaka*), full of darkness, became manifest (*vyāvṛta*).[1]

Kubjikā is thus implicitly identified with the sacrificial fire into which the worlds are offered and from which they arise again. This is the Fire of Kula that burns in the Liṅga.[2] It is the same energy, identified with the goddess who resides in the middle of the *maṇḍala*, the Wheel of the Skyfarers (*khecarīcakra*). Thus the ṢSS declares:

> She who is beyond the Cavity of Brahmā is said to be Kuṇḍalinī. That is the plane of the Doomsday Fire and there the Yogi dissolves away. One should know that that which is called the 'Belly of Power' (*śaktyodara*) is the container of the Doomsday Fire. The

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entire (cosmic) path (in this way, the yogi) should dissolve it into the deities (who preside over it). They are (then merged), as before, progressively into the wheel of the body, vital breath and intellect. (Finally) all this (merges) collectively into his own consciousness. This consciousness that is full of all things and is continuously worshipped (and practiced) is (like) the fire of universal destruction (that dries up) the ocean of transmigration. TĀ 8/5-8.

[1] KuKh 24/7-11.

[2] In the Age of Strife the beautiful energy of the Fire of Kula resides within the Liṅga and makes both constantly blissful. KuKh 38/13d.

> triple world is in the middle of it and it is said to be the (one) fundamental reality (*pradhāna*).[1]

The goddess descends from the transcendent Transmental by the flux of its energy, to which the texts refer as the Divine Current. Here on the Island of the Moon, all the teachers of the tradition, like the goddess and the founders of her lineages, receive the Command. As this is where the Doomsday Fire is located, the Island of the Moon continues to exist when all else has been consumed by it. The ṢSS goes on to comment on the passage of the KMT we are examining. There we discover why the circumference of the Island of the Moon is said to measure 5,000 leagues (*yojana*):

> Meru is said to be the head. It is the last (i.e. highest place) and the location of the topknot (*cūlikā*). O fair lady, it is four fingers (distance) from the End of the Sixteen. That is said to be the Island of the Moon, which is above the extremity of the nose of the (upper) mouth. Below it is (mount) Gandhamālya, which measures one finger span. It is called Mahānāsa and is the western Himagahvara. In terms of the size of one's own fingers it is a square (that measures) four finger spans. It is said, in brief, that the fifth one is in the middle. (The geography of the Island of the Moon measuring) five thousand leagues has (thus) been revealed by virtue of your devotion.[2]

The 5,000 leagues correspond to the width of five fingers. The Island of the Moon is four finger spans below the End of the Sixteen. It is, in other words, in the End of the Twelve, which is twelve finger-spans above the top of the head. The goddess in her undifferentiated (*niṣkala*) aspect is said to be in the End of the Sixteen, which the previous passage refers to as the Transmental (*manottara*). Descending as the Divine Current of the energy of the Transmental, she spreads

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[1] *brahmarandhrasya ūrdhve tu yā sā kuṇḍalinī smṛtā* ||
vāḍavīyaṁ padaṁ tac ca tatra yogī ca līyate |
śaktyodaraṁ tu yat proktaṁ jñeyaṁ vāḍavodaram ||
trailokyaṁ tasya madhyasthaṁ pradhānaṁ parikīrtitam | ṢSS 25/153cd-155ab.

[2] *meru śiraḥ [k kh: -śira] samuddiṣṭaṁ [k kh: samuddiṣṭaḥ] paścimaṁ cūlikāspadam* |
ṣoḍaśāntād varārohe aṅgulyānāṁ catuṣṭayam ||
candradvīpaṁ [k: pīṭhaṁ; kh: -pīdvaṁ] hi tat [kh: ta] proktaṁ mukhanāsāgrakopari [k kh: mukhā-] |
tasyādho gandhamālyas tu [k kh: -lyāstu] aṅgulena [k kh: – leva] pramāṇataḥ ||
mahānāseti vikhyātaṁ paścimaṁ himagahvaram |
svaṅgulāṅgulamānena [k kh: aṁgulā-] caturasraṁ caturaṅgulam ||
pañcamaṁ madhyasaṁsthaṁ tu samāsāt parikīrtitam |
pañcayojanasāhasryaṁ tava bhaktyā prakāśitam || ṢSS 47/100-103.

out her radiant energy in the form of her *maṇḍala*, the Island of the Moon, into the plane at the End of the Twelve.

The goddess maintains her undifferentiated form in the Point (*bindu*) in the centre of the *maṇḍala,* which here is called the Peak of the Stone, in the centre of the Island of the Moon. One finger's distance below the Island is mount Gandhamālya. It seems from the concise description in the text that it is a pyramid with a square base. The sides of the base are one finger-width wide as is the height of the pyramid. Possibly because of its shape, Gandhamālya is called Mahānāsa – the Great Nose. As Kuṇḍalinī is, amongst other things, the energy of the vital breath that enters and exits from the nose, she is sometimes called *nāsikāśakti* – the 'energy of the nose'.[1] Possibly, then, the 'Great Nose' is this one above the head through which the energy of the vital breath travels in a straight ascending and descending movement. It is the nose of the upper face above the crown of the head. Moving through the channel of this nose, the energy of the vital breath is no longer 'crooked' (*kuṭilā*) as it is when it travels through the nose of the lower face in the fettered condition. Moving up a distance of just one finger it reaches the peak of Gandhamālya and so enters the centre of the Island of the Moon where the Stone is located, on which the goddess abides in the form of a Liṅga.

Another more general point to note is that this is revealed by the goddess because of the god's devotion. Nowadays it has become common to make a distinction between Tantric practice and devotion (*bhakti*). They are seen to be two paths. The first consists of rituals, recitation of mantras and yogic practice. The latter is a simple, direct love for the deity and the teacher that does not require outer forms or even the practice of Yoga. This view has largely arisen by mistakenly identifying the attitude of devotion with what is loosely called the movement of devotion. The latter is a very broad and loose category that covers the theologies, sects and doctrines of the so-called Sants such as Kabir and Guru Nanak. Affected in various degree by the positive Sufi teachings of love for an ultimate and one, formless God, these teachers have preached religions of love and devotion to the one God. Other Bhakti movements, such as those of the southern Alvars and those centred on Rāma and Kṛṣṇa, though much less affected if at all, by the influence of semitic religions, are also perceived to be essentially distinct from Tantric cults because of their focus on intense loving devotion for the deity. In actual fact this dichotomy is by no means so clear-cut. The attitude of devotion, however much tinged with selfish motives (as when, for example, one is invoking a minor being for some magical purpose) is essential in varying degrees to all religions concerned with divine beings, let alone the Supreme God or Goddess.

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[1] Cf. Dyczkowski 1992: 175 ff. in relation to ŚSū 3/45.

Confining ourselves to the Kubjikā texts, which are typical in this respect, we see that devotion is a constantly recurrent theme. The MBT proclaims:

> Devotion (is of three kinds, namely, devotion) to the Transmission, devotion to the teacher, and devotion here to the teaching itself. Devotion is power and the Transmission is transmitted by power. Speech is transmitted from the Transmission and the Command operates by Speech. Devotion is liberation that beholds the end of the Transmental.[1]

The hymns with which the sources are peppered are clear examples of the spirit of devotion with which the devotee approaches the deity and the latter's response to it. The recitation of hymns with devotion is liberating in itself. He who recites the *Stavarāja* with this attitude becomes one with Bhairava. It is sacred and so should not be taught to anyone who has not been initiated and does not have devotion, even if he is one's own son.[2] Devotion is essential. The goddess protects those who regularly recite the *Mālinīstava* with devotion every day.[3] When the goddess looks upon her devotee with loving eyes he is liberated and moves freely everywhere, his yogic power unobstructed.[4] But the goddess demands that this devotion be pure, unsullied by ulterior motives, like the devotion the god should have for her.[5] The inner energy of Kuṇḍalinī and the Vidyā that is, the goddess's mantra – function effectively only if one possesses true devotion for the goddess.[6] And so, in a world devoid of devotion, the Command is weak.[7] It is important therefore to help develop devotion in the world. To this end the deity has revealed the outer sacred sites[8] along with the inner ones.

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[1] *krame [kh: krama] bhaktir guror bhaktir bhaktir atraiva [kh, g: bhakti-; k kh: gurorbhakti-] śāsane [kh g: sāsane]* |
yā bhaktiḥ [g: bhakteḥ] sā bhavec chaktiḥ [g: sābhavetsakti] śaktyā [kh: -kticchaktyā; g: saktyā] saṁkramate kramam ||
kramāt saṁkramate vācā vācayājñā [kh: vācā tu prajñā] pravartate |
yā bhaktiḥ [kh: śaktiḥ] sā bhaven muktiḥ [g: -mukti] unmanāntāvalokinī || SKh 4/36-37.
[2] KuKh 3/144-146ab.
[3] KuKh chapter four, line 113 of the *Mālinīstava*.
[4] KuKh chapter four, line 112 of the *Mālinīstava.*
[5] KuKh 5/1.
[6] KuKh 5/26.
[7] KuKh 6/166.
[8] KuKh 14/83.

The objects of devotion include not only the deity itself but also her earthly representations – Kumārī and the Yoginī,[1] the eight Mothers (also called Kuladevīs),[2] the scripture,[3] which should be written with devotion,[4] the deities in the body,[5] the Krama and the sacred seats,[6] fire and its associated rites, the elders (*jyeṣṭha*) of the tradition,[7] the teacher[8] and even his seat, sandals, rosary and other ritual implements.[9] There should be devotion in the disciple and the teacher should possess knowledge. The Kula scripture is thus obtained by the deity's divine Command.[10] One whose devotion does not waver gains the teacher's compassion (*kāruṇya*) and is given the consecration.[11] It is this compassion the god implores the goddess to have for him to come forth out of the Liṅga[12] and answer his questions and the compassion she has when she agrees to answer[13] and is necessary to achieve liberation.[14] The god (*bhagavat*) assumed the form of the First Siddha, Mitradeva, and descended into the world impelled by his devotion to the goddess.[15] Like the god, the host of Bhairavas also approach the goddess with devotion.[16]

Devotion is an essential prerequisite, first for the attainment of the teachings and then, through them, liberation. Knowledge should – indeed must be – revealed wherever people are intent on devotion (*bhaktirata*).[17] Such a place is the Deccan (*dakṣiṇāpatha*), a country where people do possess devotion and persevere in the observance of their vows.[18] The teachings should not be revealed to one who, devoid of devotion, is a cheat.[19] The admonition to not give the

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[1] KuKh 5/50, 30/114, 126-128ab, 33/42.
[2] KuKh 15/49.
[3] KuKh 8/11, 30/32, 107-108, 126, 36/37, 37/25cd-26ab.
[4] KuKh 30/38.
[5] KuKh 30/32-33ab.
[6] KuKh 30/239.
[7] KuKh 37/25cd-26ab.
[8] KuKh 8/11, 17/56, 30/126.
[9] KuKh 37/15cd-17ab, 37/37.
[10] *śiṣye bhaktir [k, kh: bhakti] guror jñānaṁ [k: gurojñaṁ ca; kh: gurojñaṁ] ājñālabdhaṁ kulāgamam [k: -gama]* || YKh (2) 27/36cd.
[11] KuKh 37/18cd-19ab.
[12] KuKh 4/39.
[13] KuKh 39/17.
[14] KuKh 42/12.
[15] KuKh 6/129.
[16] KuKh 6/75.
[17] KuKh 5/51.
[18] KuKh 6/73. We shall discuss the importance of the Deccan (*dakṣiṇāpatha*) as a region where the Kubjikā Tantras developed further ahead.
[19] KuKh 17/56, 30/127-128ab, 136.

teachings to a person who lacks devotion, even if it is one's own son,[1] appears repeatedly.[2] The text finds several occasions to list the moral qualities required of a deserving aspirant. Invariably devotion is amongst the first if not the very first,[3] just as the lack of devotion is usually the first of the disqualifying defects.[4] Devotion is so important that a teacher may adopt a disciple as his own and impart the oral teachings (*mukhāgama*) to him[5] if he possesses true devotion for his teacher, even though he may possesses no other qualities. The scripture should only be given to one who is a true devotee.[6] He should be graced in this way only after being carefully tested by the teacher to see if his devotion is authentic. In one place we are told that he should do this for as long as twelve years.[7] Elsewhere, the period of time ranges from 12 years for a *śūdra* to 3 years for a Brahmin.[8] Even so, this alone qualifies the aspirant to receive the teachings, not his caste or social status. A Brahmin devoid of devotion is an outcaste *caṇḍāla*. Conversely, a *caṇḍāla* who possesses this devotion is a true Brahmin.[9] Even a learned man (*paṇḍit*) devoid of discrimination is no better than a fool. Conversely, an uneducated person who possesses discrimination is pure and, intent on devotion, is enlightened (*vibudha*).[10] Practicing devotion to the goddess is by itself sufficient to realise the purport of the scripture.[11]

Let us now return to the specific details of the text we are examining. The KMT says that the Island is 'adorned with a mountain peak'. The ṢSS explains what that is as follows:

> The mountain is said to be the body. The peak (of the mountain) is the head. Adorned with that, O goddess, (the Island of the Moon) is adorned with a mountain peak. There, in the middle, (measuring a) finger-width that Stone (extends for) one hundred leagues. It has doors above and below and is adorned with Bhṛgu (Sa) (as its) arches. The enclosing walls (*prākāra*) there are Cchagalin (Ba), which, (enclosed) all around, is a square.

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[1] KuKh 3/144-146ab.
[2] E.g KuKh 30/148, 239, 32/70.
[3] E.g. KuKh 36/51.
[4] E.g. KuKh 36/50 also 44/51.
[5] KuKh 30/235.
[6] KuKh 36/51.
[7] KuKh 28/120.
[8] KuKh 33/66 = TS 9/37.
[9] KuKh 32/68cd-69.
[10] KuKh 32/70-71ab.
[11] KuKh 4/9.

> The supreme goddess, having playfully dissolved away (everything) there in (that) place, her form is that of an unmanifest Liṅga and, having withdrawn (the universe which is her) emanation, she is Śāmbhavī. (Thus) she who is bliss and bestows consciousness to all, assumed a body of bliss.
>
> O lady of good vows, outside (the End of the Sixteen), which has sixteen parts, are three peaks. There, on the right is Trikūṭa (mount Three Peak) and on the left is Kiṣkindha. The Island of the Moon is in front where the goddess has made (her) abode.[1]

Previously we were told that Meru is on the head, which is the peak of the mountain. The mountain is the body, which elsewhere is identified with the earth. Moreover, in the same reference we are told that below Meru, which is the Topknot (*cūlikā*), is a mountain with three peaks called Gandhamādana, which is not to be confused with Gandhamālya. Presumably the shape of the former is an inverted triangle that has Meru at the centre of its base. To the right of Meru is the mountain called Three Peaks and to the left, Kiṣkindha. These, as we shall see, are the first two places the goddess visits after going to mount Kaumāra when she leaves the Island of the Moon. If we identify mount Kaumāra with Meru in terms of the symbolism of the Kubjikā Tantras, the goddess emerges out of the End of the Twelve where the Island of the Moon is located to first travel up to the End of the Sixteen. From there, as we shall see, she travels down into parts of the head and face.[2]

Thus, the Island of the Moon in the End of the Twelve is in between two triangles. The one above faces downwards and the one below, upwards. Their peaks touch at the centre in the Stone in the centre of the Island of the Moon. These, I suppose, are the two doors to the Stone. The door below is the peak of Gandhamālya through which the goddess enters the Stone rising up from below. The upper door is the peak of mount Gandhamādana through which the goddess descends down into the Stone or, to be more precise, the Liṅga on the Stone. These two doors are represented by the phonemic energy of the letter Sa, which is governed by the Bhairava called Bhṛgu. The Stone, like the Island of the Moon, is uniformly described as a circle.[3] I suppose therefore, that the enclosing walls of

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[1] *śilā śarīram ity uktaṁ śekharaṁ mastakaṁ bhavet* |
tat tena śobhitaṁ devi śilāśekharaśobhitam ||
*aṅgulaṁ tatra madhye tu [k kh: madhyaṁ * t] sā śilā śatayojanā [k kh: -nāt]* |
adhordhvadvārasaṁyuktā [k kh: -yuktaṁ] bhṛgutoraṇaśobhitā ||
prākārās [kh: prākārā] tatra cchagalī samantāc caturasrakaḥ | ṢSS 47/104-106ab.

[2] See diagram in Dyczkowski 2004: 173.

[3] The ŚM says: There is a Stone there made of jewels that extends for a hundred leagues. It appears to be circular and possesses doors and arches.

the stone are the four sides of the base of Gandhamālya. Seen from above or below, this is how they would appear to be in relation to the circular Stone in the centre above.

According to the ṢSS, this is the Island of the Moon, the goddess's abode that persists when all else has been destroyed:

> The Doomsday Fire (*vāḍava*) is there in the middle, very brilliant (*mahādyuti*), its nature radiant energy (*tejas*). The Doomsday Fire destroys all (the universe) moving and immobile consisting of Māyā just as it does all the waters (of phenomenal existence). [. . .] O Pārvatī, I have told you this before, why do you not understood? The entire triple world along with the gods, demons, and men, is subject to decay. Only the Island of the Moon is imperishable, where the goddess is the mother Kujā. O greatly austere one, she resides with me. This is true, true!
>
> Brahmā's place is called Kalpa and Vaikuṇṭha is that of Viṣṇu. Kailāśa is Rudra's place. They are (all) destroyed when the great destruction takes place. (Only) the Island of the Moon is imperishable where the goddess is Kuleśvarī. O goddess, there are Yoginīs there and Siddhas, O fair lady, all are the will (*icchārūpadharā*) and the power of all of them is unfailing. Free, and the essential nature (of all things) (*svarūpa*), they are all the light of Kubjeśvara. Why speak so much here (about this) and think about it again and again? O fair lady, the Island of the Moon is devoid only of decay. That place is, by the power of the venerable Kubjeśvarī, the lord of the worlds. O mother of the host, it should be fashioned with thought (*vikalpa*). This is true, true! He who possesses that inner certainty that is brought about by (one's own) inner Self (*adhyātman*) and (comes) from the teacher's mouth, goes to (that) imperishable Island where the goddess is Kubjeśvarī.
>
> O beloved, (himself) imperishable and ever-blissful, he sports as he pleases and he does not perish even with the passage of billions of years, and he is never subject again to the pervasive influence of worldly existence. He is liberated and liberates (others) and (his) light is as great as that of the (goddess) Kuleśvarī.[1]

śatayojanavistīrṇā tatra ratnamayā śilā |
vibhāti maṇḍalākārā dvāratoraṇasaṁkulā || ŚM 2/119.
[1]*vāḍavaṁ tatra madhye tu tejorūpaṁ mahādyutim* ||
yathā jalāni sarvāṇi saṁhared vāḍavānalam |
tathā māyāmayaṁ sarvaṁ saṁharet sacarācaram || ṢSS 47/109cd-110.

This then is the imperishable place to which the goddess goes in search of Bhairava and where she receives the complete transmission of the Command. The KMT goes on to tell us how this took place:

After (the goddess) had wandered throughout the whole of that (Island), her mind filled with wonder, she saw that (Stone) and, having done so, ascended it, enveloping (and so concealing) (*saṁvṛtya*) everything that very moment. The Great Goddess abided there, full of the bliss of the Command, for more than a thousand divine years and became very powerful (*mahāsāmarthyāṁ gatā*). The Supreme Goddess, playfully enveloping the entire universe, (assumed) the form of a Liṅga, having concealed the entire universe in an instant. Everything was enveloped (*saṁchādita*) by the goddess and transcended (*apakarṣita*)[1] by the Yoga of the Command. All that (was thereby) flawless (*nirāmaya*) and there was no Śāmbhavī creation (*sṛṣṭi*).[2]

The goddess has travelled throughout the entire world,[3] ascending through all the levels of manifestation. But only when she reaches the Island of the Moon in the End of the Twelve at the highest point of immanence in the cosmic order and her own yogic body, is she 'filled with wonder'. The previous state of wonder with its ensuing confusion was brought about by a cosmic vision that induced her

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[. . .] pūrvaṁ mayā tavākhyātaṁ kiṁ na buddhyasi pārvati ||
trailokyaṁ [k kh: -kya] kṣīyate sarvaṁ sadevāsuramānuṣam |
akṣayaṁ candradvīpaikaṁ yatra devī kujāmbikā ||
tiṣṭhate ca mayā sārdhaṁ satyaṁ satyaṁ mahātape |
kalpākhyaṁ brahmaṇaḥ [kh: -ṇa] sthānaṁ vaikuṇṭhaṁ [k kh: -kulaṁ] caiva vaiṣṇavam ||
kailāsaṁ rudrasaṁsthānaṁ kṣīyante ca mahākṣaye |
akṣayaṁ candradvīpaṁ tu yatra devī kuleśvarī ||
yoginyas tatrasthā [k kh: -yā] devi siddhāś ca varavarṇini |
icchārūpadharāḥ sarve sarve cāmoghaśaktayaḥ ||
svatantrāś ca svarūpāś ca sarve kubjeśvaraprabhāḥ |
kim atra bahunoktena kalpitena punaḥ punaḥ ||
kṣayamātravihīnaṁ tu candradvīpaṁ varānane |
śrīkubjeśvarīprabhāveṇa sthānaṁ tad bhuvaneśvaram ||
vikalpenaiva kartavyaṁ satyaṁ satyaṁ gaṇāmbike |
niścayo 'dhyātmanā yasya antaraṅgo guror [kh: gurur] mukhāt [k: mukhān] ||
sa yāti cākṣayaṁ dvīpaṁ yatra devī kubjeśvarī |
akṣayaḥ [kh: yo] satatānandaḥ [kh: śatatānaṁdo] krīḍate svecchayā priye ||
kalpakoṭiśatais tasya kṣayo nāsya [k kh: nasya] prajāyate |
*naiva [k kh: * na] saṁsārikī vyāptir bhūyas tasya pravartate* ||
mukto 'sau mocakaś caiva kuleśvarīsamaprabhaḥ [k kh: śrīkuleśvari-] | ṢSS 47/117cd-127ab.

[1] *apakarṣita* literally means 'diminished' or 'dragged down'.
[2] KMT 1/58-66ab.
[3] ŚM 2/117ab.

to wonder throughout the world in search of the god. This one reverses, as it were, what occurred in the previous one. She is astonished not by a universal reality – that is, the vision of the previous tradition immersed in the Command – but by a marvellous particular: the Island of the Moon, which is the 'source of all wonders'.[1] Wonder is the experience of higher states. The *Śivasūtra* proclaims that: 'wonder is the planes of Yoga'.[2] Even so, the previous state of wonder the goddess experienced perplexed her. She loses her sense of identity and forgets not only who she is but also the god whom she has chosen as her deity.

In this case, instead of inducing the goddess to action, the wonder she feels inspires her to contemplation and immobility. The following passage from the ŚM tells us how she sat in meditation, practicing austerities first outside the Liṅga and then the Yoga of the Command through which she unites with Bhairava within it:

> Seeing that wonderful and auspicious (*śivā*) stone, (the goddess), intent on that love (*tatprīti*), sat on it cross-legged and, unmoving, was immersed in meditation. For five hundred divine years Pārvatī practiced intense austerities with (her) mind fast (and powerful as a) waterfall. Then by (her) intense concentration she forcefully laid hold of (her) mind and then saw (her own) form as a Liṅga in the mind's garden of the Island of the Moon. Shining with her own radiant energy (*tejas*), she was the Circle (*maṇḍala*) penetrated (*āviṣṭa*) by Bhairava.[3]

The ṢSS and the later Tantras explain that the goddess acquired power initially in her manifest, differentiated (*sakala*) form in the centre of the *maṇḍala* in the End of the Twelve. In this aspect she can be 'perceived' and worshipped. In the later texts, she is represented in this phase as sitting in the fire that burns there observing a vow of continence. Then, tired of this, she assumes the form of a Liṅga, that is, the Point (*bindu*) in the centre. There, in her undifferentiated (*niṣkala*) form, she is penetrated by Bhairava and receives the Command. In union with the energy of the Command, through which both the teachings and the entire

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[1] ṢSS 47/100.

[2] *vismayo yogabhumikāḥ* ŚSū 1/12.

[3] *vicitrāṁ [g: vicitrā] ca śilāṁ [kh: silāṁ; g: śilā] dṛṣṭvā śivāṁ tatprītitatparā [kh: tatparāṁ; g: tatparāḥ]* |
tasthau sā dhyānam ālambya [g: -layya] sthiraparyaṅkabandhanāt ||
divyamānena varṣāṇāṁ pārvatyā śatapañcakaṁ [kh: sata-] |
tatra taptaṁ tapas tīvraṁ [g: tapaṁ-] prapātadrutacetasā [kh: tapātadgata; g: -drūta-] ||
tataś cograsamādhānād [g: tataścātra] balenākṛṣya mānasā |
candradvīpamanodyāne liṅgarūpāṁ [g: -rūpaṁ] dadarśa tām ||
jvalantīṁ [g: jvalaṁti] tejasā [kh: svena] svena [kh: tejena] bhairavāviṣṭamaṇḍalām [g: -maṇḍalaṁ] | ŚM 2/120-123ab.

cosmic order are generated, it is all withdrawn back into the energy of the goddess. And she abides there full of bliss as the energy of bliss (*ānandaśakti*) that radiates from the centre of the *maṇḍala*.[1]

When he saw that great wonder, Kuleśvara, the God of the gods, was supremely astonished. (He thought) "How has the goddess done this difficult thing? The entire universe, mobile and immobile, and (all that is) made of words is without light. Even so, (this) Island alone, the venerable (Island of) the Moon, where the goddess resides, persists (as it was)." Abandoning (his) unmanifest form, the Lord assumed a manifest one and began to worship the Liṅga (called) Udyānabhairava. The goddess who had concealed (*saṁvṛtya*)[2] everything, along with its bliss, assumed a blissful form. (The goddess who is) powerful by virtue (of her) austerities does not know the Lord of the gods who is worshipping her. Then the god began to intone a hymn of divine praise that enlightens to the entire meaning (of the teachings) with a voice (full of) bliss.[3]

Now it is the god's turn to be overawed to see that there, in the absence of Śiva's emanation (*śāmbhavīsṛṣṭi*), everything shares in the perfection of absolute being (*nirāmaya*). The KRU enumerates a series of emanations (*sṛṣṭi*) projected out of their corresponding metaphysical principles progressively down into outer gross manifestation. They are: 1) The emanation from Śiva (*śāmbhavī*). 2) The emanation from the goddess. 3) The emanation from the Īśvara principle. 4) The emanation from the Vidyā principle. 5) The emanation pertaining to Puruṣa. 6) The emanation from Prakṛti. 7) The emanation from Brahmā.[4] The physical universe (*brahmāṇḍa*) is generated through the last four forms of emanation.[5] The first three are concerned with the emanation of the inner energies and the original, ideal components of the universe that is to be emanated further down at grosser levels. The higher form of emanation generates the principles below it. Thus,

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[1] See below, KuKh 1/1.
[2] '*saṁvṛtya*' literally means 'having enveloped' or 'covered over'.
[3] KMT 1/67-70.
[4] *prathamā [kh: prathamāṁ] śāmbhavī sṛṣṭir devyāḥ [k kh g: – sṛṣṭi devyā] sṛṣṭir [k kh g: sṛṣṭi-] dvitīyakā [g: dviyakā]* |
tṛtīyā īśvarāt [k kh: īśvarā] tattvād [k: tradhvāda; kh: tratvā] vidyātattvāc caturthikā ||
pañcamī pauruṣī sṛṣṭiḥ [k kh g: sṛṣṭi] ṣaṣṭhī prakṛtisaṁbhavā |
saptamī brahmasṛṣṭis tu mayā te kathitā priye || KRU 1/92-93.
[5] *pūrvoditā [k kh: pūrvāditā] tu yā sṛṣṭir mayā [k kh: sṛṣṭi; g: -ṭimāyā] saptavidhā [k: sapravidhā] priye* ||
ādyatrayavinirmuktā [kh: -trayācca nirmuktā; g: -ktāṁ] saiṣā [kh: saiṣā; g: śeṣā] brahmāṇḍasaṁbhavā [g: -bhavāḥ]| KRU 1/97cd-98ab.

Śiva's emanation (*śāmbhavīsṛṣṭi*) generates the goddess who then generates the Īśvara principle, and so on. The absence of the first and highest form of emanation therefore not only implies that there is no external manifestation and return to the pre-cosmic state, it also implies the withdrawal of the goddess into Śiva, who is the godhead and her source.

The goddess is Speech, which consists of the energies of the phonemes. By their conjunction and separation, all the words and what they denote are generated. So, without the creative, semiotic energy of the goddess, the universe of words (i.e. manifestation), is 'without light' and so recedes into the unmanifest state. Concealed in this way, the energy that sustains manifestation is withdrawn and with it the bliss which is that energy's essential nature. Thus the goddess, who is this pure energy of emanation, pulls out of her creation back into her own essential, blissful nature. The god is astonished to see this and how the Island of the Moon continues to exist unchanged, a beacon of light in the midst of unbounded darkness. And once again the wonder the deity feels leads to a transformation of his condition. In this case he abandons the unmanifest state he had assumed after directing the goddess and becomes manifest because only in that way can he worship the goddess who possesses the awesome and inexplicable power he is witnessing.

He begins by worshipping the Liṅga. Note that this is a Bhairava Liṅga because Śiva's wrathful form, Bhairava, is present within it. The Tantra implies that it is called Udyāna Bhairava because it is situated on the Island of the Moon which is a 'great and beautiful garden (*udyāna*)'[1] or, as the ŚM says, it is 'mind's garden'.[2] We may, perhaps, also perceive an echo of the name of the foremost of the goddess's sacred seats – Oḍḍiyāna – which amongst its many other spellings is also spelt 'Udyāna'. The association is quite natural as Oḍḍiyāna / Udyāna is the first seat (*ādyapīṭha*) from which the teachings were first propagated.

The texts do not tell us this but we may suppose that just as the goddess is unmanifest within the Liṅga, so too the god. He is manifest outside the Liṅga, which is where he must be in order to worship the goddess within it. Within it, he is in the form of his energy, that is, the Command which is the goddess. Within the Liṅga, Bhairava penetrates her in this form. Thus, when she emerges from the Liṅga she is said to be 'penetrated by the bliss of the Command'.[3] Note also that Bhairava openly seeks the goddess, whereas she looks for him in secret. First she seeks him in the Liṅga but ultimately finds him outside it when he finds her. Thus we have here a set of binaries that can be tabulated as follows:

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[1] KMT 1/57.
[2] ŚM 2/122, quoted above, p. 48, note.
[3] KMT 2/6.

God	Goddess
Manifest	Unmanifest
Unempowered	Empowered
Outside the Liṅga	Inside the Liṅga
Male penetrating female	Female penetrating male
Devoid of Bliss	Blissful
Union with the other	Union with one's self
Giving then receiving the Command	Receiving then giving the Command
Externally conscious	Externally unconscious
Openly seeking	Covertly seeking

The inner nature of the goddess within the Liṅga is such intense bliss that, focused on it in profound contemplation, she is unaware of anything around her. The light radiating from her joy makes her astonishingly beautiful and the energy she accumulated outside the Liṅga, infinitely powerful. Somehow sensing that she is being worshipped, but too absorbed in contemplation to distinguish the god who is engaged in adoration, she needs to be roused. This the god does by intoning the *Mālinīstava***.** As the ŚM says: 'When the lord of the universe saw this astonishing (thing) he was overawed with wonder and horripilating with delight, began (to sing) a hymn full (of praise)'.[1]

The first chapter of the KMT ends here. At this point in the ŚM, Bhairava intones a hymn to the goddess called the *Bhairavīstotra* which replaces the *Mālinīstava* intoned by the god in the KMT and in the KuKh. Notice how the goddess in the Liṅga is Mahāgaurī – the Great White Goddess. She is no longer the black, fierce Kālī but the benign Gopālī:[2]

> Victory! Victory (to you) O goddess (*bhagavatī*)! (You) who are like the solar orb of the emergence of Supreme Reality! (You who are) the star that is the circle of all the directions illumined by the halo of the light of your own body! O plane of stability! (You whose) body of enjoyment (*saṁbhogadeha*) is radiant white (*svacchā*) and unlimited in all (its) limbs! O Mahāgaurī (Great White One)!

[1] *nirīkṣya [g: nirīkṣa] vismayāviṣṭo [kh: -vistho; g: – viṣṭa] hṛṣṭaromo [kh g: -ma] jagatpatiḥ* ||
savismayakaraṁ dṛṣṭvā stotram ārabdhaṁ [kh: -rabdha; g: statram āradhva] nirbharam |
ŚM 2/123cd-124ab.

[2] Cf. KuKh 6/3-4ab.

O Gopālī! You whose earrings are snakes and who wears a great snake as a sacred thread! O well-mannered one! O Large-eyed (one)! O you who are the principle of the Self, intent on the contemplation of the accomplishment (*siddha*) that pours forth out of the root of the root (*kandamūla*) of that (divine form).

You who delight in the well-prepared offerings made in the course of worship offered by Kula teachers, the host of Heroes and Herukas as part of the great Kaula sport!

O you who bestows the joy of Nirvāṇa which is the knowledge and bliss that comes from detachment, which is the very opposite of the defects of attachment and the rest of one who is subject (*bhogin*) to the poison of the objects of sense!

Omnipresent goddess! Rudrāṇī! Raudrī! Firmly fixed one (*dhruvā*)! Salvation from the world of transmigration, which is terrible and hard to traverse!

Salutation (to you) whose nature is inaccessible (to the fettered)! Deformed one! Supreme one! Daughter of the Himalayas! Mother of the world! Seed of the universe!

(Salutations to you) who bestow the play of freedom and enjoyment by means of all the liturgies (*krama*) and rites (*kriyā*) performed in the blissful meetings of great ghosts, demons (*vetālas*), warlocks (*bheruṇḍa*), witches (*lāmā*) and planets (*graha*)!

Dweller in cremation grounds! You who delight in the play of dance! Experienced in wonderfully diverse behaviour! Mahālakṣmī! Subtle one! Śivā!

Victory to you who have merged the entire universe into a single vibrant state of oneness filling (thereby every) discontinuity!

(You are) beautiful with the necklace that (hangs from your) neck made of the pearls of the great phonemic energies (*varṇa*)!

You who are in the centre of the great wheel of the Six Yoginīs and the great group of six![1]

Present in the Sixteen Supports![2] On the plane of (*suṣumnā*) the Channel of the Tortoise (*kūrmanāḍī*)!

Aroused by the upsurge of the processes (taking place in) the wheels of the body! Whose abode is that of Brahmā, Vaikuṇṭha, Rudreśa, Sādākhya and the Siddhas!

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[1] See below, p. 319 ff.. The Six Yoginīs, Ḍākinī and the others, are described in chapter sixty-three of the KuKh. They are projected into the 'great wheel' of the hexagon surrounding the central triangle of the *maṇḍala*.

[2] See note to KuKh 25/30-36ab.

You are illusion destroyed! You who bestow the delights of the liturgy (*krama*) of the sixty-four (Bhairavas and Yoginīs)!

Beautiful with intense radiant energy (*tejas*)! Mistress of the gods! Gāndhārī![1] Gāyatrī! Praised by the Siddhas!

You are the first! (You are engaged in) the game (of playfully) withdrawing the vital breath of every living being in the worlds (when the time comes for them to die).

(You are) the great power who attracts, deludes and paralyses; the mother of the Vedas; the ancient one; You are Jayā (Victory), Siddhayogeśvarī, Vajracaṇḍā, Bheruṇḍā, O you who have arisen out of the Udyāna Liṅga!

(Your) accomplished (liberated state) has no beginning (*anādisiddhā*). (You are the goddess) Mahāpiṅgalā who establishes the order (*krama)* (of the sequence of energies symbolised in the letters of the Mālinī alphabet that range) from Na to Pha.

(You are) Bhairavī whose being is (infinitely) great. (You are) the All and, (universally) pervasive, (are also) Revatī. O (you) who can bestow the means to both grace (*anugraha*) and curse (*nigraha*)![2]

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[1] Gāndhārī was the wife of the epic king Dhṛtarāṣṭra. As her husband was blind, out of sympathy and because she was ready to share everything with her husband, she kept her eyes covered with a blindfold. Kubjikā, I suppose, is identified with her to represent her devotion and love for Bhairava, her consort. Bheruṇḍā is the sixth of Nine Nityās listed in YKh (1) that are worshipped in association with Tripurabhairavī with which Kubjikā is identified (*ṣaṣṭhī bheruṇḍasaṁjñakā [k, g, gh: bharuṇḍa-]* || YKh (1) 44/30d). She is the fifth of sixteen Nityās described in the *Tantrarāja* that attend on Tripurāsundarī. Mahālakṣmī is a form of Kālasaṁkarṣiṇī (see below p. 558). Siddhayogeśvarī is the main goddess (Parā) of the early Trika and, amongst Kubjikā's six faces, she is the eastern one (KuKh 29/47). Kubjikā is commonly identified with Raudrī, also called Rudrāṇī or Rudraśakti as well as Mahāpiṅgalā. Revatī, was originally a female demon who afflicted small children. Propitiated, she protects them.

[2] *jaya [kh: missing] jaya bhagavati paramatattvodbhavādityabimbānukāri [kh: paramatatvad-] svadehaprabhāmaṇḍaloddyotoddyotitāśeṣadikcakratāre [kh: -maṇḍalodyānamudyotaśeṣādicakravāle pravāle; g: -maṇḍalodyānamudyotaśeṣaredikcakra]* | *(1) pratiṣṭhāpade [kh: praticchāyāndañ; g: yadā] svecchayā svacchāvicchinnasarvāṅgasaṁbhogadehe [kh: cecchāyāmvaśca vicchinnasarvvage saṁbhogadeho; g: svacha- -dehā]* | *(2)*
mahāgauri [g: -gaurī] gopāli goṇāsakarṇāvataṁse [g: goṇāvataṁsā] mahānāgayajñopavīte [g: -nāgayattopavītaṁ] vinīte viśālākṣi [kh: visā-] tatkandamūlollasatsiddhicintāprasaktātmatattve [g: citrāpraśaktātma-; kh: -tmanātva] || *(3)*
*mahākaulalīlākulācāryavīrāvalīherukārabdhapūjopahāraprabandhapriye [g: -hetukāravdha-; kh: -ra * vandha]* || *(4)*
viṣayaviṣabhogisaṅgādidoṣaviparyāyavairāgyavijñānasānandanirvāṇasaukhyaprade [kh: mahāviṣayaviṣayabhogidoṣaṣya paryyāptavairāgyavijñānānanda; g: -vairājña-] || *(5)*
sarvage devi rudrāṇi raudri [kh: raudra] dhruve [kh: dhrūve] || *(6)*

The following chapter of the KMT, called 'concerning the virgin goddess, otherwise known as the Command', begins with the *Mālinīstava*.[1] The following passage describes the emergence of the goddess from the Liṅga which takes place when Bhairava implores her at the end of his hymn: "O mother of all the heroes, O Bhairavī, I Bhairava have come to take refuge. Forgive (my) sin (*aparādha*)! O Śivā! Forgive (my) sin!"[2]

Presumably the sin Bhairava has committed is to have treated the goddess flippantly and then abandoned her. Although the goddess is hiding from the god, we should not forget that she originally set out to find him. Thus, on the one hand she entered the Liṅga to discover him inwardly and on the other she assumed this form to attract him outwardly. Anyway, whether it is due to Bhairava's contrition or the goddess's playfulness, this final supplication induces the goddess to finally burst out of the Liṅga.

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ghoraduṣtarasaṁsārottāre [k: -duṣpāra-; kh: -duḥpārasaṁsāramuttāre; g: gorasaṁsāramutāra] sindhupravāhavyapakrāntatapastāpamāne [kh: -pātāpamāne; g: tapotāpamāne] | (7)
namo 'gamyarūpe virūpe pare [kh: para] śailarājātmaje lokamāte jagadbījabhūte | (8)
mahābhūtavetālabheruṇḍalāmāgrahānandagoṣṭhīsamārabdhākhilakriyāśeṣakramamuktibhuktilīlā prade [g: – mālāgrahā- -samāladhvakheḍakriyāśeṣavaddha; kh: – goṣṭī-] | (9)
*śmaśānālaye [kh: śmaśāna-] lāsyalīlāvinode [kh: * * līlāvinoda] vicitraceṣṭānubhāve [kh, g: -ceṣṭhā-] mahālakṣmi [kh: -lakṣmī] śūkṣme [kh: sūkṣma] śive | (10)*
jaya samarasībhāvalolīkṛtāśeṣaviśvāntarālaprapūryamāṇe [kh: samarasā- -prapotāpamān; g: prapoyamāne] | (11)
*mahāvarṇahārāvalīhārakaṇṭhabaddhapraśobhite [g: mahāhāra- -kaṇṭhe * * * * * *] | (12)*
*mahāṣaṭkaṣaḍyoginīcakramadhyasthite [kh: * * * * ṣaḍ- – sthita;] ṣoḍaśādhārage kūrmanāḍīpadāvasthite [kh: -nāḍi-] | (13)*
dehacakrakramotthānasaṁkṣobhite [kh: -cakrā] | (14)
brahmavaikuṇṭharudreśasādākhyasiddhālaye [g: -rudraśa-] | (15)
dhvastamohe catuḥṣaṣṭikramapramodaprade [kh: -pramode priyo] devarājārcite | (16)
tīvratejasuteje [kh: tīvratejo-] sureśāni [g: sura-] gāndhāri gāyatri siddhastute | (17)
sakalabhuvanajanaprāṇasaṁhāralīlā [g: bhuvaṇajaprāṇasaṁsāralīlā-] tvam ādye [k: tvāmoghe; kh: -tvamoghe] | (18)
mahāśaktir ākarṣaṇī mohanī stambhanī [g: staṁbhaṁ] vedamātā [kh, g: -te] purāṇī jayā [kh: jaya] siddhayogeśvarī vajracaṇḍā bheruṇḍā [kh: bhuruṇḍā; g: bhirūṇḍā] tvam udyānaliṅgodbhave | (19)
anādisiddhā [kh: .anādi] mahāpiṅgalā nādiphāntakramasthāpinī [k, g: -sthāyinī] | (20)
bhairavī bhūribhāvākhilā vyāpinī revatī nugrahānugrahopāyadānakṣame [k, g: -kṣaye; kh: nigrahānugraho] | (21) ŚM 2/(1) – (21).

[1] An extended version of this hymn to which seed-syllable mantras have been added appears in the analogous place in the narrative in chapter four of the KuKh after verse 4/39. See the notes there concerning the versions of this hymn and other details. Surprisingly, the ṢSS ignores this part of the myth and so the hymn is missing.

[2] These are the last two lines (42 and 43) of the version of the *Mālinīstava* in chapter two of the KMT. Cf. line 126 of the version of the *Mālinīstava* in chapter four of the KuKh.

The goddess emerges out of the Liṅga

After the great soul Bhairava had praised the Great Goddess in this way, the Supreme Goddess broke open the Liṅga and emerged (from it). She was (dark) like blue collyrium, her form bent (*kubjarūpā*) and her belly (large like a) wolf. Her mouth, with projecting teeth, was slightly open and her hair (was tied) up (in the) barbarian style (*barbara*). Of many forms, she was both beautiful and deformed. Her left hand extended, Vāmadevī (the Goddess of the Left) spoke.[1]

The ŚM describes this wonderful theophany in a similar way:

> When she heard the *Bhairavīstotra*, that Kuleśvarī burst apart the Liṅga by means of Bhairava's unlimited energy (*tejas*) and having done so, emerged out (of it). She was dark blue (*śyāmā*) like the petals of a blue lotus and (her hair was) tied up in the barbarian style. Extending her left hand, she was bent over (*kubjarūpā*) and had a big belly. The goddess with a fierce (*karāla*) face, (her) mind full of wonder, spoke there in (that) dwelling (*vāsara*), looking around in all directions.[2]

The KMT seems to say little more than that the goddess is called the 'goddess of the left' because she extends her left hand. Normally impure, this is the hand used for special Tantric rituals which, therefore, came to be called those of the 'left hand'. As the left is the feminine side, the side of power (*śakti*), magical, worldly and spiritual accomplishment (*siddhi*), such rites are generally related to goddesses or feminine beings who aid the adept to achieve these things. Perhaps only this was originally intended, that the goddess, empowered by centuries of contemplation within the Liṅga, issues forth, for the benefit of her devotees, already engaged in bestowing these boons that come from the left hand. Another source explains that the goddess is called Vāmā because she practices

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[1] KMT 2/3-5.

[2] *ākarṇya [g: ākarṇa] bhairavīstotraṁ bhairavāmitatejasā [g: tejase]* ||
vinirbhidya tato liṅgaṁ nirgatā [kh: niggatā] sā kuleśvarī |
nīlotpaladalaśyāmā barbarordhvaśiroruhā ||
prasārya vāmahastaṁ [kh: -hastān] sā [kh: tā; g: tāṁ] kubjarūpā [k, kh: kujā-; g: -rūpīṁ] mahodarī [g: -darīṁ] |
karālavadanā devī vismayāviṣṭamānasā ||
provāca vāsare tatra vilokya kakubhākhilān [kh: kakubho.akhilā; g: kakubhāṁkhilāṁ] |
ŚM 2/124cd-127ab.

'*vāmācāra*'.[1] In this context *vāmācāra* – the 'practice of the left' – denotes her dynamism within the Liṅga where, rotating through it in an anticlockwise spiral, she energises her phonemic energies within it. She impels herself by the rotation within herself in the same direction, which is that of emanation, whilst in her fertile seed state, which is at once Divine Light and Sound. In YKh (2) we read:

> She moves in the middle of the Stone in an anticlockwise circle. The energy Vāmā, who is called Anantā (Endless) and the soul (*jīva*), is the ball of vital seed (*kuṇḍagolakā*). (Her) rotation is spherical, she is a spark (of consciousness) (*kākinyā*) and her form is Unstruck Sound (*haṁsa*).[2]

While the goddess is rarely called Vāmādevī, here we have the very first reference which alludes to and explains the name by which she is most commonly known, that is, Kubjikā: literally 'hump backed'. The KMT tell us that the goddess who emerges from the Liṅga is bent (*kubjarūpā*).[3] Various reasons are given in the sources for her being 'bent'. Some of these relate to her personal mythic identity. From this perspective, we are told a little further on in the text that she is bent with bashfulness (*lajjā*) when she sees Bhairava, a condition we shall analyse in due course. Further ahead, after her marriage to the god, she is again 'bent'. This time because she is engaged in union with him until she complains that she is tired of being in that position and wishes to disengage to straighten herself. In both cases, her 'bent' form has to do with her relationship with the god, whether in immanent or actual union.

Her bent condition relates also to her metaphysical identity as Kuṇḍalinī. Commonly represented as a coiled, sleeping serpent symbolizing latent potency, Kuṇḍalinī is regularly referred to in all Śaiva Tantric traditions as having a 'crooked shape' (*kuṭilākārā*). The Siddhāntāgamas, generally centred on the worship of the mild, white Sadāśiva ('Ever-auspicious') in the form of a Liṅga, represent his female energy within it in this way. She is also said to be there in the 'form of a sprout' (*aṅkurākārarūpiṇī*), which is another common way of describing Kuṇḍalinī in all the other major Śaiva schools.[4] Like the sprout that emerges from a seed, she issues forth from the pregnant potency of the womb-like

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[1] *vāmācāreṇa vāmākhyā* YKh (2) 16/10c.

[2] *bhramate ca śilāmadhye vāmāvartaparibhramāt* |
vāmāśaktir anantākhyā [k, kh: -ratantākhyā] jīvākhyā kuṇḍagolakā ||
vibhramā golakākārā kākinyā haṁsavigrahā | YKh (2) 16/14-15ab.

The Goddess in the form of the Point in the centre of the *maṇḍala* is also described as a 'spark' in KuKh 31/57.

[3] KMT 2/3-5.

[4] KuKh 35/78cd-80; cf SŚP 3/47cd, quoted below chapter 2, p. 277 ff..

Liṅga bent at first to then straighten out into the fullness of manifestation. This image of the awakening of Kuṇḍalinī was maintained in the later Kaula schools where she is regularly depicted as coiled around the Liṅga in the Root Foundation (*mūlādhāra*). In this case, however, the Liṅga is the Point in the centre of the *maṇḍala* at the End of the Twelve, at the opposite extreme of the subtle body. Her emergence from the Liṅga heralds the birth of the transmission (*krama*) concretely as the teachings as well as the lineages through which it is transmitted. When the goddess emerges from the Liṅga it explodes, emitting Divine Light and Sound marking the first moment of the outpouring of Śiva's emanation (*śāmbhavīsṛṣṭi*), which was withdrawn when she entered it. Thus she flows down into manifestation, rather than up. Or better, she radiates all around, shining darkly as does the Moon in the darkness of the Night of Māyā. The SKh explains:

> Kālī fused together her own Yogas and assumed the form of the venerable Udyāna Liṅga, which is her own pure body. Then, awakened by Śaṁkara's hymn, she again came forth with great force from the Liṅga, having illumined the many directions with the profusion of (her) lunar rays. I constantly salute that (goddess) Khañjī (who did this). She who is Raudrī, hard to attain and, very tranquil, is endowed with the three modalities (of the Yoni).[1]

Kubjikā is not coiled around the Liṅga, as Kuṇḍalinī is represented in the later Tantras, she is 'bent over' within the Liṅga in the body of the deity. As such it contains the entire universe and, within it, the goddess pervades it. Analogously, Kubjikā is present in the physical body, the microcosm. The limbs, senses, physiological processes, and even the changing moods, emotions, negative and positive sentiments, worshipped as the deities of the transmission (*krama*) are the energies of the goddess in the body. She is present there in a contracted form 'bent over' in the circulating flux of the vital breath perceived there as its vivifying Sound. She is that Sound that reverberates in the Void of the transdimensionally minute 'atom' of consciousness that is the individual soul. The ṢSS says as much concisely:

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[1] *piṇḍīkṛtvā [g: piṁḍīkṛkṛtvāt] svayogān [kh: svayāgān; g: stayogā] nijavapur amalaṁ śrīmadudyānaliṅgaṁ [kh g: -uḍyāna-]*
rūpaṁ saṁprāpya kālī śaśikaranikarodbhāvitānekadikkā [g: sasikaranikarodbhāvitānekadivyā] |
niṣkrāntā [g: niḥkrāṁtā] liṅgato yā [kh: ddo yā] punar api tarasā [kh: tunasā; g: tavasā] śaṁkarastotrabodhād [kh: -bodhā; g: saṁkarastotravodhā]
durgāṁ [g: dugrā] raudrīṁ [g: raundrīṁ] suśāntāṁ [g: susāṁtāṁ] trividhagatiyutāṁ tāṁ sadā [g: samādā] naumi khañjīṁ [kh: khañjī] || SKh 29/19.

This verse comes at the end of the *Mālinīstava* of the SKh.

> She who, having contracted (herself), enters (into the body) (and is bent over) is (the goddess whose name begins with) Ku (*kukārā*). It is for this reason that she is said to be (Kubjikā, the Bent One). She is present in all living beings within the process of the union of the vital breath (*prāṇayogakrama*) (which serves to vitalize the body) of embodied beings. O mistress of the god of the gods, she is Sound and resides in the Void (of consciousness) (*kha*).[1]

Within the Liṅga the goddess is curled around herself receiving the empowerment of the Command, which, as the pure energy of the deity, is her own essential nature. Like the alchemical Uroboros – the snake that feeds on its own tail – the goddess draws energy from her own seed state. This metaphysical notion of deity as self-subsisting and self-empowering on the one hand and generating the universe on the other leads to the startling image of the goddess 'churning her own 'navel' with her tongue' and thereby generating the universe.[2] According to the KRU, Mitra, the first accomplished adept – Siddha – to propagate the teachings was generated by the goddess from within the Liṅga in the same way.

One of the many dimensions of the symbolism of the goddess in the Liṅga and her emergence from it that developed in the course of time, involved the metaphysical paradox implied here of the identity of the container and the contained. This is expressed, as we shall see in the following chapter, in the relationship between the Point (*bindu*) in the centre of the goddess's *maṇḍala* and its triangular core. The goddess is both the Point, which in mythical terms is the Liṅga, and the triangle that emerges from it. Her bent form represents the latter. Thus the KuKh says that this triangle is the face of the goddess who emerges from the Liṅga.[3] In some places she is called Triangle – Trikoṇā.[4] Accordingly, she is also commonly called Vakrā, which literally means 'crooked', or Vakrikā – 'little Vakrā'. These names implicitly refer to the Triangle, which is her sacred geometric form as the Yoni, the womb of emanation.

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[1] *ākuñcya praviśed yā tu kukārā tena sā smṛtā [k kh –tāḥ]* ||
prāṇayogakrame sā tu dehināṁ sarvajantuṣu |
sthitā sā devadeveśi nādarūpā kha-m-āśritā || ṢSS 47/43cd-44.

[2] O goddess, by first churning her own navel with her tongue the universe was born from her womb by means of (her) divine Yoni. O great goddess, from then on she was known as the goddess Kujā.

svanābhimathanād devi svakīyarasanā purā ||
brahmāṇḍaṁ garbhatas tasyā jātaṁ divyena yoninā |
tadārabhya maheśāni kujā devīti viśrutā || *Parātantra* 3/2cd-3ab.

[3] KuKh 5/29.

[4] KuKh 30/59.

Note, finally, that other derivations of the Kubjikā's name do not relate to her bent or crooked shape. If, as Kuiper[1] suggests, the word *kubja* is of Munda origin, the following Sanskrit derivations of her name are no less fanciful than those we have examined. One explains it as a compound with the meaning 'she who is born (*jā*) from earth (*ku*) and water (*ab*)'.[2] Another derivation of the name Kubjikā is found in the *Kubjikānityāhnikatilaka* where we read that: 'the letter Ku is the seed-syllable of the Earth which is on a lotus (*abjikā*).'[3] In other words Kubjikā is the goddess who, as the divine embodiment of the Earth, sits on a lotus. This etymology appears to be an attempt to integrate the name Kubjikā with Kujā, which is another common name of the goddess.[4] This name is derived from '(she who is) born' – '*jā*' – from the 'earth' – '*ku*'.[5] But although this is possibly a correct etymology, it does not provide us with any insight into the name or the nature of the goddess who is rarely, if at all, specifically associated with the earth in the sources.

Let us now return to the narrative. When Kubjikā emerged from the Liṅga:

Penetrated (*samāviṣṭā*) by the bliss of the Command and aroused by the joy of the hymn (addressed to her), the great being said: "I do not know who is praising me here. To whom should I give a boon? My gaze (*dṛṣṭipāta*) is hard to behold like a venomous snake (*āśīviṣa*). How have (you been able to) bear it? Then ask for whatever you please!"[6]

The version in the ŚM reports the goddess as saying:

> "Distracted and greatly aroused by the delight of the hymn, I do not know who is praising me. Who am I? To whom should I bestow boons? Like the venomous look of an angry snake (*kruddhāhiviṣadṛṣṭivat*) my look is hard to behold. I will grant a boon to whoever can endure it." Then (seeing that it was Bhairava, her) face filled with joy, she was ready to grant (him) a boon.[7]

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[1] Kuiper 1948: 42ff.

[2] Schoterman (1988: 11) based on the *Saṁvartāmaṇḍalasūtravyākhyā* (fol. 1b).

[3] *kukāraḥ pārthivo [gh: pāthivo] bījo abjikoparisaṁsthitaḥ* | KnT 1/3ab.

[4] This is the form of the goddess's name, for example, throughout the Hymn of Twelve Verses in chapter five of our text i.e. KuKh 5/72cd-84ab. Just as Kubjī and Kubjinī are common variants of the name Kubjikā we also commonly find Kujeśvarī or Kujeśī for Kujā.

[5] See BB quoted in notes to line two of the *Mālinīstava* in chapter 4 of the KuKh.

[6] KMT 2/6-8.

[7] *parityaktasamādhānā stotrānandātivihvalā* ||
na vedmi [kh: vetti; g: venvi] ko mama stotā [kh: stauti] kāhaṁ [kh g: kohaṁ] kasmai varapradā |

According to the version in the SKh, after the goddess expresses her surprise that the god can bear the power of her gaze she pledges that: "I am giving you a divine eye by virtue of which you will be able to see (me)."[1] The KuKh, describes this powerful theophany as follows:

> O Śambhu, the Liṅga has been burst apart and I who possess a beautiful lustre have emerged (from it) in a crooked form, horrific and (my) face the Triangle. I am dark blue and red. I have three eyes and (my) light is like the Fire of Time. The gaze I possess (is like that of a) lion and so (I am called) 'she who has the lion's gaze' (*siṁhāvalokinī*).[2]

Although in the parallel passage in the KMT and the ŚM the goddess is said to be dark like 'blue collyrium', elsewhere she is repeatedly said to be both dark blue and red, as in our text.[3] The dark red and blue colour can be associated with blood. Commonly the colour of fierce Tantric deities, it symbolizes their power that is especially intense because it draws from negative forces that have been reformed for higher spiritual purposes. The Vedic goddess Kṛtyā, the embodiment of sorcery, is said to be this colour, reflecting that of the cloth that has been soiled by the bride on the night of the consummation of her marriage.[4]

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duṣprekṣyo [kh: duḥprekṣyo; g: duḥprekṣaṁ] dṛṣṭipāto [g: -yāto] me kruddhāhiviṣadṛṣṭivat [kh: krūddhāśī; g: krūddhāśīṁ] ||
yena kenāpi soḍho 'yaṁ varaṁ tasmai dadāmy aham | ŚM 2/127cd-129ab.

[1] *divyaṁ dadāmi te cakṣur yena tvāṁ darśako [g: daṁsako] bhavet* | SKh 29/18cd. See note to KuKh 4/47cd-48ab.

[2] KuKh 5/29-30.

[3] For example in KuKh 68/2 where the goddess, there called Ciñcinī and Mātaṅgī, is said to be of this colour and very fierce. Her visualized form is described there in the following verses.

[4] In order to counter the sorcery (*kṛtyā*) of someone who wishes evil for the bride, a purifying bath is prescribed as part of the Vedic marriage rites (AV 14/2/65). The couple recite the following verse while looking at the red and blue evening sky in order to propitiate the goddess Kṛtyā:

> Her hue is blue and red: the fiend (*kṛtyā*) who clingeth close is driven off. Well thrive the kinsmen of this bride: the husband is bound first in bonds. ṚV 10/85/28 = AV 14/1/26 (trans. by Griffith)

Lal (1980: 45-46) explains: On the morning after the *garbhādhāna* ceremony, which is performed on the fourth day after marriage, the cloth worn by the bride, which has been soiled by the nuptial consummation, is given over to the priest. Indeed, the red and blue blood spots on the cloth are regarded as representing Kṛtyā and hence as inauspicious. The garment, which is called *śāmulya*, is supposed to be extremely ominous if retained in the house. It becomes a walking Kṛtyā and associates herself with the husband thereby bringing all disasters upon him (ṚV 10/85/29 and AV 14/1/25).

The black (= dark blue) colour of the goddess is explained in the Kubjikā Tantras by her close connection to Kālī. Called Kālikā in the KMT and Bhadrakālī[1] in the KuKh, this is the identity of the goddess before she entered the Liṅga. Inside the Liṅga the goddess looses her dark colour and becomes the White Goddess (Gaurī). There she receives Śambhu's empowering Command (*śāmbhavājñā*) by her Kaula practice, which is grounded in her blissful, spiritually aroused state.[2] Thus, when she emerges again from the Liṅga and so resumes her fierce condition she is not the same. She is not the same black Kālī who entered the Liṅga. This change is represented in the KuKh by the addition of a red component, representing the transformation that has taken place during her initiatory withdrawal. Another example of this change is recorded in YKh (1) where it is said of Kālī, the goddess of the Northern Tradition (*uttarāmnāya*):

> (She) is the great, venerable and eternal power that moves within the energy of consciousness. When angry, she brings about destruction. When content, she is the means to gain success (*siddhi*). Devoted to the practice of heroes (*vīracaryā*), she is Kulālikā (i.e. Kubjikā) in the Western (tradition). Thus, that goddess is red (and passionate) (*raktā*) and is initiated into the Western Transmission (of the goddess Kubjikā).[3]

Another reason why Kubjikā in this aspect is dark blue and red has to do with her relation to the god Rudra. In the hymn in the ŚM Bhairava intones to her, that induces her to appear out of the Liṅga, he addresses her as Rudrāṇī and Raudrī.[4] Moreover, throughout the Kubjikā Tantras she appears as Rudraśakti.[5] In the Vedas, Rudra is said to be 'blue and red' (*nīlalohita*). His throat is blue. His belly is black and his back red[6] – colours that probably relate to those of the sky at sunset. The ŚM refers to the goddess as Mahāpiṅgalā (the Great Tawny One) who establishes the order of the letters of the Mālinī alphabet. In this respect also, she is like Rudra who is also said to be a ruddy brown.[7] This is because Rudra is the

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[1] See KuKh 3/160ff.

[2] See, for example, KuKh 6/3-4ab.

[3] *mahāśrīśāśvatā [k, kh, gh: -svatā] śaktiḥ [missing in all MSs] cicchaktyantaracāriṇī [k, gh: ciśaṁktyatara-; kh: -taracāriṇī]* ||
*saṁhārakāriṇī [k, gh: -ṇīṁ] kruddhā saṁ tuṣṭā siddhisādhikā [k, kh, gh: siddhisā * *]* |
vīracaryāratā sā tu paścime sā kulālikā ||
tena raktā tu sā devī paścimakramadīkṣitā [k, kh: paścime-] | YKh (1) 4/269cd-271ab.

[4] *sarvage devi rudrāṇi raudri [kh: raudra] dhruve [kh: dhrūve]* || ŚM 2/(4).

[5] Kubjikā's identity as Rudraśakti is due to her close relationship with the goddess of the Trika Tantras who is regularly portrayed as Rudraśakti.

[6] ṚV 2/33/5.

[7] ṚV 1/114/1,5.

Fire just as the goddess is Saṁvartā, the energy of Fire. Drawing from Vedic, Epic and Purāṇic literature, what Kramrisch[1] says of Rudra applies equally to the goddess:

'Of ruddy brown complexion he shines in many colours'[2] like Fire (Agni). Indeed Rudra is Agni and Agni is Rudra.[3] They are one in nature, though not in intensity. Rudra is the terrible, frightening, quintessential Agni. He is the fury of Fire.[4] Like fire, but fiercer and more luminous, wild tremendous Rudra is fire, lightning and the sun. Fire is the power of illumination and is concentrated in him. He burns; he is atrocious, and full of heat; like fire he devours flesh, blood and marrow.[5] The Wild God – the essence of fire – is in the fire, in the waters, in the plants; he has entered all beings.[6]

The dark blue or black colour symbolizes the goddess's *tāmasika* aspect, which she has in common with Kālī, her form prior to her entry into the Liṅga. This colour is also consonant with her nature as Mahāmāyā.[7] Just as the black colour symbolizes her destructive aspect, the red colour symbolizes her creative, erotic aspect.[8] According to the KuKh,[9] she laid aside her black colour and, presumably, also the red when she was practising austerities and celibacy in the Kadamba Cave on the Mountain of the Moon. She was then white, the colour of spiritual *sattva*. Empowered first by the transcendence of these two aspects, she then resumes them and emerges from the Liṅga in the Cave to spread the teachings and the liberating energy of the Command.

When the goddess appears from the Liṅga, the god tells her that he has suffered a loss in his own power due to her intense austerity. Even so, he is still powerful enough to bear her energy and for her to feel shame about her own presumption of excellence. Moreover, she is now penetrated (*samāviṣṭā*) by the bliss of the new, refreshed Command she has attained directly through her centuries of meditation in the Liṅga. And so it is she who now grants the god a boon.[10] The Command of the old transmission, which is that of the god, is weak

[1] Kramrisch 1981: 15.
[2] ṚV 2/33/8-9.
[3] TaiS 2/2/10/4; 3/5/5/2; 5/5/7/4; cf. MBh 13/146/1-2.
[4] TaiS 2/2/2/3.
[5] MBh 13/146/4,7.
[6] TaiS 5/5/9/3; cf. AV 7/87/1.
[7] See, for example, KuKh 5/73cd-74ab, 9/28 and 13/61cd-62.
[8] See Dyczkowski 2004: 175 ff. concerning the ambivalence of Kubjikā's erotic nature.
[9] KuKh 6/3-5.
[10] KMT 2/6-8. There is an irregularity in the numbering of the printed edited text here. The diction '*śrībhairava uvāca*' has been counted as if it were a separate line of a verse. The same error occurs after KMT 2/11.

compared to this new Command of the goddess, but even so, it is still powerful enough to allow the god to receive the new one from her. So the god implores her:

"O Great Goddess! Be gracious! Give me the grace of the Command (*ājñānugraha*). O Mother Kujā, by your fierce austerity, I have suffered a loss (*hāni*). O goddess, I have (already) said this (to you before)."

When the Great Goddess heard this, overcome with shame (*salajjā*) and with a tearful look (she asked): "What have you achieved that I (should be made to feel so) embarrassed (*lajjāpitā*)?"[1]

Here the KuKh departs from the KMT. One could hazard to say that it is more consistent with the basic principle upon which the transmission is based. In its most excellent form, the transmission of the Command is sudden and direct. It is imparted in a moment by means of the highest, most sublime and powerful form of initiation, the vision of the goddess in which it is not only her that is seen but, above all, she who sees the neophyte who, like the god himself, is ready to receive it. Thus as soon as she emerges from the Liṅga, instead of imploring her for instruction, the god exclaims that he is experiencing the signs that he is undergoing the initiation the goddess imparts by her powerful and gracious gaze:

> (The goddess said). "When I saw you who are Bhairava's bliss, I became bent over with bashfulness (*lajjāsaṁkucitā*); thus I became Vakrikā (the Little Crooked One) adorned with the rays of (my) eight limbs. I then became Vakrā (the Crooked One), (endowed with) a divine body and very strong. You were pierced merely by being seen (by me). It is I who have brought about this reality (*tathya*)".
>
> (The god replied) "I have been pierced by you who are power (*śakti*). I am in distress because of (your) gaze. Deprived of consciousness by sleep and inebriation (*ghūrmi*), I have not seen your body. Stolen away by another mind, I neither see nor hear (anything). Then, O goddess, I was pierced by you with (your) gaze."[2]

The god is looking for the goddess impelled solely by the desire to develop spiritually. He does not just want to unite with her, although this will ultimately take place to serve both as the sign and means of his spiritual fulfilment, according to the version in the KuKh, and hers according to the KMT. Previously, when the goddess was Kālikā and was presented to Bhairava as his future spouse she was, as young women are in such circumstances, shy and bashful. But once

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[1] KMT 2/9-11ab.
[2] KuKh 5/31-34.

she has sincerely served the god for a time he realises that she is truly devoted to him and offers to give her whatever she desires. At that point, seeing that he is sincere and really loves her, she became 'free of shame and enthusiastic'.[1] Now, conversely, the goddess feels shame because the god's spiritual power is clear evidence of his spiritual purity and right intention. One is reminded of the great Kashmiri saint Lal Ded. She was so pure that no lustful thoughts ever came to her mind and so would walk naked in the streets without shame, until one day she met another great saint. Jayalal Kaul quotes the *Asrār-ul Abrār* that records the incident as follows:

She was sitting nude at a wayside. People passed that way but she continued sitting nude and did not heed them at all till one of them came near her. When he came near, she at once veiled herself with herself and covered her limbs by pressing her knees against her abdomen. When he saw this, he accosted her: "O, you who are mad (sic) in love with God, what's this? You sat nude while a large crowd passed by, unmindful of them and unabashed as if none of them were a living human being. But now I came and you hastened to draw in your limbs." She said to him: "For all those who passed by me why should I, a mad one with matted hair, unkempt and dust-laden, care for them? Now you came, 'a man', and saw me nude. I felt it obligatory to cover my limbs out of modesty".[2]

The bashfulness the goddess feels is like that of a woman who sees a man she secretly loves very much. She looks at him and he bears it – that is, he looks back into her eyes. She feels ashamed, as the goddess says, because she has pierced him with her gaze and brought about the reality that is their love. Thus she fulfils the wish Bhairava had expressed before when she was in the Liṅga and said: "And so look upon me with love so that I may be graced."[3] She is ashamed because she wantonly looked at Bhairava with passion. Bhairava is smitten with love for her and she feels shame because it is unseemly for the woman to make a man fall in love with her. Moreover, it seems from what Bhairava implies in the KuKh that she appears out of the Liṅga naked. But Bhairava protests that he is so overwhelmed by her (alluring) look that he fell into a swoon and so did not see her body. Much of this is also implied in the version in the KMT although it is stated less overtly there than in the KuKh. This is, however, fairly clear in the ŚM where we read:

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[1] KMT 1/31b, quoted above, p. 4.
[2] Jayalal Kaul 1973: 21-22.
[3] KuKh 5/14.

> The goddess who had (just) emerged from the Liṅga and heard the gods words, assumed a sweet (loving) (*mādhurya*) form (*mūrti*) and was bent over (*kubjikā*) with shyness (*lajjā*). Then she thought (to herself): "How is it that the teacher and lord of the gods, demons and the three worlds desires grace (from me)?" Then Śivā spoke (to Bhairava).[1]

Bhairava's gaze is no less powerful than that of the goddess and his responses are strangely analogous. In the second myth narrated in the KMT, the gods conspire to get Bhairava married to the goddess. When she is presented to him and he sees her, his sexually aroused state causes him to feel shame. Disturbed, he looks around to see Kāmadeva, the god of love, whom he burns to ashes with the fury of his gaze.[2] In this case, when the goddess bursts out of the Liṅga, she is also fierce, angered by the arousal she feels. When she sees the god, she feels shame because of her own arousal. But although Bhairava is, like the god of love, passion itself (*rati*),[3] despite his momentary weakness he is powerful enough, to bear the goddess's gaze. Although he is violently shaken by it and even falls unconscious, he is not burnt to ashes like Kāmadeva. Instead he receives initiation by means of the intense power of the goddess's gaze because, as we read in the KuKh:

> Whosoever she looks at also goes to the supreme abode and, once the supreme has been reached, O god, he then certainly attains accomplishment.[4]

Called the Gaze of the Lion (*siṁhāvalokana*) in the later Kubjikā Tantras, it is the most intense form of the Command (*tīvrājñā*) and the radiant energy (*tejas*) of the Siddhas. Transmitted by the deity through the teacher, it gathers together the energies of the one to whom it is directed. It removes the impurities that break up the unity of the energies and so brings about a condition of oneness (*sāmarasya*) through which the Transmission (*krama*) is imparted.[5] The Gaze of the Lion serves in the same way to purify outer reality as well. The goddess's gaze sanctifies and empowers not only deities and living beings; places are also

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[1] *iti liṅgodbhavā devī śrutvā devasya bhāṣitam [g: bhāṣataḥ]* ||
bibhrāṇā [g: vibhrāśā] mūrtimādhuryaṁ [kh g: -ryya] lajjayā kubjikābhavat |
surāsuragurusvāmī [kh g: -svāmi] trayāṇāṁ jagatām api ||
icchaty anugrahaṁ kasmād iti dhyātvāvadac chivā [g: -vadastivā] | ŚM 2/135cd-137ab.
[2] See KMT 3/14cd-20. Quoted below on p. 66.
[3] See KuKh 6/82-83.
[4] KuKh 7/37cd-38ab.
[5] KuKh 38/22.

transformed into sacred sites by her looking at them in this way.[1] Her gaze purifies amulets and the scriptures.[2] For the same reason, no doubt, the goddess views the *maṇḍala* with the fierce and powerful gaze of a lion.[3] Empowered by the goddess, the initiate can transmit this same purifying energy. He shares in the deity's power, which he can use to initiate others and successfully complete the rituals and yogic practice he undertakes. Gazing in the ten directions he purifies them, creating the sacred space within which they can be performed. Protected in this sacred space from outer, negative forces he performs magical acts and attains magical power (*siddhi*).[4]

The adept who has achieved perfection in the recitation of mantra gains the power to induce trance in others by his gaze.[5] The First Siddha, a Māyic form of the god, was such a man that whatever and whoever he gazed at reached the supreme plane of existence.[6] Sinners attained perfection (*siddhi*) just by seeing him, touching him or speaking with him.[7] Similarly, the well-tested disciple receives initiation from the teacher by his powerful and compassionate gaze.[8] Like Bhairava in this passage, the disciple's body shakes and he experiences the pervasive presence of the deity.[9] In this way the disciple is purified by the penetration (*āveśa*) of the deity and its power.

Monier-Williams suggests the following meanings for the word *āveśa*-: 'entering, entrance, taking possession of, absorption of the faculties in one wish or idea, intentness, devotedness to an object, demonical frenzy, possession, anger, wrath, pride, arrogance, indistinctness of idea, apoplectic or epileptic giddiness'. We can see from the range of meanings that the dominant notions associated with this word are strong emotive states, mental aberration and concentration combined with 'entering into', 'penetration' and, by extension, 'possession'. The last of these meanings in English generally carries with it negative connotations. 'Possession' in English normally means the entry into people of demonic beings who lay hold, control and derange them. But possession may also be a good thing if positive spiritual forces possess the person. Quakers, for example, value possession as the 'spirit of prophecy', and the signs of this form of possession are outwardly similar to that due to demonic beings. The most noticeable and common sign is a bodily tremor or even violent shaking – hence the name 'Quaker' for the members of this

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[1] KMT 2/117 = KuKh 6/219cd-220ab.
[2] KuKh 5/52.
[3] KuKh 5/71.
[4] KuKh 39/158-159ab.
[5] KuKh 8/76.
[6] KuKh 30/199.
[7] KuKh 30/200cd-201ab.
[8] KuKh 32/64cd-66ab.
[9] KuKh 33/28.

Christian sect. Negative connotations are also associated with the word in Sanskrit, as we can see from the range of meanings supplied by Monier-Williams. Evil planetary influence may take possession of a person (this is called *grahāveśa*), ghosts (*bhūtāveśa*), demons (*piśācāveśa*) and a wide range of other malevolent beings. But, the existence of positive, desirable forms of possession or 'penetration' were acknowledged in India from Vedic times.[1] One name for a Vedic Brahmin was *vipra,* which literally means 'one who shakes',[2] because, like the Quakers, he too was penetrated and 'possessed' by positive spiritual powers which made his body shake.

Centuries later the Tantric traditions, especially those of the Bhairava Tantras and, subsequently, those of the Kaula Tantras, paid attention to the positive, spiritual dimensions of possession. At the lower, more elementary levels, possession by the goddess bestows magical and yogic powers. The KMT, for example, declares that a virgin girl who is possessed (*āveśapūrvikā*) by Kālikā, one of the attendants (*dūtī*) and aspects of the goddess, is capable of telling those who inquire from her everything about the past and future, what is auspicious and what is not.[3] Possession came to be seen as a basic manner of understanding the most elevated forms of religious experience, including even that of the ultimate, liberating realisation. This is how it appears in the exegetical and independent works of monistic Kashmiri Śaivites. Thus Abhinava defined it as follows:

> Penetration (*āveśa*) is (the emergence of one's own) supreme nature due to the submergence (of the lower) fettered (*asvatantra*) (subject) brought about by Śiva who precedes (all things) and is at one with (his own power).[4]

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[1] Smith (1993: 4) explains: The verb *ā-viś* occurs frequently in the *Ṛgveda* in the sense of entry, though never in the ordinary sense, as a person through a door. Often it is used for Soma entering, or we might risk saying, possessing, a person (ṚV 1/91/11, 8/48/15, 9/8/7, 9/25/2, etc.), certainly indicating a ritual context. However, it also expresses the sense of a deity entering a house (10/85/43), an expression of personal intimacy (10/10/3, 10/85/29), of rivers entering the ocean (3/46/4, 6/36/3), of sickness entering a dwelling (6/74/2), of Agni entering the heaven and earth (3/3/4) or mortal (5/25/4), and finally, in a rather cryptic passage, of the protector of the universe entering into the speaker (1/164/21). The word occurs frequently in the *Yajurveda* texts, often with the meaning of divine powers entering the sacrifice or the sacrificer. (. . .) In the Vedas *ā-viś* has the sense of pervasion, immersion, and participation, a conceptual neighbour to possession (. . . .)

Here we note only the positive connotations although we also find, as we would expect, negative ones also.

[2] Cf. Gombrich 1988: 37.

[3] KMT 7/54.

[4] TĀ 1/173cd-174ab.

This sophisticated understanding of possession is hardly found in the sources to which the Kashmiri exegetes refer. These focus instead on a notion well known to the Kubjikā Tantras and more in consonance with the immediate meaning of the word. Thus, according to the MVT, which Abhinavagupta respects as his prime authority in this regard, possession is penetration by Śiva's energy. This energy is called there, as it is in the Śaivāgamas in general and the Bhairava and Kaula Tantras in particular, Rudraśakti. Penetrated by this spiritual energy, the adept is ultimately elevated to the liberated condition which is said to be in the MVT, as it is in the Kubjikā Tantras, the Śāmbhava state. Total and complete penetration may in very rare cases take place at once; otherwise it occurs in stages. The MVT, for example, refers to as many as fifty ascending levels of penetration of Rudra's energy.[1] Central to Kashmiri Śaiva soteriology, however, are three forms of penetration by this purifying energy. Although defined in the MVT, they do not appear anywhere else there. Even so Abhinavagupta elaborates them in his own extensive and profound way so as to include all forms of spiritual practice.

The energizing penetration by the deity into the initiate, which is accompanied by bodily tremors and other outer signs of possession,[2] is one of the cardinal features of all Kaula cults and their precursors, especially those of the Bhairava Tantras. The teacher looks for these outer signs in his disciple when he gives him initiation to check that this is taking place. Accompanying the outer signs is the inner, transformative experience that our text defines as 'the arising of the bliss of consciousness'.[3] From this perspective, *āveśa* is both the means and the goal of initiation and, ultimately, of all spiritual discipline. Accordingly, the KMT describes a series of six *āveśa*s that are set in relation to the Sixfold Path of the cosmic order projected into the body along which the individual soul travels to liberation.[4] They mark its progressive rise through the principles of existence up to the Transmental attained through *Śāmbhavāveśa*, the sixth one.[5] In the course of the initiation that renders him fit to worship the deity,[6] the adept is purified of his sins and spiritual impurities by this penetration.[7] It is brought about by the goddess herself who is the Transmental (*unmanā*),[8] that is, by her Command[9] of

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[1] This is explained in TĀ 1/186cd-196.
[2] KuKh 36/32.
[3] KuKh 26/17.
[4] See note 57 to KuKh 2/29-30ab.
[5] KMT 10/76-80.
[6] KuKh 13/140ab.
[7] KuKh 13/100-101ab, 130.
[8] KuKh 7/41cd-42ab.
[9] KuKh 18/97.

which it is a sign.[1] And so although the goddess is benign (*aghorā*), she appears to be fierce (*ghorā*),[2] because of the awesome power of the infusion of energy that her devotee experiences in this way.

The devotee may receive this grace in a number of ways. It may come by just recalling the western path (*paścimamārga*), that is, the Triangle that is the abode of all the Siddhas.[3] He receives the same grace by reciting the *Mālinīstava* in the goddess's honour.[4] A particularly intense form of penetration takes place when he hears the scripture.[5] The goddess penetrates the body by the repetition of mantras[6] and seed-syllables.[7] The KMT, for example, says of the mantra that lines the sides of the triangle – the Twelve Verses – that 'its utterance (*uccāra*) and the penetration (*āveśa*) (that accompanies it) occur at each place (within the body)'.[8] It also happens by depositing the parts of the goddess's Vidyā,[9] Mālinī,[10] the Aggregate of Letters,[11] and the Siddhas of the three lineages[12] onto the body. The penetration of the Command is particularly intense if the Vidyā of the goddess is recited while controling the movement of the breath.[13] In these and other ways the adept who experiences the penetrating possession of the Vidyā, the divine sonic form of the goddess, acquires all the benefits, both worldly and spiritual, that she bestows.[14] Indeed, penetrated by the Command, the yogi performs prodigious feats.[15]

Like the practice of mantra, Yoga also brings this about.[16] Thus meditation on the Wheels (*cakra*) in the body is also said to induce it.[17] The yogi, immersed in contemplation (*samādhi*), looking up into the infinite expanse of the transcendent (*parākāśa*), experiences the penetration that is marked by the expansion of the bliss of consciousness and realises that that is his own essential nature.[18] Exhaling, he leads the energy of Kuṇḍalinī upwards and, recalling the

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[1] KuKh 13/105-106ab.
[2] KuKh 10/51.
[3] KuKh 4/12cd-13.
[4] KuKh 4/43-44ab.
[5] KuKh 30/116.
[6] KuKh 48/55.
[7] KuKh 8/98, 103, 54/10.
[8] KMT 18/53ab *uccāraṁ tasya cāveśaṁ sthāne sthāne pravartate* |
[9] KuKh 11/37.
[10] KuKh 18/97.
[11] KuKh 19/72.
[12] KuKh 24/101.
[13] KuKh 11/61-64ab.
[14] KuKh 12/5-6 ff..
[15] KuKh 22/16.
[16] KuKh 13/66-67.
[17] See, for example, KuKh 36/31ff. (for *Ādhāracakra*) and 36/71 (for *Anāhatacakra*).
[18] KuKh 26/17-18.

Divine Triangle, which is the goddess's face at the apex of Kuṇḍalinī's ascent, he penetrates into her and she into him.[1] Penetration into the centre of the triangle above the head, which is the final resting place and ultimate seat of OṀ, brings about immediate possession because this is where the Command abides in its purist form.[2]

The KMT goes on to report the dialogue that takes place between the goddess who has just emerged from the Liṅga and the god who now tries to persuade her again to give him the teaching. This too is a cause of her embarrassment.[3] The god responds, consoling her:

"First I told you (what is) in the field of the Rule of the Command and (then I told you that, as) my equal, once you have graced (the world, you should) then be the mother of the host (*gaṇa*). To whom does this lineage of Siddhas belong that has come through the transmission from teacher to disciple (*pāramparyakramāgata*)? (In reality it belongs to both of us because) from me it (went) again to you and from you once more to me."[4]

If the god taught the goddess in the past, it was not because he was superior to her but because it was his turn to teach. Now he pleads with her for the teachings, trying to persuade her to impart them by making her understand this. In this situation of humble give and take, not only does the god not present himself to the goddess as the better partner, but she also keeps trying, especially in the KuKh, but also to some degree in the KMT and the ŚM, to make him understand that he is the deity.[5] Of course, neither the god nor the goddess can be less than perfect and pure in every way. Even so, for the sake of instruction and so that the original transmission of the Command between them may take place and initiate the transmission down through the lineages of teachers, the divine disciple must play the part of one who is short of realisation. Bhairava's initial transmission of the Command to the goddess was said to have removed her impurity, even though, of course, she cannot really be ever impure. The KuKh is more subtle. There the god who presents himself to the goddess is said to 'wear the garment of Māyā'.[6] The goddess repeatedly tries to remind him that this Māyā is just his ignorance of his true nature – not a real impurity. She tries at first to make him realise that he is perfect just as he is and so does not really need her to receive the enlightening Command. But this fails. Words of wisdom are not enough, even for

[1] KuKh 34/74cd-76.
[2] KuKh 3/53.
[3] KMT 2/11cd-19.
[4] KMT 2/11cd-13; cf. KMT 1/47 and 2/17-18 quoted above and below, respectively.
[5] For example, KuKh 3/65cd-68.
[6] KuKh 3/25-28.

a god. To set an example and to open a way for his mortal counterparts, he must receive the Command from the goddess to achieve the realisation of his supreme status and authority (*adhikāra*). The narrative continues:

Once she had thus heard what Bhairava had said, the goddess averted her face from him and, overcome with shame, immediately and with force (*rabhasā*) she became manifest in a hunchbacked form (*kubjikārūpā*). (The god then asked her): "O goddess, why do you feel shame? I gave you the Command before. Now quickly give it to me. Do not doubt! Do not delay!"

The venerable Kubjikā said: "If that has happened (with such) force, it is due to the foolishness of ignorance. Or is it because of (your) intention to force (me to do it) (*nigrahabuddhi*)? O Kujeśvara, (is this) proper?"

The venerable Bhairava said: "O goddess! You who grace everybody! Why do you not understand (this) within yourself? There is nothing devoid of me. Nor is there (anything) anywhere devoid of you because (our divine) attributes are mutually conjoined as cause and effect. O mistress of the gods, you are my teacher and I am certainly yours. This Command belongs to the Rudras, Bhairavas and Heroes and not to (just) anyone. If you do not consider (me) to be (your) disciple then give (me the Command) because (of our) friendship."[1]

In the ŚM, Bhairava says:

> "O goddess, you are the mother of the universe. I am the god, the father of the universe. Nothing is devoid of you or I in the triple universe. The (most) intense Command on this path of the lineage of Siddhas is now within you. O goddess, by virtue of (your) intense austerity, you have taken my Command away from me. O goddess, in order that you may grace the world in every age I give you the Command and, pleased (by this,) give it to me (also) in this (age). This, the Command of the Heroes, Bhairavas and Rudras has not been revealed. (But even so) O Pārvatī, it can easily be obtained from my mouth and yours. Be gracious and compassionate. Give (me) the Command (as you have done) before. I will (then) give it (to you) again. Do not feel shame; be (my) teacher."[2]

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[1] KMT 2/14-19.

[2] *devi tvaṁ viśvamātāsi [kh: vīra-] devo 'haṁ [g: devāhaṁ] jagataḥ pitā* ||
na tvayā rahitaṁ kiñcin [kh: kiñcit] na mayāpi jagattraye [kh g: jagatrayaṁ] |
siddhasantānamārge 'smin ājñā tīvrādhunā tvayi ||
tīvreṇa tapasā devi [g: devī] mamājñāpahṛtā [kh: mayā-; g: -jñāya-] tvayā |

Rudras, Bhairavas and Heroes are three interchangeable names for the male beings who preside over the phonemic energies of the letters. The Command belongs to them in the sense that they are the custodians of these energies that collectively are aspects of the Command.[1] Bhairava says that it is his Command, and it is by means of Bhairava's 'unlimited energy (*tejas*)' that the goddess bursts out of the Liṅga.[2] Even so, the Command is the essential nature of the goddess who contains the energies of the phonemes. So the god is saying to her that she should not be reticent. Even if she does impart the Command to him, it is nonetheless always his Command and so he does not lose his fundamental status as a teacher. It is merely renewed in accord with the natural course of the transmission.

In the KuKh, the god refers to the reciprocal relationship between himself and the goddess as both teacher and taught before the goddess emerges from the Liṅga. He does this in order to encourage her to come out of it to impart the consecration and teach him.[3] He tries to convince her that if she does not consider him to be her disciple, then she should think of him as a friend and give him the Command.[4] He seeks the oneness of the passionate friendship of Śiva and Śakti.[5] Both the means and the goal of knowledge, it is hard to know the power that is the best of friends.[6] Even so, the goddess promises that all this will take place. And when it does the god gratefully acknowledges that everything was revealed to him by virtue of the goddess's compassionate friendship towards him.[7] For her part, the goddess always addresses the god as her friend, never as her husband, disciple or son, even though she is frequently said to be his mother.[8]

In the version in the KMT, Bhairava again reminds the goddess of this reciprocal relationship after she emerges from the Liṅga because she is embarrassed, as women are, both by the awareness that union will follow, and

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kalpe kalpe tvayā devi [g: devī] lokānugrahakāraṇāt ||
tubhyam ājñāṁ [kh, g: -jñā] dadāmy [kh: dadāny] asmin tvaṁ prasannā dadāsi me |
vīrabhairavarudrāṇām ājñaiṣā [g: ājñayā] na prakāśitā [kh: -sitā] ||
sulābheyaṁ tvadvaktrānte [kh: tvadvaktrāṇāṁ] madvaktrānte [kh: -vaktrāṇāṁ] ca pārvati |
prasīda kuru kāruṇyaṁ ājñāṁ [g: ājñā] dehi yathā purā [g: purāḥ] ||
punar eva tu [kh, g: asmi] dāsyāmi mā lajjasva [kh: lajjāsva; g: laṁjāsva] gurur [kh: guruṁr] bhava | ŚM 2/130cd-135ab.

[1] KuKh 6/21.
[2] ŚM 2/124cd-127ab quoted above, p. 38.
[3] See KuKh 3/22-24 and 5/8-14.
[4] KuKh 3/21 and 4/50cd-51ab.
[5] KuKh 38/13.
[6] KuKh 3/21.
[7] KuKh 69/1-2ab; cf. ibid. 4/50cd-51ab, 5/37, 44.
[8] See, for example, KuKh 4/3, 5/13 and 26/79.

also because she must be the god's teacher for him to receive the consecration from her. In the KuKh the god points these things out to the goddess while she is still in the Liṅga presumably because once she has emerged from it, she is bound to initiate the god and impart the teaching if he passes the necessary test, as he is certain to do. In the KMT this is essentially a trial of the god's capacity to bear the intense energy of the Command, as every aspiring initiate must. In the KuKh another dimension is added to this test. The goddess insists that the god should be free of lust for her. The KMT makes no reference to this possible impediment to a pure and true union. In the KuKh, on the other hand, the goddess repeatedly accuses the god of approaching her not for the Command but rather for base sex. Moreover, she accuses him of intentionally being a temptation for her.[1] Of course, the god strongly denies that this is his intention.[2] He sincerely declares that all he desires is knowledge[3] and the Tantra also says that he comes 'desiring grace'.[4] The god protests several times that he desires knowledge from the goddess, not sex.[5] This is one of the reasons he repeatedly addresses her as 'mother'[6] and even as 'grandmother'.[7] He carefully distinguishes between the sexual relationship they have had as husband and wife and the one in which he is the disciple and she the mother of the world and the god.[8] Even so the goddess repeatedly accuses him of being lustful.[9] She does, however, accept that he feels affection towards her, just as she feels towards him. Affection and friendship,[10] not lust, is what there is between them.[11] The god repeatedly expresses his devotion towards the goddess but rather than accept him as her devotee or disciple, she is moved to impart the teachings to him out of the love and affection she feels for him.[12] At first, however, this very affection is an impediment. The intimate affection she feels for him does not allow her to assume the higher status of a teacher in relation to him.[13] But in order to achieve any spiritual goal it is essential, even for the deity, to have a teacher. This means that he must become the goddess's disciple and, humbly attentive,[14] be her servant.[1] But the goddess does not want the god to

[1] KuKh 3/67cd-68.
[2] KuKh 4/3.
[3] KuKh 3/22-24.
[4] KuKh 3/165cd-167.
[5] KuKh 4/2-3.
[6] KuKh 3/64cd-65ab, 4/2 and 5/12.
[7] KuKh 3/20.
[8] KuKh 5/8-11ab, cf. 4/2.
[9] KuKh 3/67cd-68.
[10] KuKh 4/49.
[11] KuKh 3/23.
[12] Ibid.
[13] KuKh 5/2.
[14] KuKh 4/4.

humiliate himself in this way. She accepts him as a disciple not as her servant, but as a friend. In this way she can establish a relationship with him that is one between equals and is free of gender distinctions.[2] Finally, after she has empowered the god, the goddess instates him as her master (*svāmin*), freely returning the status she previously received from him.[3]

But, although the purity of their relationship is repeatedly emphasised by both parties, the god does finally ask the goddess to 'play' with him.[4] They must unite because this is the way the Command is transmitted. So the problem here is not what is done but the intent that is behind it. The god protests sincerely that he does not want mere sex. Indeed, in the *Ṭīkā* we are told that the god says that his power had been lost out of his foolish desire for sex.[5] Now his attitude is different. He has true devotion for the goddess and his sole intention is to regain the power he has lost. He can achieve this only through insight into his true nature, which can take place only by receiving the goddess's Command. This is what he truly wants. He understands clearly, as he himself says, that what one gains dishonestly is of no use. If he tries to cheat the goddess and unite with her under false pretences, it will be of no benefit to him. Moreover, he will have transgressed against the purity that is the basic nature of the Command and must be of the one who receives it. The goddess reminds the god that 'if the disciple possesses devotion and the teacher knowledge and both possess (an illumined) consciousness, then (a true) initiation takes place. Otherwise it is a deceitful one'.[6] The goddess does not want to unite with the god to gratify his passion. The purpose of the union is a spiritual one. It is the means by which the teachings are transmitted and with them the ultimate experience of liberating bliss. Their union could fulfil no other purpose. The god can create and destroy the entire universe. He can do everything alone without the goddess, except receive the liberating seed of the Command. This he freely admits in the concluding chapter of our text where he says:

> O Mistress of the gods, according to this teaching you are my teacher. Neither Rudra, Bhairava, the Heroes or anyone (else) possess the Command. (All this has been) revealed (to me) by virtue of your compassionate friendship towards me.[7]

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[1] KuKh 5/3, 5/37.
[2] KuKh 4/50cd-51ab, 5/37, 4/4.
[3] KuKh 4/51. cf. note to ibid. 4/38.
[4] KuKh 4/26cd-28ab.
[5] Ṭ MS K fl. 67a.
[6] KuKh 5/7.
[7] KuKh 69/1-2ab.

Then we are told that the god was 'permitted to marry' the goddess and he, in the form of Śrīkaṇṭha, received the Transmission (*krama*) from her. So everything is set straight. It is not the god who condescends to marry the goddess, as it appeared in the beginning when they first met in her father's home. Ultimately, in fact, it is she who permits him to marry her. As we shall see in chapter six of our text, the goddess does unite with Bhairava who comes to her in each of the sacred seats. This does not take place for the god's or the goddess's pleasure, although this pleasure – *ānanda* – is essential for the union to be fruitful. The union is essential to generate the lineages that propagate the transmission. Thus, in this perspective, there is no conflict between desire for spiritual knowledge and union with the goddess. The god hints at this process.[1] When they are united as husband and wife they are pure disembodied beings. But when they separate after their union they assume corporeal form. The god says that this is not wrong because it is essential for the creation of the world and accounts for why it is full of passion.[2]

Once (Bhairava) had spoken thus, then the goddess (said): "All this will come to pass! O god, this, the final (teaching) (*paścimedam*) has (already) been created and it is free of the earlier portion (of the teaching) (*pūrvabhāga*).[3]

The 'previous tradition' (*pūrvasantāna*) is that of the Siddhas. This new and final teaching is also transmitted through lineages of Siddhas. Thus it is, like the previous one, a Path of the Siddhas (*siddhamārga*). The 'earlier portion' is the previous Kaula tradition established by Matsyendranātha. The god revealed this, the 'tradition of the Siddhas' (*siddhasantāna*) previously to the goddess. Now the goddess assures the god that she has already generated the new, subsequent (*paścima*) and final (*paścima*) transmission. The goddess's teaching is Kaula but even so is independent of Matsyendra's Kaula tradition. In fact the 'previous tradition' is variously represented and incorporated into the Kubjikā Tantras and Matsyendranātha is credited, as he is in other contemporary Kaula traditions such as the Kālīkula and the Kashmiri Trikakula, with being the Siddha who originally revealed the Kula modality of Tantrism. Nonetheless, the Kubjikā tradition is concerned to establish itself as a truly independent Kaula school, which is a quite legitimate claim.

Once all this has taken place, the goddess reassures the god that he should not worry because the teaching already exists, although it is not yet manifest in the world. In this version the goddess only promises that she will transmit the

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[1] See KuKh 5/8-11ab.
[2] See KuKh 3/20-24, 4/1-12ab, 4/16cd-31ab, 47cd-51, 5/1-14, 37, 44.
[3] KMT 2/20.

Command the god desires so much to receive. There is no explicit reference to her actually transmitting it to him. The version in the KuKh, as we have seen, differs in this respect. It even goes into some detail concerning the nature and manner the Command is transmitted on that occasion. The ŚM makes up for the omission by adding details to the mythical narrative instead. There we read:

> The venerable Kubjikā said: "Whom should I also praise here? (Tell me) you are my authority. Does not he who is the teacher of (all) teachers save me (also)?" Then once the god had heard Pārvatī's words with regards to the activity of the Siddha Path he replied to the goddess, the beloved of (his) heart.
>
> Bhairava said: "O goddess, do not disdain (my) distress (*viplava*). Bestow upon me the Command of grace (*prasādājñā*). If you do not consider (that you possess the) status of a teacher (in my regards then at least) do your own (work) out of friendship." When the (goddess) had understood the veneration (*sadbhāva*) the God of the gods had (for her), as it was in reality, the mistress of the gods smiled and said: "Be it so, how (could it be) otherwise?"
>
> The venerable goddess said: "O sinless one, I will give you the Command on the very beautiful Island of the Moon. On this path (traced by) the lineage of Siddhas, you will be Mitranātha. I do not wish to leave the divine plane of the Island of the Moon, (but I will do so as) I am your beloved of the path of the Western Tradition. I received this Rule (*samaya*) previously by your permission (*anujñā*) and I will guard it and go to mount Kaumāra".
>
> When the Great Goddess had given to the God of gods the Command, she who is the mother was recollected in this way (by the god) within the Wheel in order to come from the Wheel of the Skyfaring Goddesses (*khecarīcakra*)[1] and the Island of the Moon. Then the goddess, setting out on the path with the aforementioned body, (assumed) a mild (*komala*) form and, having become propitious towards Śambhu, her mind was pierced with the flood of the nectar of the Command.[2]

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[1] See below, p. 86.

[2] *prastavyaḥ ko [k: -vyā kā; kh, g: praṣṭavyā kā] mayāpy atra pramāṇaṁ me bhavān iti* ||
sa pratārayate kiṁ māṁ gurūṇām api yo guruḥ [g: guru] |
śrutvā [g: stutvā] vākyāni [g: vākyāṇi] pārvatyāḥ siddhamārgakriyāṁ prati ||
pratyuvāca tadā devo [kh g: devaṁ] devīṁ [kh, g: devī] hṛdayavallabhām [g: -vallabhā] |
śrībhairava uvāca
māvajña [k, kh, g: māvajñā] viplavaṁ devi prasādājñāṁ prayaccha mām ||
manyase na gurutvaṁ hi mitratvena nijaṁ kuru | (cf. KMT 2/19cd)

The frame of the narrative of the KMT is loosely maintained in the KuKh by incorporating the concluding verses of the second chapter of the KMT, which refer to the hierogamy that can take place once the god has been empowered by the goddess and she has completed her tour.[1] If the god did not receive the Command when the goddess emerged from the Liṅga one can presume that she transmitted it to him on that occasion. All the KMT says about this is that after her tour, the goddess 'having fashioned the Command again gave it to the great lord of *Oḍra*'. This rather half-hearted reference is incongruous as the KMT continues in the following chapter to describe how the two got married. Moreover, it may be read another way to mean that once the god had been made the 'great lord of Oḍra' he gave the Command again to the goddess.[2] Then, once the goddess awakened the Command, first by the tour and then by uniting with the god, she 'returned there in accord with her previous form (*pūrvarūpānuyāyinī*)'.[3] But this was her condition as the young virgin Kālikā betrothed to Bhairava!

So once union through which this transmission takes place is over, the whole series of events is repeated again in a perpetual cycle.[4] Reading the text in this way, the incongruity is reinforced. There is no getting away from the fact that, apart from this ambiguous reference, no mention is made of the transference of

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sadbhāvaṁ devadevasya vijñāya paramārthataḥ ||
vihasyovāca deveśī [g: deveśi] evam astu [g: paramastu] kim anyathā |
śrīdevy uvāca
candradvīpe [g: -dvīpa] mahāramye [g: -ramyaṁ] ājñāṁ dāsyāmi te 'nagha [kh: naghe] ||
siddhasantānamārge 'smin mitranātho bhaviṣyasi |
candradvīpapadaṁ [g: -pada] divyaṁ [kh: dvipaṁ; g: dvipyaṁ] na me tyaktuṁ manotsahaḥ [kh g: – he] ||
paścimāmnāyamārgasya bhavāmi bhavataḥ [kh: bhavata] priyā [g: priye] |
pūrve [kh: pūrvvaṁ] yaḥ samayo [kh: samayā] deva gṛhītas tvadanujñayā [kh: gṛhitas-] ||
tam ahaṁ pālayiṣyāmi yāmi kaumāraparvatam |
datvājñāṁ [kh: tvadājñāṁ] devadevasya candradvīpād [g: -dvīpān] maheśvarī ||
*āgantuṁ [kh g: āgaṁtu] khecarīcakrāt [kh: -cakrāṭ] smṛtā [kh: smṛtvā] cakre [kh: ca *] tathāmbikā* |
mārgaprayāṇe [g: -pramāṇe] kathitāṅgayoge [kh: kathinā- yogye; g: kathinā- -yoge] devī tataḥ komalavigrahā sā [g: -sāḥ] ||
kṛtaprapannā [g: kṛtaḥ-] prababhūva [g: pravabhūya] śaṁbhor ājñāmṛtasyandamanāptavedhā [kh: – manāptaravedā; g: -spandamanāndhedā] | ŚM 2/137cd-146ab.

[1] KMT 2/121 = KuKh 6/223cd-224ab.

[2] *śrīmadoḍramaheśānaṁ kṛtvā cājñāṁ punar dadet* KMT 2/121cd. As masculine proper names are commonly treated as neuter, the 'great lord of Oḍra' may be the subject not the object. The meaning then would be that he gave the Command to the goddess. A variant in the second half of this line in the KuKh (6/224) eliminates this possible ambiguity, at least as far as the KuKh is concerned. This reads: *cājñāṁ dadet tu sā* – i.e. and she gave (him) the Command. See below, chapter 3, p. 572.

[3] KMT 2/120.

[4] See note to KuKh 6/224cd-225ab.

the Command in the KMT even though the god supplicates the goddess insistently that she give it to him. Moreover, the goddess in the KMT says that upon receiving the Command, Bhairava should propagate the teachings:

O god, I do not wish to leave the beautiful Island of the Moon. You should thus attend (to this), the last (*paścima*) of all the paths. Give it to all the Siddhas.[1]

Nonetheless, in the following chapter of the KMT the two get married as if nothing had happened in the previous one. Indeed, both the god and goddess are so totally oblivious of what has happened in the previous chapter that the god asks her who she is. Anyway, once they get married and the couple have had sex for a long time, the goddess asks the god to stop because she is tired. The god says he is pleased with the goddess and says he is ready to give her whatever she wants and begins to instruct her. Significantly, the very first thing he tells her concerns the nature of a true teacher. Every teacher is a manifestation of himself – each one is a drop of his vital seed (*vīrya*), that is, the Command. But he hastens to add that although it comes from him it is the Command of the supreme goddess. So once he has again established that he is the teacher, he assumes the role of the main speaker for the rest of the KMT, although the goddess does also teach in some places.[2] The situation in the explanatory Tantras, the ŚM and ṢSS, is the same – the speaker and teacher is Bhairava. There it is his role to explain and teach the KMT, which the goddess declares herself incapable of doing in the ŚM at the beginning of which she says:

> Very sacred, (the *Śrīmata* which is) the essence of the Tantras has been uttered by you in divine speech. I am not very intelligent, O lord; I cannot understand or utter (it). O god, this *Śrīmata*, the *Matottara*, has been hidden by you.[3]

Clearly, the god is the teacher in the ŚM rather than the goddess and so the problems that arise when the goddess is the teacher are not pertinent. The situation in the ṢSS is the same. It is the god who teaches and explains the meaning of the KMT to the goddess. Accordingly, there is hardly more than one allusion there to their conversation concerning who should be the teacher.[4] Actually, the problem is

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[1] KMT 2/21-22ab.

[2] The goddess is the sole speaker in chapter seven and the teacher in chapters eleven to thirteen of the KMT.

[3] *tantrasāraṁ mahādivyaṁ divyabhāṣoditaṁ [g: bhāṣeditaṁ] tvayā* ||
alpaprajñā tv ahaṁ nātha jñātuṁ vaktuṁ na śakyate |
gopitaṁ [g: gopita] tu tvayā deva śrīmatedaṁ matottaram [kh: matottamaṁ] || ŚM 1/64cd-65.

[4] Formerly when the god and the goddess where conversing with one another, a decision was reached in the course of the dialogue concerning the relationship between teacher and disciple.

not resolved because in the KMT this exchange takes place well before the goddess enters the Liṅga, whereas in the ṢSS it follows the tour. Even so, the ṢSS leaves the matter there, although much further ahead in the ṢSS the god repeats what he has said to the goddess in an isolated statement in the KMT:

> You (have told) me (this) and I (have told it) to you. I (have been instructed) by you and you by me (in turn) again. O fair-hipped one, it has been told to you and from you it bestows liberation to others.[1] But even so, the god says: This (teaching) which is hard to attain arises for (the one) amongst men who is up to (his) last birth and has worshipped me with devotion for thousands of years.[2]

The ŚM chooses instead to paraphrase a part of the dialogue in the KMT that takes place between the god and the goddess after she appears out of the Liṅga promising that she will give the god the Command on the Island of the Moon, and so he will become Mitranātha, the first teacher in the Age of Strife (*kaliyuga*).[3] For the rest of the ŚM the god is the teacher whom the goddess questions and from whom she receives the teachings. The situation in the MBT is as we would expect. There the goddess is the teacher. Consequently, the dialogue between the god and the goddess concerning her status as the teacher is longer and more complex in the KuKh than it is in the KMT. This matter is not taken up in the other sections (*khaṇḍa*) of the MBT. One gets the impression that the KuKh, aligning itself in this way with the KMT, attempts to present itself as the first and hence oldest section of the MBT, although it is certainly not. It is also an opportunity to narrate the myth again in bits and pieces in chapters three to six, supplementing and modifying it to prepare Bhairava's devotees to accept the eminence of the goddess. Although the excellence of the goddess is already clearly established in the KMT, there her status was not yet fully acknowledged. Although the KMT (which literally means 'the Tantra which is the teaching of the goddess Kubjikā) is the goddess's teaching, Bhairava is still the main speaker as in the preceding traditions. Here, in the MBT, the goddess comes completely into her own.

The (god) said at that time: "Go to the land of Bhārata in order to (establish your) authority in every way." ṢSS 4/2-3.

[1] *tvayā mahyaṁ mayā tubhyaṁ tvayāhaṁ tvaṁ mayā punaḥ* |
kathitaṁ tava suśroṇi tvatto hy anyeṣu [k: hy anteṣu KMT: tvatsaṅgānyeṣu] mokṣadam ||
ṢSS 19/103 = KMT 13/89cd-90ab.

[2] *yena varṣasahasrāṇi bhaktyā cārādhito hy aham* |
janmany apaścime puṁsāṁ prāpyatedaṁ sudurlabham || ṢSS 19/105 = KMT 13/90cd-91ab.

[3] ŚM 2/147cd-148ab; cf. KuKh 4/50cd-51ab, 5/37, 44.

In short, we can say that the contradictions and anomalies in the myth of the KMT, which are corrected in various ways by later versions, are due in part to the evolution of doctrine in the KMT accommodated by the addition of passages and adaptation of others in the course of the redaction of the text. It is also the consequence of an only partly successful attempt to integrate different narratives, a sign that the KMT was probably redacted in stages over a period of time and, perhaps, in more than one place. These narratives are as follows:

1) Bhairava's marriage to the goddess. There are two versions of this. The first is spread over the first two chapters and begins with Bhairava's acceptance of the goddess's hand, offered to him by Himavat. In this version the daughter of Himavat is referred to as Kālikā. The second version is found at the beginning of chapter three and is, essentially, a reworking of the well-known story of the marriage of Śiva and Pārvatī. In that version the goddess is never referred to as Kālī.
2) The goddess's tour that culminates in Bhairava's union with the goddess and so concludes the first version of their marriage.
3) The goddess's entry into the Liṅga on the Island of the Moon and her emergence as Kubjikā. If this long section[1] is removed we find that the preceding and succeeding parts of the first account fit neatly together. The first part ends with the god's disappearance after he has admonished the goddess to tour India beginning with mount Kumāra.[2] The second part begins with the goddess's journey to that mountain.[3]
4) The fourth narrative is woven into the third. It is the dialogue between the god and the goddess that serves to establish the goddess's authority and, according to the KMT, permits her to transmit the Command to the god who, thereby empowered, becomes the first Siddha to propagate the teachings. Thus, the

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[1] KMT 1/56cd-2/22ab.
[2] KMT 1/56ab.
[3] KMT 2/22cd. This insertion may account for an inconsistency in the narrative we have noted above. The first line of the section relating to the goddess's entry into the Liṅga begins with the statement that she went to Śrīcandraparvata – the venerable Mountain of the Moon (ibid.1/56cd), although in the rest of the narrative it is the Island of the Moon (*dvīpaṁ śrīcandradevikālayam* ibid. 1/68ab, *candradvīpaṁ manoramyaṁ* ibid. 2/21ab). It is possible that in order to weld this insertion into the previous account the line that introduces it – *anveṣaṇārthaṁ devasya gatā śrīcandraparvatam* (she went to the venerable Mountain of the Moon in order to search for the god) – is a modified version of a line which originally read (. . .) *gatā kaumāraparvatam* (. . . she went to Mount Kaumara). This would make more sense. The god had told her to go to Mount Kaumāra, not to the Mountain / Island of the Moon. It makes sense that she should go there to look for him. The first line after the presumed insertion fits well with this hypothetical reading. There the goddess says: *gacchāmy ahaṁ punas tatra bhārate kulaparvatam* (I am going there again to the Kula mountain in India). This Kula mountain is, evidently, mount Kaumāra.

goddess's tour does not serve to propagate the teachings directly. Indeed, there is no explicit mention that it does. She must simply go to these places and transform them into her sacred sites. She does not remain there. Instead she appoints the local goddess there and her consort as guardians. No mention is made, as it is elsewhere, of the relation of these places to the propagation of the teachings, nor are the Siddhas there those that are commonly said in the Kubjikā Tantras to be the founders of the lineages through which the teachings are spread.

However, references to these developments are already found in the KMT and its most closely related Tantras. By the time we reach the MBT, the doctrines relating to the sacred seats and the propagation of the teachings from there reached their full development, as did another theme of the myth, namely, the goddess's relationship to the Liṅga, which the KMT and its explanatory Tantras hardly care to develop. Thus, according to the KuKh, the emergence of the goddess from the Liṅga is presented unambiguously as the occasion for the transmission of the Command. The KuKh may well be making explicit what was originally only implicitly intended. At any rate the matter is treated at length, as this central theme deserves to be. Moreover, according to the KuKh, the goddess herself is present in the sacred seats and Bhairava is the Siddha in each one who founds the goddess's lineage associated with that seat. Finally, when the two meet, they unite. Thus the marriage described in chapter three of the KMT is redundant and so is omitted altogether.

Bhairava marries the Goddess

The marriage of the goddess with the god[1] is, essentially, a brief adaptation of the well-known story of Śiva's marriage to Pārvatī. Ignoring all that has happened in the previous two chapters, in accord with the earlier model, ostensibly the reason for the marriage is the birth of their son Skanda who is destined to overcome a powerful demon, although the actual birth of Skanda and his fight with the demon is totally ignored. Goudriaan has also translated the following passage up to verse 33.[2] He introduces his translation with a brief overview of the classic narration of Śiva's wedding found in the *Pārvatīkhaṇḍa* of the Ś*ivapurāṇa*.[3] Note that in the common version of the myth, of which the account in the *Śivapurāṇa* is typical, the demon that threatens the earth that only Śiva's son can overcome, is Tāraka. The demon Krauñca appears in the Purāṇic

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[1] The marriage is described in verse 1 to 40 of chapter three of the KMT, which is called the Union of Passion that Propagates the Division of (the Act of) Churning (*manthānabhedapracārarati-saṅgamaḥ*).
[2] Goudriaan 2001: 190-194.
[3] ŚPu 2/3/1-20.

version as Tāraka's general.[1] Moreover, he is born from the sweat of Śiva's brow, not that of the goddess[2] as happens in the version in the KMT which is as follows.

The venerable Kubjikā said: "O Bhairava, tell me how marriage with you takes place. O Great God! What is the reason (for it) (*nimitta*) and whose purpose (does it serve)?" The venerable Bhairava said: "O goddess! O fair lady! (Previously) you went to (your) father's temple (*pitṛmandira*) (in the Himalayas) and, in order to kill (the demon) Krauñca, we were worshipped (there) by the gods. I will tell you all about how that (demon) Krauñca came into being.

(When you were) travelling swiftly from place to place, (a drop of your) sweat fell somewhere. The demon called Krauñca, arrogant due to (his) strength, was born there. The entire host of gods who reside in the seven worlds, oppressed by that mighty one, went to the abode of Brahmā. O goddess, along with them Brahmā also went to see Viṣṇu. Together with Viṣṇu they considered: "what shall we who are (thus) oppressed by the mighty demon Krauñca do? O Lord, tell (us) the remedy for that." "O Lord of Garuḍa," (said Brahmā). "I have come in order to (find a way) to destroy (him)."

Hari then said: "Apart from the son of the god and the goddess, none shall be able to kill him. Therefore reflect on how his birth can take place and having done so (find out) where Kujeśvara resides". (Brahmā) the Grandfather (of the gods) said smiling: "(Lord Śiva) has abandoned the body of the goddess and so is the guardian (of the worlds). Now may whosoever is capable make offerings once the fire (of passion) has been aroused. Where is such a one (to be found who is willing to be) burnt by the fire (of the god's) wrath when the job is done? We have fallen due to (our) great pride. We gods are destroyed!" Perceived by Hari (to be troubled) in this way (although) generated by Brahmā, they all then said: "Now what is the remedy? The daughter of mount Himavat resides (there). She is single (*ekā*) and, well cultivated, is devoted to the (sacred) feet of the lord of the universe. And the lord of the universe (himself) is (also) there." Having said this to the Spring and Kāmadeva, these two who, endowed with (many fine) qualities, attracted the minds of the god and the goddess, were impelled by the gods (to do their job).[3]

[1] ŚPu 2/3/14 and 16.
[2] ŚPu 2/3/10.
[3] KMT 3/1-14ab.

The version in the ŚM reads:

> When the goddess had thus established her fame in the country called Bhārata she then exerted herself again to fashion the rest. The mistress of the gods moved quickly from sacred field to seat, from forest to forest. As she moved from place to place (her) sweat, born of (her) exertion, fell on the ground. From that a great and fierce demon (*mahāsura*) was born called Krauñca.
>
> The three worlds suffered due to that very violent (*pratāpa*) being. Then all the gods along with Indra having approached Brahmā asked him how Krauñca could be killed and (said): "O Lord, destroy (this) sin." Brahmā replied to those gods: "This great demon is hard to overcome. O Śrīkaṇṭha, O Vaikuṇṭha, neither am I able to restrain (him). I tell (you) the truth: Pārvatī will give birth to a son from Śiva (Bhava). She should kill this demon as he too is born from her."
>
> Now that the (right) time has come; Parvatī is close to Hara, out of love intent, on serving lord Śiva. Place both Kāmadeva and Spring there in the forest in such a way that union takes place (between the two) so as to restrain your enemy".[1]

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[1] *evaṁ kṛtvā nijāṁ [g: nijā] kīrtiṁ [g: kīrti] varṣe bhāratasaṁjñake [g: -kaṁ]* |
udyamaṁ ca punaś cakre śeṣaṁ kartuṁ samudyatā [g: samutsukaṁ] ||
bhramaty āśu [k: āsuḥ; kh: prabhramatyāḥ; g: āśuḥ] sureśānyā [kh g: -nyāḥ] pīṭhaṁ kṣetrād [kh: pīṭhākṣetrād; g: pīṭhākṣetrā] vanād vanam |
prakramantyāḥ [g: prakramantyā] papātorvyāṁ [g: yapātovyāṁ] prasvedaḥ [kh: prasveda] śramasaṁbhavaḥ [kh g: -bhavaṁ] ||
tato jātaḥ pracaṇḍātmā krauñcanāma [kh: krauñcanāma; g: kroñcanāma] mahāsuraḥ [kh: -ra] |
tena tīvrapratāpena [kh g: -peṇa] pīḍitaṁ bhuvanatrayam ||
tato brahmāṇam āsādya [k, kh: brahmāsam ā-; g: brahmaṁsa-] sarve [kh: sarvva; g: sarvai] devāḥ [g: devā] savāsavāḥ |
papraccha [kh: papracchaḥ] krauñcanāśāya tataḥ [kh: tasyo] pāpaṁ hana prabho [kh: prabhāḥ; g: prabhā] ||
brahmā provāca tān [g: missing] devān [g: devānāṁ] durgharṣo 'yaṁ [kh: urddharṣoyaṁ] mahāsuraḥ [g: -rāḥ] |
na śrīkaṇṭho [kh: śrīkaṇṭhā; k g: srīkaṇṭhe] na vaikuṇṭho [k kh g: vaikuṇṭhe] nāhaṁ [g: na vai] śāktaś ca [g: śaktyāśca] nigrahe [g: vigrahe] ||
satyaṁ vacmi [kh: vedmi] bhavāt [kh: bhavān] putraṁ pārvatī [kh: pārvvatī; g: pārvatyā] janayiṣyati |
tayāsāv asuro [k: tasyā-; kh: tasyāsācāsuro; g: tasyā-] vadhyo [g: vatyo] yasmāt [g: yasmā] so 'pi [kh: sāṁpi; g: śobhi] tadudbhavaḥ [g: tadūṁbhavaḥ] ||
saṁprāpte [g: + śa] samaye tatra [k: teṣāṁ] pārvatī harasannidhau |
vartate sāṁprataṁ prītyā paricaryāparāyaṇā ||
tatra kāmo [g: kāmā] vasantaś ca ubhau prasthāpyatāṁ [k: prasthāpitāṁ] vane |
saṁyogo ghaṭate [g: ghātate] yena bhavatāṁ śatrunigrahe [g: śavigrahe] || ŚM 3/141-148.

The Burning of Kāmadeva

In this way they (the gods) arranged everything: flowers, (newborn) sprouts and the like. Seeing that spring had come with sounds of cuckoos and full of bees, (Spring) said this at that time with a sweet voice: "Kāma is piercing Bhairava! See with eyes full of the bliss of playful passion (*madālasa*) the thigh of (this young) virgin! Grasping (her) hand with enthusiasm as (she) embraced (him) round (his) neck, (the god) looked around (in every) direction. Doing so he was embarrassed and angry and burning with the great fire that destroys the triple world, Kāma fell (to the ground) in a moment struck by the look (the god shot at) Kāma.

When the bliss of Kāma (Passion) that obstructs (austerity) was burnt, Prītiratī (the Intercourse of Love, his wife) seeing (this thing so) hard to bear, weeping, said: "My husband Anaṅga is no more!" Once that passion is controlled by (Bhairava), the one who bears the three-eyed form, restraint, grace and Bhairava's will prevail.[1]

The ŚM narrates:

> Having decided (to do this), those gods did as Brahmā suggested; (and so) having taken (this) order from them, Kāma reached Hara's hermitage. Kāma, along with Spring, Passion (Rati) and Love (*prīti*), entered the forest where the Lord himself was. There were great Putrāṅga, Karṇikāra, Kadamba, Aśoka, mango, Arjuna and Campaka trees (there). (All of them) blossomed profusely due to Kāma's arrival. These new flowers stimulated the god Hara. Gathering many (of them), the goddess come close to Hara. Kāma also reached (the same place) at that moment and, seeing that the lord was blissful (with love), playfully shoot the arrow named delusion.
>
> The Three-eyed One noticing that his mind had wavered (*savikāra*) he, the God of the gods, embarrassed and angry, looked around in (every) direction. (Then), burnt by the great fire that destroys the triple world, Kāma fell instantly, struck down by (Śiva's) angry look. Bhairava saw the one who bore the bow and arrow and, angry with Madana, turned him completely to ashes with the fire from (his) third eye. A great hue and cry arouse from the gods in the sky and from Rati due to (this) senseless destruction. That moment Śiva disappeared. Himācala got the news in detail from the forest deities.

[1] KMT 3/14cd-20.

> Then, when he reached the hermitage of the Three-eyed One, taking (his) daughter (with him, returned) to his home.[1]

The version in the KMT continues:

Then, when they reached (Bhairava), all the hosts of gods headed by Brahmā and Viṣṇu, the Ṛṣis and Siddhas along with the Guhyakas, pleased Kujeśvara with divine hymns and lauds; (then) Hari and Brahmā said this: "O god, devoid of your (sacred) presence (*pāda* – lit. 'feet') we are worried. O Supreme God, attacked by Krauñca who is ferociously powerful, (even we) the gods of the gods are oppressed. O Lord, out of compassion, be gracious. We petition (you) to grant us freedom from fear. O Lord, marry the goddess who is tormented by suffering and fatigue."

The Wedding Ceremony

The venerable Bhairava said: "Where does she reside and to whom does she belong? Who is (her) mother? Who is (her) grandfather? Who will

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[1] *iti niścitya [k: sañcintya] devās te [k: manasā; g: devāsta] brahmoktaṁ cakrire vacaḥ [g: vaca]* ǀ
gṛhītasamayas tebhyaḥ [k: gṛhītaṁ samayajñebhyaḥ; g: samayes tanyeḥ] kāmaḥ [k kh g: kāmaṁ] prāptaharāśramaḥ [kh g: prāptaṁ-; k: -śrayam; kh g: -maṁ] ǀǀ
vasantena sahāyena ratiprītisahāyavān ǀ
praviveśa vanaṁ kāmaḥ [g: kāmaṁ] sthito [kh: sthitā] yatreśvaraḥ [g: -svaraḥ] svayam ǀǀ
putrāṅgāḥ karṇikārāś ca kadambāśokapāṭalāḥ ǀ
sahakārārjunās [g: -kārjunas] tatra campakāś ca mahādrumāḥ [g: -drūmāḥ] ǀǀ
kandarpasaṁgamāt [k kh g: -saṁgamās] tatra dadhire puṣpasaṁpadaḥ [kh: -padāḥ; g: -padaṁ] ǀ
devam utkarṣayāmāsa puṣpair ebhir [kh: -rebhiḥ; g: – rebhi] haraṁ navaiḥ ǀǀ
samādāya prabhūtāni [kh g: prasūtāni] devī prāptā [k, g: prāha] harāntikam ǀ
kāmo 'pi tatkṣaṇāt prāpya dṛṣṭvā sānandam īśvaram ǀǀ
bāṇaṁ saṁmohanaṁ nāma preṣayāmāsa līlayā ǀǀ
savikāraṁ tatas tryakṣaḥ [k: -kṣyaḥ] saṁlakṣya [kh: saṁkalpā; g: saṁkalpya] ca [g: va] nijaṁ manaḥ ǀ
diśo 'valokayāmāsa [kh: diśāmāloka-; g: diśā-] devadevas trilocanaḥ [g: -na] ǀǀ
lajjāyamānena sakopena trailokyasaṁhāramahānalena ǀ
sandīpito 'sau patitaḥ [kh, g: patita] kṣaṇena kāmo hataḥ [kh, g: hata] krodhanirīkṣaṇena ǀǀ
iṣucāpadharaṁ dṛṣṭvā sakopaṁ madanaṁ prati [kh, g: pati] ǀ
tṛtīyanayanotthena tejasā jātavedasam [kh: -sāṁ; g: -sī] ǀǀ
bhasmāvaśeṣatāṁ kāmaṁ [g: kāmaḥ] prāpayāmāsa bhairavaḥ ǀ
hāhākolāhalo [kh, g: -laṁ] jāto [kh, g: jātaṁ] devānāṁ gaganāntare [g: gagaṇāṁvare] ǀǀ
rateś ca [k: rate va; g: rates va] vyarthanāśāya [g: vyarthaṁ-] tatkṣaṇāntarhitaḥ śivaḥ ǀ
*himācalas tām upalabhya [g: -tāmupalaye] vārtāṁ savistarām [k: savista *; kh: savistarās; g: savistaro] tadvanadevatābhyaḥ* ǀǀ
tryakṣāśramaṁ [g: tryakṣarāśrama] prāpya sutāṁ [g: śutāṁ] gṛhītvā jagāma [g: jama] tatrāvasare [g: -śare] svagehe ǀ ŚM 3/149-159.

give (her) to me? To whom should (I make my) request? What should we do, we who are without family?" Brahmā said: "I am the one to whom one makes the request (for the maiden). We are those who make it. The one who offers the sacrifice (of the marriage rites) is called Himavat and the sacrificial priest is the Supreme God." Once the Aged One had spoken thus to the Ṛṣis lead by Vasiṣṭha, (he continued): "The messenger should (go) quickly and say this (to Himavat), namely: offer (your daughter) in marriage!"

All who had gone (there) agreed and acknowledged the order by (a nod of) the head. Then with costly preparations and all auspicious things, the auspicious occasion full of bliss, the marriage, took place. From then on all this is the very fulfilment of desire.[1]

The version in the ŚM reads:

> After (all this had taken place), Brahmā, Viṣṇu and Indra informed the god (about what had happened), having first praised the Three-eyed One. "Be victorious, O god! Lord of the universe! Teacher of the gods and demons! O Hara! Save (us)! Save (us), O Lord of the three worlds in order to make the triple world (once again) auspicious. O you who are worshipped as the refuge of the triple world, recollect, O god, the previous age (*kalpa*). O lord, you yourself have reflected on this (marriage) and are (now) thinking about it again. There is a great demon called Krauñca born from the sweat of the Daughter of the Mountains. He can be killed only by (her and) your son (*tvatsuta*), so take (her) hand in marriage."
>
> Having heard the words of Brahmā and the rest, he agreed (saying): "So be it!" (And so) the god took the hands (of the) Daughter of the Himalaya with (great) respect. Then the gods along with Brahmā, having (thus) attained (their) goal, returned to heaven.
>
> After he had thus accepted the god of love along with the (many forms of) love that are (his) adornments, he was blissful and sported with Pārvatī out of love (for her). Then Śambhu, who was in love (with the goddess), said to the one born in the clan of the mountains: "O goddess, I am pleased by (your) veneration (*sadbhāva*) (for me). O lady of good vows, ask (of me any) boon.[2]

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[1] KMT 3/21-29.

[2] *anantaraṁ samāgatya brahmācyutapurandarāḥ* |
*devaṁ vijñāpayāmāsa [kh g: vijñā *yā-] stutiṁ [g: stuti] kṛtvā trilocanam* ||
jaya deva jagannātha surāsuraguro [g: -ruṁ] hara [g: haraṁ] |
trāhi trāhi trilokeśa trailokyamaṅgalāya [g: trailokyā-] ca ||

The Union of the God and the Goddess

In the ŚM the goddess now begins by asking a series of questions. The rest of the Tantra continues in this way. The ŚM omits all that follows in the KMT up to beginning of chapter five.[1] The corresponding account in the KMT continues with details of the actual union of the god with the goddess. Although omitted in the ŚM, this is the central event in this myth, as is the emergence of the goddess from the Liṅga in the previous one. These are the moments in which the goddess manifests in her most specific 'crooked' or 'bent over' form. Emerging from the Liṅga, she is coming out of internal union with Bhairava's (and her own) energy (*tejas*) and is ready for outer union. In that context she is bent with 'shame'. Here the vision of the 'bent goddess' is attended by a reversal of the previous theophany. There she was powerful, solitary and new. Here she is weak, fully mature, in union and 'shameless':

Bhairava was intent on churning (his energy) (*mathana*), while the womb (*yoni*) of the universe was constantly active (*sadoditā*). He was then centred on the act of churning in order to bring about the emanation of the

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smara [kh: smare] deva purākalpaṁ trailokyaśaraṇārdite [kh: -bhasurārddite] |
tvayaivāsya kṛtā cintā punaś cintayase prabho ||
adrijāsvedasaṁbhūtaḥ [g: -bhūteḥ] krauñcanāmo [k, g: -nāmā; kh: -nāma;] mahāsuraḥ |
tvatsutasyaiva vaddhyo 'sau tasmāt pāṇau gṛhāṇatām ||
brahmādīnāṁ vacaḥ [g: vaca] śrutvā tatheti pratyapadyata [k: pratipadyata; kh: prativadyasaḥ; g: pratipadyate] |
himādritanayāṁ devaḥ pāṇau jagrāha [g: ya-] sādaram ||
sabrahmāṇas tato [kh: sabrahmakās tato] devāḥ kṛtārthāḥ [kh g: -rthā] prāgamad [kh: prāgamat] divam |
aṅgīkṛtas [g: -kṛtaṁ] tato 'naṅga [k kh: naṅgair] anaṅgākārabhūṣaṇaiḥ [g: ranaṁgākārabhūṣaṇeḥ] ||
pārvatyā sahasānandas tadā reme 'nurāgataḥ [g: svadāreyenurāgataṁ] |
anurañjitas tadā [k: anurañjitavān; g: antarajyaṁ tataḥ] śaṁbhuḥ [g: śaṁbhu] provāca girigotrajām ||
devi [g: devī] tuṣṭo 'smi sadbhāvāt varaṁ prārthaya suvrate | ŚM 4/1-8ab.

[1] Instead the ŚM continues with a long discussion of the nature of Akula, Kula and Kaula and the twenty-five metaphysical principles. The latter, are also discussed in chapter thirteen of the KuKh. This is followed by a section summarizing the contents of the sacred seats, which is said to be their 'pervasion'. This is followed by a long section on the eight Mothers (*mātṛkā*), their form, Wheel and worship, including the fire sacrifice dedicated to them and the seven flames of fire. It extends from the middle of chapter three up to the end of chapter four. Chapter five of the ŚM begins with a brief section on the characteristics and location of the Mothers in the body. Then from here the ŚM takes up an exposition of a long mantra called *Trikhaṇḍā* and so returns to the KMT which deals with this Vidyā in chapter five. Note that in this way the ŚM has omitted a large amount of the *Tantrasadbhāva*, chapters 3, 6 and 8 of which are chapters 4 to 6 of the KMT. This is probably because it is originally an expansion of an earlier version of the KMT that did not incorporate it.

triple world. In love with (the goddess) Kubjī, the Lord of Kula was in a state at intense passion because of the pleasures of (their love) games, (and) was intent on the practice of the bliss of the nectar of Kula. The (goddess) Kujeśī, bowing (before him) asked him this: "You have melted my limbs with the Yoga of Love (*praṇaya*). O Bhairava, I am greatly pained because of the crooked form (*kubja*) (I have assumed in order to make love)."[1]

This passage which describes the 'churning' of the goddess, that is, her union with the god, is analysed further ahead where the dynamic interaction of the goddess and the Churning Bhairava is discussed. Here we may note that in this way, the god and the goddess are finally united and both receive the Command, the goddess from the god within the Liṅga and the god from the goddess outside it. Thus both have the authority (*adhikāra*) to propagate the teachings and spread the same enlightening empowerment of the Command. Accordingly, the Tantra now moves on to discuss the conditions and manner in which this transmission takes place. The first requirement is a true teacher, that is, one who has undergone the same process and is fully initiated, and so the qualities of such a teacher are described next and the manner in which Bhairava assumes the form of the Five Siddhas who are the first teachers.[2] The rest of the chapter is concerned with the disciple's code of conduct, the Command, the descent of power (*śaktipāta*) and the rise of Kuṇḍalinī, which piercing through his inner centres, initiates him.[3] Something is also said about the tradition to be known and finally penance is perscribed for disrespecting the teacher.[4]

The Goddess's Pilgrimage

We now move on to the next major theme of the goddess's myth – her pilgrimage around the land of Bhārata. When the goddess emerges out of the Liṅga, she reluctantly leaves the beautiful Island of the Moon she loves. She sets out on the pilgrimage Bhairava has ordained for her to spread the Command and to finally unite with him. She will go to ten places,[5] all of which are already

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[1] KMT 3/30-32.
[2] In KMT 3/41-47ab and KMT 3/94-100ab, respectively.
[3] These are taught in KMT 3/47cd-88, 3/89-93, and 105-111, respectively.
[4] In KMT 3/112-119 and 3/126-134, respectively.
[5] See Schoterman 1981: 148-149 for a summary of the equivalent in the ṢSS and comparative table of KMT 2/24-116, ṢSS 1/36-37 and 4/5, 26-132. The ṢSS (1/36-37) lists thirteen places (*sthāna*) namely: Himavat, Meru, Candrādi (i.e. Candradvīpa or Candraparvata), Gandhamādana, Śrīgiri, Trikūṭa, Daradaṇḍī, Olamba, Karālākhya (MS A: karālaṁvaṁ MSs BC: karālāsyaṁ), Sahya, the Ucchuṣma forest, the lakes Hrada and `Nīlahrada. The first four do not form part of the goddess's tour. Kiṣkinda which is mentioned in the following account is not listed. Olamba

sacred sites where goddesses reside. The goddess goes to each place and, looking at them with her empowering gaze, the beings who reside there become aspects of herself and the god. Then the goddess installs them there again as the protectors of the place, which is similarly transformed into the goddess's sacred site.

The six major sites are given new names of which the KMT supplies didactic etymologies that relate to their origin or nature. Out of these ten places, the last five are especially important as they are transformed into the sacred seats in which the main spiritual lineages of her tradition are established. The genealogical analogy demands the presence in these sites of both the female and male partners, which is not necessary in the other places. The Great Goddess must therefore first convert the local goddess of the place and then furnish her with a consort so that she can generate spiritual offspring. This transformation and elevation of the local goddess to an aspect of the Great Goddess who visits and graces her is paralleled by the transformation of the site. Unfortunately, the original 'untransformed' sites cannot, at present at least, be identified except for the Sahya forest on the mountains near modern Pune of that name. This place, along with the others, was probably part of an earlier, possibly regional sacred geography. It is possible that after the goddess has gone to major sites around India she concentrates on those that are closer to her place of origin. By projecting into them the great seats located around India that are especially important as major Tantric sites, she transforms a minor, local sacred geography into a major pan-Indian one. The ṢSS subsequently internalises all these places by projecting them onto parts of the face and the area above it to the End of the Twelve above the head.[1]

The goddess initially visits five places. The four that can be identified are all in central and South India. The first is mount Kaumāra that is identified with Śrīśaila in Andhra. Then she went to Trikūṭa, which is probably a mountain in the Koṅkaṇa region. The next place is Kiṣkindha, famous in the *Rāmāyaṇa* for the forest in which Rāma meets Hanumān and the monkey tribe who help him in his quest for Sitā. It is commonly identified with the region around modern Hampi, which roughly corresponds to the medieval kingdom of Vijayanagara. After going to a cave called Daradaṇḍī whose location is uncertain, the goddess finally went to Kanyākumārī that is, Cape Comorin on the shores of the southernmost tip of India. Thus she begins her tour in central India and travels in a roundabout way down to the extreme south. It is as if the Tantra is anticipating the future

corresponds to the Western Himagahvara where the forest called Olambikā is located (KMT 2/36-38). This place is transformed by the goddess into Oḍḍiyāna. Karāla is transformed into Jālandhara (KMT 2/50-63ab) and mount Sahya into Pūrṇagiri. The Ucchuṣma forest and the lakes Hrada and Nīlahrada are in the place that is transformed into Kāmarūpa. See Schoterman 1981: 53-54.

[1] See Dyczkowski 2004: 173 for a visual representation of their location on the face.

expansion of the Kubjikā cult into the Deccan, which, as we shall see, took place in the second phase of its development. The first of these five places is so important that it is treated as elaborately as if it were one of the major seats of the goddess. She does little more than grace the remaining four places with her presence and the emanation of her energy, the grace of her Command. In the first and last of these places, she also leaves behind a sacred shadow of herself.

Mount Kaumāra – Śrīśaila

"I am (now) going again there to the Kula mountain in India that has been praised by those who know it as Śrīparvata from ages without beginning. (Also) called (mount) Kumāra, it is adorned with an umbrella for shade."

Once (the goddess) had said this, she immediately reached the venerable mount Kaumāra. The goddess who is the shade (*chāyātmikā* of the umbrella[1]) (resided) there (and although) unmanifest was (then in a clearly) manifest form. (The goddess) spent the time required (there) surveying the quarters. The northern (quarter) is all a great forest full of Liṅgas. Its circumference extends all around for 80 leagues (*yojana*). It has four doors and, covered with countless sacred bathing places (*tīrtha*) and (inhabited by) many Siddhas, it is incomparably beautiful. Populated by the hosts that belong to the attribute of darkness (*tamas*), it was filled with many wonders. All of a sudden Śrī was present, (brought there) by the goddess's (gracious) gaze (*dṛṣṭinipāta*), and so it is called Śrīśaila (Śrī's Mountain) established with the goddess's name.

(The goddess then) drew a line (on the ground) of that, her own place, with her toe. A river arose there that is the boundary of both. She fixed (the goddess) Chāyā there and gave (her) the Śāmbhavī (Command, saying): "Whoever enters here will be my equal. Free, he will be the creator and destroyer, the illuminator of those whose knowledge has fallen (from the truth). From (my) Command (he will realise the divine) attribute of lordship in the triple world and in (all) that moves and is immobile."[2]

[1] The goddess of this place is called Chāyā – 'Shade' (KMT 2/29) as befits her nature.
[2] KMT 2/21-31.

According to the ŚM:

> Kaumāra, the best of mountains, is covered with many kinds of trees and, flowing with streams (that come from its) caves, it has many kinds of birds. Its high peak is hard to reach due to the vast cliffs (that surround it). There the goddess resided on beautiful mount Kumāra. She stayed there for a while and then Śivā, who bore the form of (a divine) shadow, looked towards the north. She rode a vehicle in the sky and aroused wonder in the heart (of those who saw her). Suddenly, (the goddess) Śrī, who possesses many (good) characteristics, appeared there. That very moment, everything (in) the forest became a Liṅga. The grove where (ascetics) performed penance possessed countless sacred bathing places. Then the goddess fashioned Śrīśaila out of that mountain. And there she fashioned a river by means of a line (made) with one of (her) toes. Establishing (there) the immobile (goddess) Chāyā (Shade), the beautiful (goddess) said to her; "those men who will come near you from today onwards on this mountain will have the Divine Command. Fortunate Kula yogis will come (here) to Śrīśaila."[1]

Like Kailāśa and Meru, Śrīśaila, also known as Śrīparvata, is projected into the End of the Twelve, to crown the sacred body. Śrīśaila is the mountain of Śrī – good fortune, sovereign power, spiritual and material wealth. Śrīśaila is a

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[1] *vicitradrumasaṁcchannaṁ [g: -drūma] sravatkandaranirjharam* |
nānāvihaṅgasaṁyuktaṁ [kh: -saṁghuṣṭaṁ] kaumāram acalottamam ||
tuṅgaśṛṅgaśikhāprāntaṁ [kh: -prāptaṁ] guruprakāradurgamam [g: gurukrāntāra-] |
kumāraparvataṁ ramyaṁ tatra devī samāvasat [g: samāsanaṁ] ||
sthitvā kālāntaraṁ kiñcit tatra sā yāvad uttarām [kh: yāṁvaduttarāṁ; g: -raṁ] |
diśām ālokayāmāsa [kh: diśa-] cchāyārūpadharā [g: ichyārūpavarā] śivā [kh: śivāḥ] ||
vimānagāminī [g: -gnāminī] vyomni kurvantī [kh: kurvvanti; g: kurvvanna] vismayaṁ [g: pismayaṁ] hṛdi |
akasmāt tāvad udbhūtā tatra śrīr [g: śrī] bahulakṣaṇā [kh: -ṇa; g: -ṇāt] ||
tatkṣaṇād abhavat [kh: bhavavat; g: -kṣaṇāt tadbhavat] sarvaṁ [kh: sarvva] kānanaṁ liṅgarūpiṇam |
tīrthakoṭisahasrais tu [kh, g: -sahasrāṇi] tapovanasamākulam [g: tapodhana-] ||
tato devī [kh: devi] gires tasya [g: giristhasya] śrīśailaṁ [g: -la] samakalpayat [kh: samakalpayet; g: mapyakalpayat] |
tatrāṅguṣṭhena caikena [kh: devasyā; g: caikasya] rekhayā [kh: rekhāyāṁ; g: reṣayā] nirmame [kh: nirggame] nadīm [kh, g: nadī] ||
vidhāya niścalāṁ cchāyāṁ tām evaṁ [kh: tām eva] prāha sundarī |
adyaprabhṛti ye kecid āgamiṣyanti [g: kecit-] te 'ntikam [kh: tantikaṁ] ||
*atra śaile [kh: śile] nṛṇāṁ teṣāṁ divyājñā [g: divyasiddhi] saṁbhaviṣyati [g: * bhaviṣyati]* |
dhanyāḥ [kh g: dhānyā] samāgamiṣyanti [g: -ṣyaṁtiṁ] śrīśailaṁ kulayoginaḥ || ŚM 3/1-8.

hill, explains Day: 'situated in the Karnal country in the Balaghaut Ceded districts and on the south side of the Kṛṣṇā river, at the north-western extremity of the Karnul territory, about 102 miles west, south-west of Dharanikoṭa and 82 miles east, north-east of Karnul and 50 miles from the Kṛṣṇa station of the G.I.P. Railway. . . . [It is] an isolated hill about 1570 feet high surrounded on three sides by the river Kṛṣṇā and on the fourth partly by the Bhimanakollam torrent.'[1] Day goes on to refer to the Liṅga of Light, which our text[2] also mentions, and the goddess: 'it contains the temple of Mallikārjuna, one of the twelve great Liṅgas of Mahādeva and Brahmarambhā (sic. Bhramarāmbā) Devī. From the name of the goddess, the mountain was called Brahmarambhāgiri (sic. Bhramarāmbāgiri) or briefly Brahmaragiri (sic. Bhramaragiri).' Under the early Cālukyas (c. 7th century CE) many beautiful Śaiva shrines where built in Satyavolu in the Kurnool district of Andhra, where Śrīsaila is located. Of these, the shrines of the Liṅgas Bhīmaliṅgeśvara and Rāmaliṅgeśvara are mentioned in early inscriptions.[3] Perhaps these were amongst the Liṅgas in the forest to the north of Śrīśaila to which the KMT refers. Similarly, the bathing places mentioned in the KMT associated with Śrīparvata are famous in the Epics and the Purāṇas. According to the *Mahābhārata* those who go to this mountain and worship Śiva after bathing in the rivers of the forest there get the same reward they would receive by performing a great Vedic sacrifice.[4]

The veneration the Śāktas had for this sacred mountain is evident by its presence in most of the major sources, both early and late. But above all, it is an important Śaiva centre venerated by various Śaiva groups for centuries. The *Rājataraṅginī*[5] refers to Śrīparvata as a centre of Pāśupatas. The presence of these mildly antinomian Brahminical Śaiva ascetics combined with that of other Śaiva groups including, it seems, the extremist Kāpālikas. Precursors of the Kaulas, they were infamous for their intensely antinomian behaviour. Observing the Great Vow (*mahāvrata*) that included carrying and eating from a skull (*kapāla*), '(...) they profess to have their knowing power sharpened by drinking wine and eating a certain kind of food (probably a disgusting substance) and always embraced by the power (Śakti) of Kapālin i.e. Bhairava.'[6] Their existence is attested from at least the beginning of the seventh century. This was when the *Mattavilāsa,* attributed to the Pallava king Mahendravarman I (c. 600–35 AD) was written in Kanchi, Tamil Nadu, satirizing the Kāpālika's outrageous behaviour.[7] An early

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[1] Day (1927) 1990: 193.
[2] KuKh 16/75cd-76ab.
[3] Nandi 1973: 7.
[4] MBh *vanaparvan*, 85/18. Quoted by Mani 1984: 737.
[5] RT 3/267.
[6] Bhandarkar 1965: 128.
[7] Translated by Lorenzen in White 2001: 81-96.

Cālukya inscription dated 639 AḌ. refers to the worship of Śiva as Kapāleśvara and to the maintenance of ascetics who observed the Great Vow (*mahāvratin*). Bhandarkar notes: 'In the copper-plate charter of Nāgavardhana, the nephew of Pulakeśin II of Mahārāṣṭra, who ascended the throne in 610 AD and was living in 639 AD, a grant is recorded of a village near Igatpuri in Nāsik district for the worship of Kāpāleśvara i.e. the lord of the wearer of skulls, and for the maintenance of the Mahāvratins residing in the temple.'[1] In the late seventh century when Bhavabhūti (born about 680 CE) wrote the *Mālatīmādhava*, Śrīparvata was especially linked, at least in the popular imagination, with these proto-Kaulas. Sircar summarizes the salient points for us: 'Bhavabhūti's *Mālatīmādhava* speaks of a woman styled Yoginī, who performed the *Kāpālikavrata* at the Śrīparvata and illustrates the *vrata* by the horrible activities of Aghoraghaṇṭa and his female disciple Kapālakuṇḍalā, who are represented as coming from the Śrīparvata and staying near the *mahāśmaśāna* (at Padmāvatī in the Gwalior State) containing a temple of Cāmuṇḍā to whom they were going to offer the girl Mālatī in sacrifice'.[2]

If our text reflects in some way 'outer' reality, the Kāpālikas have given way to the Siddhas. Indeed, this was the case with Buddhist Siddhas amongst whom the famous Kanhapāda (Skt. Kṛṣṇapāda) of the Sahajīya school, who lived in the eleventh century in Bengal, calls himself a Kāpalin.[3] By the time the KMT was redacted Śrīśaila had become a major focal point for Kaulas, and the prestige of this mountain had a powerful influence on the votaries of the Kubjikā cult. We may perhaps perceive the echoes of its association with Kāpālikas in the goddess's statement that the initiate into her cult who goes there will illumine 'those whose knowledge has fallen (from the truth)' by reforming and initiating them'. According to the ŚM it is one of four sacred mountains, along with Māhendra, Arbuda and Kailāśa, which are considered to be the secondary seats (*upapīṭha*) generated by the goddess's gaze.[4] The CMSS substitutes Arbuda with

[1] Bhandarkar 1965: 117-118.

[2] Sircar 1973: 10n. See acts I and IX of *Mālatīmādhava*. Warder (1983: 273-4) summarizes the plot of this famous play as follows: The Kāpālika Aghoraghaṇṭa wishes to propitiate the Great Goddess Gaurī, Śiva's consort, by sacrificing to her the most beautiful girl he can find, at her Karālā temple in a cemetery in Padmāvatī. He abducts Mālatī for the purpose, but Mādhava, performing a tantric rite in the same cemetery, hears her cries and rescues her, killing Aghoraghaṇṭa. . . . But Kapālakuṇḍalā, a female pupil of Aghoraghaṇṭa who was present, seeks to avenge her teacher by abducting Mālatī when an opportunity arises later. . . . Kapālakuṇḍalā carries Mālatī off to Śrīparvata . . . with the intention of inflicting a painful death on her there. Sudāminī is at Śrīparvata, however, where she has completed her mastery of the [magical] sciences. Her powers enable her to know what is happening and she intercepts Kapālakuṇḍalā and rescues Mālatī, bringing the heroine back (through the air) to Padmāvatī.

[3] See Dasgupta 1962: 90 and Dyczkowski 1989: 26 ff.

[4] *śrīśailaṁ [g: śrīcaile] caiva māhendraṁ kailāśam [kh: kailāsaṁ] arbudaṁ tathā* |

the Island of the Moon (Candradvīpa) and calls them Śivapīthas.[1] Moreover, it locates the residences of the six disciples of Matsyandra who founded Kaula lineages in relation to Śrīśaila.[2]

Here the goddess left her 'shade' to replace her in her absence, reminding us of another goddess called Shade – Chāyā – who appears in the Purāṇas. Chāyā was a substitute for the goddess Saṁjñā (Name), daughter of the god Viśvakarma (All Action). Saṁjñā was the wife of Sūrya, the god Sun. The heat of Sūrya became unbearable for her and so she created a substitute in her exact form and, leaving her to look after Sūrya, she left him and went to her father. Sūrya, unaware of what had happened, had three children with Chāyā. But when he did eventually find out that Chāyā was not his real wife he divorced her and took back Saṁjñā.[3] Although the texts do not tell us explicitly, we may presume that the goddess embodies the shade of the sacred parasol on mount Kumāra. Just as the umbrellas that shade kings and other dignitaries from the sun are signs of their eminence, the same is the case with deities and sacred objects. In this case the umbrella signals the sanctity of the mountain and its shade is itself sacred. Indeed, it is identified in the sources with Śiva.[4] Like the mountains Kailāśa, Meru and, as we shall see, Trikūṭa, Śriśaila according to the ṢSS[5] is projected into the End of the Twelve:

> The subtle condition arises progressively by following the gross path. The gross is said to be the Transmission (*krama*), while the subtle is within the End of the Twelve. It is where mount Śrīśaila is located, that is, above the Cavity of Brahmā. O far-famed one, this is called the Division (*bheda*), Cavity (*randhra*) or Hole (*cchidra*).[6]

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upapīṭhāni deveśī [g: deveśi] kṛtvaitāny [kh: -tān; g: kṛtvenāny] avalokanāt [g: evilokayan] ||
ŚM 3/124. See below, chapter 3, p. 563.

[1] *śrīśailaṁ śrīmahendraṁ ca candradvīpaṁ varānane* ||
kailāsaṁ ca catur devi śivapīṭham udāhṛtam [gh: -dāhyataṁ] | CMSS 5/41cd-42ab.

[2] See chart in Dyczkowski 1988: 70.

[3] See chapter 9 of the Harivaṁśa and chapter 2, part 3 of the Viṣṇupurāṇa and Mani 1984: 182.

[4] In KuKh 57/86cd the goddess says: *I am that Crooked Form, while the parasol for the shade is Śiva.*

[5] ṢSS 1/36.

[6] *sthūlamārgeṇa [k kh: sthūlaṁ-] sūkṣmatvaṁ kramād etat pravartate [KMT: eva prajāyate]* ||
sthūlaṁ ca kramam ity uktaṁ sūkṣmaṁ vai dvādaśāntagam | *[this and the following line are missing in the KMT]*
brahmarandhrasya ūrdhve tu śrīśailaṁ yatra parvatam [k kh: -te] ||
bhedo randhras tathā cchidraṁ ekā saṁjñā yaśasvini [k kh: -nī] | ṢSS 19/62cd-64ab = KMT 13/67cd, 68ab.

This is where the goddess's inner journey begins. According to the later Kubjikā Tantras, the Liṅga from which the goddess comes forth is located in the centre of the triangular Yoni in the End of the Twelve. In this perspective, the 'cavity' or 'hole' to which these lines refer is that of the triangle, which is identified here with Śrīśaila. In other words, in terms of these symbolic associations, when Bhairava tells the goddess to go to mount Kaumāra / Śrīśaila, he is telling her to descend from the plane in which the god and the goddess are together to the one from which creation unfolds at the uppermost extreme of the subtle body.

Trikūṭa – Kiṣkindha – Kanyākumārī – Daradaṇḍi

Having spoken thus, she went to mount Trikūṭa and, having passed (some) time there, she graced (the place) called Kiṣkindha. She gave that (place) the power of her Command and graced the demons (Rākṣasas) (who lived there).

(Then she went to the shores of the ocean where she tarried) for some time (and said to the goddess who resided there): "As I am standing on the shore of the sea, free of worry, you are there Kanyākumārī."[1]

According to the ŚM:

> Once she had said this, she went to the first Trikūṭa, which is within (its) peaks. There she graced (the world) and then, having done so, went to (the place) called Kiṣkindha. (Then) she graced the demons (*rakṣasa*) and the sea.[2]

There are not less than four mountains called Trikūṭa. One is the mythical peak on the island of Śrīlaṅkā on which the city of Laṅkā is supposed to have been situated.[3] Another is in Andhra, nowadays called Koṭappakoṇḍa near Kavur in the Narasaraopet Taluk in the Guntur district. A third is the Tirahni or Triraśmi hill at Nāsik.[4] It has also been identified with Junnar and the Yamunotri mountain.[5] Another is, as Bhattacharyya tells us: 'a hill in Aparānta or northern

[1] KMT 2/32-34ab.
[2] *evam uktvā [kh: evamuttkā; g: yevamuktvā] jagāmādyatrikūṭaṁ [g: jayā devī trikūṭā] śikharāntagam [g: -gāṁ]* |
tatrasthānugrahaṁ kṛtvā kiṣkindhyākhyaṁ [g: kiskiṁ-] tato 'gamat ||
rakṣasānanugṛhyāsau [g: -grahaihyāsāu] samudram anugṛhya sā | ŚM 3/9-10ab.
[3] Sircar 1967: 97, Day (1927) 1990: 205.
[4] Bhattacharyya 1999: 292-293.
[5] Day (1927) 1990: 205-206.

Koṅkaṇa from which the Traikūṭaka kings had derived their family name. The Ajaneri grant of Pṛthivīcandra Bhogaśakti dated AD 709 mentions the Pūrva-Trikūṭa-*Viṣaya* as a part of the Purī-Koṅkaṇa-*Viṣaya*.[1] In view of the subsequent history of the Kubjikā tradition, which stresses its association with the Deccan (*dakṣiṇāpatha*) in general and the Koṅkaṇa region in particular, it may well be that this is the mountain meant here.

Inwardly, Trikūṭa – the Triple Peak – encloses the *Santānabhuvana* at the End of the Twelve above the head.[2] It is examined in the section dealing with the *Santānabhuvana* in the context of the history of the development of the Triangle in the End of the Twelve.[3] In one place the ṢSS identifies mount Kaumāra with the End of the Sixteen which, beyond the End of the Twelve, is transcendental and hence 'inexplicable' (*anākhya*). It is said to be the path 'within the Cavity'.[4] This, I suppose, is the centre of the goddess's Triangle in the End of the Twelve, which is represented here by mount Trikūṭa. This alternation between the transcendental End of the Sixteen in the centre and the End of the Twelve, marking the boundary between transcendence and immanence from which emanation takes place, is discussed in a different context further ahead.[5] The ṢSS explains the relationship between them succinctly in this way:

> It is the base of (the channel called) suṣumṇā and it is at the end of the End of the Twelve. That is the divine *maṇḍala*, which should be worshipped and contemplated by the wise. That most excellent Wheel is divine wherein the universe is established. O fair lady, the End of the Sixteen, divided into many forms, has come forth from its centre. Those who are foolish do not know it.[6]

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[1] EI XXV 225.

[2] There is another Trikūṭa, the peaks of which are projected into the two eyes and the crown of the head. See below, commentary on KMT 2/86cd-91, p. 98 ff..

[3] See below chapter two, p. 269.

[4] *kaumāraparvataṁ yac ca anākhyaṁ ṣoḍaśāntakam* ||
tad vai yad randhragaṁ mārgaṁ tac ca kaumāraparvatam | ṢSS 1/49cd-50ab.

According to Schoterman (1981: 61) the *ṣoḍaśāntaka* means 'the sixteenth'. He concludes that 'the Kaumāraparvata symbolizes then the totality of the human body.' But Schoterman was unaware, it seems, of the existence of the End of the Sixteen beyond the End of the Twelve. Schoterman translates *randhragaṁ mārgaṁ* as 'the path, which leads to the [*Brahma-] randhra*'. In other words, according to him, mount Kaumāra is the body which is the path leading to the Cavity of Brahmā on the crown of the head. If this interpretation is correct, one wonders why the mountain / body is said to be 'inexplicable' (*anākhya*).

[5] See chapter two p. 376 ff..

[6] ṢSS 1/31-33ab.

Kanyākumārī – the Virgin Goddess – is the only deity mentioned in these places. There seems no reason to doubt that the place on the seashore to which the texts refer is Cape Comorin, which draws its name from the local goddess who is worshipped there. The seashore also symbolizes the brink of finitude that marks the boundary, as it were, with the transcendent.[1]

Once she had graced the sea (thus), she went next to (the cave called) Daradaṇḍi. There the goddess assumed the form of the Bearer of Shade (*chāyādharī*), her mind set on the quality of the Unmanifest. There she again released (her) Command in order to grace the world.[2]

Schoterman suggests that Daradaṇḍī is the name of a cave.[3] It makes sense that the goddess should become the shade within a sacred cave. According to some accounts, she assumed the form of a Liṅga in a cave on the Mountain of the Moon. The darkness and depth of that cave also symbolize the Void of the Unmanifest.

The Five Main Sacred Seats

The Western Himagahvara – Oḍḍiyāna

"The (the goddess) Speech who was (present) in the previous place will (also) be here itself." Having said this she went a great distance to the western Himagahvara where there is a village in the forest (*vanapallikā*)[4]

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[1] See KuKh 3/137 and 14/64cd-66ab.
[2] KMT 2/34cd-35.
[3] Schoterman 1981: 53. According to the ṢSS (47/118bc): The cave and that which is the nape of the neck is called Daradaṇḍī. *gartā yā ca kṛkāṭikā daradaṇḍī samākhyātā*.
[4] MSs ABCEFG of the KMT read '*vanapālikā*'. MSs A of the ṢSS reads: *-palikaṁḥ*. Other MSs of these two texts read '*vanapallikā'*. The ŚM also reads '*vanapālikā*'. It says:

Then Pārvatī reached the Western Himagahvara. There was a guardian of the forest (*vanapālikā*) there called Ratnāvatyā.

tato 'pi paścimaṁ prāpya pārvatī himagahvaram ||
ratnāvatyā ca nāmnā vai [g: nāmena] tatrasthā vanapālikā [kh: -kī] || ŚM 3/11.

A little further ahead the reading is confirmed twice more:

The goddess who was the guardian of the forest bowed her head to the goddess surrounded by the host of female skyfarers. Her face charming, the goddess said to the guardian (*pālikā*) (of the forest) (. . .) .

called Olambikā. (The goddess there is) Raktā who wears red clothes and, immersed in blood (*raktasthā*), craves sex (*ratilālasā*).[1] She resides there in a canyon within a deep cave. Everything was made of (her) yoga[2] as long as she stayed (there).

The goddess was satisfied by them (that is, the goddess there and her attendants) and by many ways and means (*nayopāya*). Then content and profound, Kujeśvarī who is endowed with the quality of discernment and whose creation (takes place) by many means said this: "As (I) have flown up (*oḍḍitā*) (here) within Oḍḍīśa, therefore this (place will be known) as Oḍḍiyānaka."[3]

. . . . devyā yā [kh: nāṁ; g: tāṁ] vanapālikā [kh: -kāṁ; g: vanapālikī] |
praṇamya śirasā devīṁ [g: devī] khecarīgaṇasaṁvṛtām ||
prasannavadanā [g: -nāṁ] devī provāca pālikāṁ prati [kh: vanapālikāṁ] | ŚM 3/12b-13ab.

However, despite these readings, rather than consider that the goddess here is also called Olambikā (ṢSS: Ulaṁbikā), which would mean that, unlike the goddesses of the other seats, she has two names. I accept this reading which is, moreover, the *lectio difficilior*. Schoterman (1981: 53-54) reads Laṁbikā but agrees that it is the name of a village, not a goddess.

[1] KMT 2/37cd reads: *raktāmbaradharā raktā raktasthā ratilālasā*. The reading in ṢSS 4:5/12cd is the same except for the word 'raktā' which is replaced by 'devī'. We may take Raktā to be the name of the goddess here, as Schoterman does. This view is supported by the KMT (2/49) where Kubjikā addresses the goddess of this seat as Raktacāmuṇḍā.

[2] Although the MSs of both the KMT and the ṢSS agree on the reading *yogimayam*, it makes no sense and so has been emended to *yogamayam*.

[3] KMT 2/36-40. The last line of this passage in the edited text of the KMT (2/40cd) is problematic. It reads:

oḍḍitā yena aṅgribhyāṁ tenedaṁ oḍḍiyānakam ||

The intended meaning appears to be: 'The (place) will be (called) Oḍḍiyāna because (I have) flow up (into the sky here) with (my) two limbs'.

Sanderson (2002: 10) notes that 'the reading accepted by the editors gives no sense'. He therefore refers to the more satisfactory reading of this line in the ṢSS (4:5/15cd-17ab) which is:

uḍḍitā (k: uḍritā; kh,gG: uḍḍita) yena uḍḍīśe tenedaṁ uḍḍiyānakam ||

This is (called) Uḍḍiyāna because (the goddess) flew up by means of it within Uḍḍīśa.

Sanderson proposes to emend the first half of this line to – *uḍḍito yena uḍḍīśa* (sic for *uḍḍīśas*) and so translates the entire line as: This is (called) Uḍḍiyāna because the (Siddha) Uḍḍīśa ascended (here) into the sky. He finds support for his emendation in the commentary which says: *uḍḍīśam uḍīnaṁ* (em: *uḍyīśam uḍyānaṁ* Cod) *karoti yadā tadā uḍḍiyānakam*. The commentary does indeed appear to say that it is Uḍḍīśa who is ascending, not the goddess. However, this is probably not so, we could just as well emend the first word to *uḍḍīśe*. This would make more

The ŚM simply says that this is 'where the Divine Command has flown up (*oḍḍitā*)'.[1] The goddess flies up into the Wheel of the Skyfaring goddesses at the summit of existence. From there she will descend, as does her consort and then their spiritual offspring, to spread the teachings. The ṢSS expands the last line into the following explanation:

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sense. The Kubjikā sources portray this seat as one in which it is the goddess who flies. Thus, describing the goddess when she is in this seat the KuKh (6/32cd-33ab) says of her:

Full (*bharitā*) (of energy), she is Bhairava's bliss and has taken flight (*khegatā*) on Śiva's path.

It is not unreasonable, therefore to accept the reading of the ṢSS as it stands. It is saying, essentially, that the power of this place stimulated the ascent of Kuṇḍalinī in the body of the Siddha who resides there. Śitikaṇṭha, who was a teacher of the Kashmiri Kālīkrama, derives the name of this seat in a similar way: here in (this) sacred seat Śakti flies up by the outpouring of energy (*pīṭhe śakter ullāsanena śaktir atra uḍḍīnā* MP (1) p. 49). Sanderson himself quotes the line that follows in the same passage which he translates as: The (name) Oḍḍiyāna is appropriately applied because the Śakti of the residents of this Pīṭha is seen to be very, i.e. permanently, 'in ascent' (*uḍḍīnā*, i.e. vibrant)'. Clearly, according to the Kālīkrama, it is the goddess, not the Siddha of this seat, who is 'in ascent'. The KuKh (42/16ab) confirms that this is the view in the Kubjikā tradition also when it explains that the name of this seat is related to the goddess who, is the energy of the vital breath and 'the form of the breath is that of a bird (that flies upwards), and so (her seat) is Odyāṇaka' (*pātaṅgarūpiṇo vāyus tena odyāṇakaṁ bhavet*).

This didactic etymology was so well accepted that it persisted for centuries. So, for example, we find it again in the *Gorakṣaśataka* in relation to a Haṭha yogic practice (*bandha*) that derives its name from this place. There we read:

Even as a great bird is able to fly without taking rest, so indeed *uḍḍīyāna* may become the lion (who kills) the elephantine death.

uḍḍīnaṁ kurute yasmāt aviśrāntaṁ mahākhagaḥ |
uḍḍīyānaṁ tad eva syān mṛtyumātaṅgakeśarī || *GŚ* 77.

There are a surprisingly large number of spellings of the name of this seat. These are discussed in a note to the Sanskrit text of KuKh 2/28a. The reader will notice some variants in the following pages. Uḍḍiyāna is probably the best 'average' form of the name across the different schools. It is the one generally preferred in the Kālīkrama sources and may well be the original one. But note that Śitikaṇṭha uses two spellings, Uḍḍiyāna and Oḍḍiyāna, in the same sentence (op. cit. p. 49-50). Clearly the latter is a common variant and it is this one or some variant beginning with the same vowel that is, on the whole, the main spelling in the Kubjikā sources. Thus it is not unlikely that the redactors of the KMT intended to promote the spelling 'oḍḍiyāna' even if this meant further corruption of the Sanskrit. Accordingly, we may posit the following original reading of this line: *oḍḍitā* (< *uḍḍitā* < *uḍḍīnā*) *yena oḍḍīśe tenedaṁ oḍḍiyānakam* ||

[1] *oḍḍitā [g: oḍitā] yatra divyājñā* . . . . | ŚM 3/12a.

> O fair-hipped lady, she sports there, (her) body consisting of the fifty letters. She abides constantly flying up (*uḍḍitā*) (as an aspect) of the totality of Speech consisting of the Subtle One (*sūkṣma*) and the other (levels of Speech). As (she) has flown up (*uḍḍitā*) within Uḍḍīśa, therefore this [place will be known] as Uḍḍiyānaka. It is the repose of the totality of Speech. Without it there is no hearing.[1]

The goddess is portrayed in these lines as Mālinī who embodies the fifty energies of Speech, of which she encompasses all the levels from the Subtle One onwards. As such she is Kuṇḍalinī who, as the energy of Uḍḍīśa, the god of this seat, rises within him. Thus this is the seat especially associated with Speech. This is its location and so it 'rests' here. Accordingly, this sacred seat is associated with the capacity to hear.[2] The three other seats are similarly associated with the faculties to speak, nourish and see. The fifth one pervades the other four and so does not represent a separate faculty. The ṢSS explains:

> (You) desire to hear (*śrotukāmā*) in (the place) called Oḍḍa. (You) desire to speak (*vaktukāmā*) in the one called Jālaka (i.e. Jālandhara). (You are in the place) called Pūrṇa (lit. 'Full') for (nourishing) fulfilment (*puṣṭi*) and (in the place) called Kāma (impelled) by the desire to see. The goddess abides (associated) with these places and (these) sacred seats burn splendidly with their own qualities. Without them living beings (would be) deaf, dumb, impotent and blind.[3]

The ṢSS presents a systematically interiorized version of the myth in the KMT. It is based on the implicit understanding that the goddess is the power of consciousness that vitalizes the primary physiological functions of the body, which are the domain of the gross elements symbolized by the sacred seats. These primary functions are delegated to aspects of the same energy that, in conjunction with the corresponding power-holders that stimulate their operation, generate the subsidiary energies and power-holders who instigate and preside over the subsidiary functions, parts and constituents of the body. From this perspective, the

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[1] *ramate tatra suśroṇi pañcāśārṇamayā tanuḥ* ||
sūkṣmādiśabdasaṁghasya uḍḍitā tiṣṭhate sadā |
uḍḍitā yena uḍḍīśe tenedaṁ uḍḍiyānakam ||
śabdasaṁghasya viśrāmaṁ vina tena śrutir na hi | ṢSS 4:5/15cd-17ab.

[2] At first sight one would suppose that the capacity to speak would be the one associated with this seat. Two of the four faculties are active – speech and nourishment – and two passive – hearing and seeing.

[3] ṢSS 4:5/20-21.

land of Bhārata is the body, and the goddess's sanctifying and colonizing tour of its sacred sites is the movement of this energy through the body. In this way the body is not only vitalized, it is transformed into the body of the goddess. Emerging from the Liṅga where she abides in her unmanifest, undifferentiated (*niṣkala*) form, the goddess moves through this sacred microcosm deploying her sacred energies fashioning thus her body, the Yoni which is the most sacred part of the virgin goddess (*kumārikākhaṇḍa*). The ṢSS represents this process in two phases, corresponding to the two major parts of the body, the head and the trunk. How the locations are projected into the head and the End of the Twelve and the Sixteen above it is described in chapter one of the ṢSS. In chapters 4 and 5 of the ṢSS only the main seats are described and these, along with their inhabitants, are related to the body. The head in this context is just one of many parts of the body. The seats are not allotted specific locations in the body as they were on the head and face in chapter one of the ṢSS. In this context, they relate to physiological functions. So the two accounts balance each other.

Now let us return to the goddess Kubjikā who goes on to instruct Raktā:

"The previous condition will prevail (and it will be) the abode of eight billions (*koṭi*) (fine) qualities.[1] When (you) return from the assembly of the Skyfaring (Yoginīs) (*khecarīcakra*),[2] by the grace of (my) unfailing Command, you will have eight mind-born sons and there will be six servants (*guṇa*). You (will be) the mother of the eight Śākinīs[3] and (there will be) eight kings of thrones.

[. . .] (You are the goddess who) regulates (the cosmic order) (*niyāmikā*), abides in tranquillity (*nivṛttisthā*) and, accompanied by eight sons and daughters, brings about many creations. In the Kṛta Age your consort is Mitrānanda, the great lord of Oḍḍa, who burns well, full of (every good)

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[1] According to the ŚM this number refers to the number of disciples of the eight sons:

And eight lords of the lion's throne will protect the Kaulika (teachings). There will be eight billions (*koṭi*) of them in my lineages (*santāna*).

siṁhāsanādhipāś cāṣṭau [g: -dhiyācāṣṭau] pālayiṣyanti [kh: pālayanti] kaulikam [kh: kulakramaṁ] ||
bhaviṣyanti ca santāne [kh: saṁtāna; g: santānaṁ] me teṣām aṣṭakoṭayaḥ || ŚM 3/17.

[2] Located in the End of the Twelve, Khecarīcakra is the highest centre in the macro - microcosm. As the highest of a set of five Wheels, it is described in chapter 16 of the KMT. See Heilijgers-Seelen 1992: 150 ff..

[3] Then the names of these eight goddesses are listed, followed by those of the eight sons (the 'kings of thrones') and the six servants (KMT 2/43–45). See appendix II where all the sons, daughters and guardians of the seats are listed. The daughters of the goddess of this seat are said to be Śākinīs in the ŚM (3/18) as well.

quality.[1] Eight sons will exert (their) authority in (this) the final (*paścima*) tradition (*anvaya*). Six Lords of Kula[2] will (similarly) exert authority (there) and in each Age traditions will arise (*kramodaya*) with different names. Thus you have been informed of everything that is to come, the Current of the Transmission (*kramaugha*) and the Kula liturgy (*paddhati*). Raktacāmuṇḍā! Let us go as (we) please."[3]

The account of these seats in the ŚM adds two features not found in the other two sources. One is the description of the iconic form of the deities in each seat and that of their spiritual offspring. According to their gender, they are invariably portrayed as the same as one or other of the two deities. This set up works for the sons and daughters, but as all the guardians are Gaṇeśas, one would expect variant iconic representations of the elephant god. The ŚM also describes a *yantra* for each of the first four sacred seats.[4] The fifth one, the seat of Mātaṅga, is the abode of the goddess who presides over the fifth gross element, namely, Space (*ākāśa*). This is 'unmanifest' (*avyakta*) and for this reason, perhaps, this seat has no *yantra*. As the other seats are each related to one of the other four elements, their *yantra* is probably that of their corresponding element. According to the KuKh, the reason why the fifth seat (there called Tisra) is not manifest is that it is the sacred seat of the future[5], which is also implied in the account in the KMT.

Of all the places the goddess visits, the five *pīṭha*s or 'sacred seats' are particularly important. Accordingly, they are described in greater detail and, acknowledging their special status, the ṢSS devotes a separate chapter to them. It is from these seats that the teachings have and will be propagated. Presented in increasingly greater details in the subsequent Tantras after the KMT, the first four seats are each coupled with a Siddha who propagates a transmission (*krama*) through a lineage (*oli*) of teachers and disciples founded by him. The absence of any reference to these particular Siddhas and their lineages in the myth narrated in

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[1] The ŚM says: That sacred seat is called Oḍiyāṇa. Well known, it came to the earth. In the Kṛta Age, the great lord (*maheśāna*), the venerable Oḍu is your master (*nātha*). Along with you, he will protect the unfailing Command here in (this) sacred seat.

tat pīṭham [g: pīṭha] oḍiyāṇākhyaṁ [kh: oḍḍiyāṇā-] prasiddham agamad [kh: agamat; g: agamaḥ] bhuvi [g: bhuviḥ] ||
śrīmān [g: śrīmahendra] oḍumaheśānas [g: maheśānat] tava nāthaḥ kṛte yuge |
pālayiṣyaty amoghājñāṁ [g: atyamoghā-] atra pīṭhe tvayā saha || ŚM 3/13cd-14.

[2] The six Lords of Kula are the six guardians (*praticāra*) of this seat. The ŚM (3/20d) says that: these six will be the leaders of the heroes (*ṣaḍ ete vīranāyakāḥ*).

[3] KMT 2/41-42; 46–49.

[4] See appendix II for descriptions of these *yantras* and the names of the sons, daughters and guardians of each seat listed in the ŚM and the ṢSS.

[5] Concerning the seat Tisra see KuKh 6/164-190ab.

the KMT and its expansions suggests that this legend had not been formulated at the earliest stages of the development of the Kubjikā cult when, presumably, this myth was first committed to writing. Nonetheless, the seeds of future, elaborate developments concerning these Siddhas and their lineages, which we shall have occasion to examine later, have been sown in the KMT. Indeed, they are already considered so important that, despite the lack of elaboration, the tradition (*āmnāya*) is defined there as the worship of the sacred seats, their lords, the Siddhas, the mothers of the sacred seats close to them, and the goddess in the middle of the seats who is accompanied by the four Siddhas.[1]

The myth does present a model for the transmission of the teachings from these seats; however it is destined to be aborted. Here, unlike the other sites the goddess visits, the goddess generates sons, daughters and guardians, as Bhairava enjoins that she must if she is to unite with him.[2] In order to do this, she blesses the resident goddess (which the ṢSS refers to as the 'Yoginī'[3]) and Siddha to have sons and daughters who, produced at her instigation, are considered to be her 'mind-born' progeny.[4] Thus the ten sons of the goddess of Jālandhara are said to be 'mind-born in the sphere of Kula'[5], and they come from the assembly of Skyfaring Yoginīs – the *Khecarīcakra* at the extremity of the End of the Twelve above the head. This is where the goddesses of the seats are sent. "Play (there)," says Kubjikā to the goddess here in Oḍḍiyāna, "with the Skyfaring maidens, by the grace of my Command. You will be the mother of the lineage of Siddhas in each Age".[6] The goddess of the seat must return to her seat if she is to receive Kubjikā's Command by the grace of which she bears the spiritual offspring who are one with its bliss.[7] Ultimately, however, all the progeny of the sacred seats, like the goddesses and their consorts, come from the assembly of Skyfaring Yoginīs impelled by the Command.[8]

Descending from her supreme state in the centre of the *Khecarīcakra*, the goddess of the sacred seat returns to the mortal world to generate her offspring when the Siddha who is her consort similarly descends to join her.[9] And so Kubjikā promises the goddess of Oḍḍiyāna that: "there will be eight sons according

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[1] *pīṭhāḥ pīṭhādhipāḥ siddhāḥ pīṭhāmbās tatsamīpataḥ* |
pīṭhamadhyagatāṁ devīṁ catuḥsiddhasamanvitām || KMT 19/109
Note that the names of the four Siddhas are not mentioned.
[2] ṢSS 4:5/5.
[3] ṢSS 4:5/7.
[4] KMT 2/42.
[5] ŚM 3/41ab.
[6] *krīḍasva [g: -tvaṁ] khecarīsārdhaṁ [g: -sārddhe] mamājñāyāḥ [g: -jñā ca] prasādataḥ* ||
siddhasantānamātā tvaṁ bhaviṣyasi yuge yuge || ŚM 3/30.
[7] KMT 2/39-42; 2/55-57.
[8] KMT 2/74-75.
[9] KMT 2/53-55.

to your intention and pleasure after (your consort) has come from the assembly of Skyfaring Yoginīs[1] by the grace of (my) unfailing Command."[2] In the Wheel the two, god and goddess, are one, both with each other and their supreme archetypes, and so Oḍīśī, the goddess of Oḍḍiyāna, is the mistress of the Wheel (*cakranāyikā*).[3] But in the mortal world she is separate from her consort just as she is from the Great Goddess who exercises her authority to bestow the Command, first on the goddess of the seat to make her like herself, and then to arrange her union with the god. In Jālandhara, for example, the goddess says to her counterpart in that seat: "May the god Kuṇḍalīśvara come from the Wheel of the Skyfaring maidens. He, Siddhanātha, who possesses great power, will be your lord (*nātha*)".[4]

The sons and daughters are very powerful and, possessing the authority to do so, they will 'bring down the Kula and Kaula (teachings into the world)'.[5] The Siddhas they generate thereby will multiply to great numbers. There will be 'twelve billion (*koṭi*) in Pūrṇagiri'.[6] The twelve virgin daughters of the goddess there will each produce ten million more.[7] Similarly, the goddess's offspring in Kāmarūpa 'will have descendents (*santāna*) in every age. They are the kings of the thrones and number fourteen billion (*koṭi*)'.[8] The spiritual offspring in each seat are like their parents. The goddess Karālī in Jālandhara has fierce daughters (*karālī*).[9] As protectors of the lineages and the teachings, they are always fierce and appear angry.[10] The daughters of the goddess in Kāmarūpa are 'fierce (*ugrā*) with respect to both grace and restraint (*nigraha*)'.[11] In other words, they punish with the same powerful intensity those who err against the tradition as they grace sincere devotees of the goddess. But they are also Yoginīs 'born of Yoga' who spread the teachings and so illumine like lamps and fill all beings with bliss.[12]

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[1] Instead of: 'after (your consort) has come from the assembly of Skyfaring Yoginīs', MS G reads: 'after having seen the assembly of Skyfaring Yoginīs'.

[2] *aṣṭau putrā bhaviṣyanti tavoddeśānumānasā [kh: tavoddeśika-; g: tavodeśā-]* ||
āgatya [g: āgataṁ] khecarīcakrād amoghājñāprasādataḥ [g: khecarī dṛṣṭvā amoghājñāprabhāvataḥ] || ŚM 3/15

[3] *oḍanāthasamopetā [g: -nāthaṁ samopetāṁ] oḍīśī cakranāyikā [g: -kāṁ]* || ŚM 3/29cd.

[4] *āgatu [kh: āgantu] khecarīcakrād devaḥ śrīkuṇḍalīśvaraḥ [kh: -leśvaraḥ]* ||
siddhanātho [g: siddhi-] mahātejas [kh: -jās; g: – jā] tava [g: nava] nātho bhaviṣyati || ŚM 3/38.

[5] *dvādaśaite mahātejāḥ kulakaulāvatārakāḥ [kh: -kaulaprakāśakāḥ]* | ŚM 3/65ab.

[6] *siṁhāsanādhipāḥ sarve [kh: sarvvā] siddhā dvādaśa koṭayaḥ* || ŚM 3/68cd.

[7] KMT 2/74.

[8] *siṁhāsanādhipā [g: -dhiyā] hy ete koṭayas tu [k: koṭayaś ca; g: koṭayas tuś] caturdaśa [kh g: caturddaśaḥ]* || ŚM 3/90cd.

[9] KMT 2/56.

[10] KMT 2/99.

[11] *etā duhitaraś cogrā nigrahānugrahaṁ prati* || ŚM 3/88cd.

[12] KMT 2/93-94ab.

There are 134 sons, daughters and guardians (*praticāraka*) (also called 'Lords of the Kula') in the five sacred seats.[1] The ṢSS lists their locations in the body, that is, the 'inner' sites of the one energy (*śakti*) within the body (*dehagā*) that correspond to those in the 'foundation of reality' (*tattvādhāra),*[2] that is, the outer world. The ṢSS also lists the Tantric consorts – *śakti* – of the sons and, in one case, those of the guardians. The former are the fifty goddesses (or, one could call them Yoginīs) governing the letters of the Mālinī alphabet. It seems unlikely that the redactor(s) of the KMT originally intended this equation. It is unknown to the ŚM. Moreover, as we can see from the chart,[3] the sons are fifty-two, not fifty. To make up the full number the ṢSS has had to resort to the ploy of identifying the last two sons in the seat of Mātaṅga with the lord of the seat himself, although they are sons of the goddess.

The KMT says that the sons are 'kings of the thrones' (*siṁhāsanadhipa*) just as the daughters are said to be 'queens'.[4] According to the ṢSS these thrones are the parts of the body onto which the energies of the letters of the Mālinī alphabet are projected.[5] There we read:

> The kings of the thrones are created in association with the fifty (letters). All that (body) is garlanded (*mālita*) with them and is conjoined with the energies of Mālinī (the 'Garlanded One'). The places within the body are (denoted) by the word 'lion' and the 'kings' are the kings of the thrones (lit. 'lion seats') associated with series of Mālinī and the other (alphabets).[6]

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[1] According to the ŚM (4/118ab): The total extent of (the contents) of all these seats is one hundred and thirty-four units (*sarveṣāṁ parimānaṁ [kh: parimāne; g: -ṇe] ca [kh: na] catustriṁśādhikaṁ [kh: catutriṁśādhikaṁ] śatam [g: tataṁ]* | This figure clearly refers to the number of sons, daughters and guardians in the five sacred seats. In the ṢSS we read:

> Formerly on the occasion of a conversation between Deva and Devī, when the conversation became decisive with regard to the relation between teacher and pupil, in that moment [Deva] emphatically said [to Devī] the following words: "Go to Bhārata Varṣa [to establish] the authority [of the doctrine] everywhere; in Pīṭhas, Upapīṭhas and Kṣetras create offspring in a manifold way. When [Your offspring] is completed, you will have sons, daughters and guardians; all of them together the number will be 134 on the earth. When this is accomplished, there will be union with me [again]; on their side they will form a community on earth encompassing millions of people. Go to Bhārata Varṣa, and create such an offspring! ṢSS 4:5/2-6 (translation by Schoterman).

[2] ṢSS 4:5/19.

[3] See appendix II.

[4] KMT 2/96ab.

[5] See chapter 18 of the KuKh which deals with the Mālinī alphabet and its projection onto the body.

[6] ṢSS 4:5/30-31.

The daughters and guardians, like the sons, also have their own residences. These too are 'within the body' (*gātrānte*)[1] and form part of the inner dimension (*adhyātmā*)[2], which is intended only for the practice of Kula yogis.[3] The 'places' (*pura*) in which they reside are not outer parts of the body as is the case with the energies of the Mālinī alphabet. They are instead 1) bodily constituents, such as 'bone' and 'sinew' and fluids such as 'tears', 'semen' and 'blood', 2) physiological processes such as those which produce the 'heat' of the body and the 'cooking' or digestion of food, 3) the complexion of the body, its 'splendour', 'brilliance' and the like, 4) bodily movements such as 'quivering', 'running', exhalation', 'inhalation' and 'coughing'.

Karāla – Jālandhara

(Then) having thus given them a boon, she reached Karāla.[4] The place is brilliant with rows of mighty flames (*mahājvāla*), the greatly astonishing energy (*tejas*) of the goddess, and so is called Jāla. Passing some time (there), she burnt with the awakened rays (of her radiance) and beheld before (her) countless marvellous creations like (those produced) by magic (*indrajāla*).

"Whose is this divine creation that was here before in the sacrifice? You have fallen due to the great heat (*pratāpa*) of my energy (but) have not fled (from it). O Karālavadanā (One with a Fierce Face), you who extend the net (*jāla*) of Māyā![5] You will soon (be given) lordship over Jālandhara. Once he comes from the assembly of the Skyfaring (Yoginīs) (*khecarīcakra*), the venerable lord Siddhakauṇḍalin, the lord (*nātha*) who knows all things (*aśeṣārtha*), will be your lord (*nātha*).[6]

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[1] ṢSS 4:5/118.
[2] ibid. 4:5/74.
[3] ibid. 4:5/61, 89.
[4] The name of this place according to the ṢSS (1/37a and 4:5/40b) is Karālāmba. According to the ŚM it is Karālavaṁśa. There we read:

Once Kuleśvarī had established this intention (*uddeśa*) and given the boon, then the mother of the universe went to (the place) called Karālavaṁśa.

ity uddeśaṁ [kh: uddesīṁ; g: uddeśī] paristhāpya varaṁ datvā kuleśvarī ǀ
tataḥ karālavaṁśākhyaṁ [kh g: -vaṁsākhyaṁ] jagāma jagadambikā [g: -kāṁ] ǁ ŚM 3/31.
[5] Instead of *māyājālaprasārike* the ṢSS (4:5/45d) reads *māyājālaniyāmike* – you who control the net of Māyā.
[6] Cf. ŚM 3/38 quoted above, p. 88.

You will have ten fearsome daughters and these ten (will) possess the most excellent qualities and higher bliss (*uttarānanda*).[1] O fair lady, you will have six attendants in (your) entourage and the race of (your) fierce (*karālī*) daughters[2] (will possess) the equal oneness of the bliss of the Command.[3]

[. . .] (These) lords (*īśvara*) will generate the higher bliss (*uttarānanda*) in each Age, and when the fall from (true) knowledge comes to an end (they will create other teachers) again and again with diverse names (*saṁjñābheda*) and, O Karālī,[4] they will be in your lineage by (the grace of) my Command.[5]

The KMT supplies two didactic etymologies of the name of this seat, which is understood to consist of two units. One is *jāla* which is fancifully derived from '*jvāla*' – 'flame' or 'fire' – or may be understood as what it literally means, that is, 'net' in the sense of the 'net of Māyā' or the 'net of Indra' (*indrajāla*) i.e. 'magic'. The second part of the name is derived from *dhara* that means to 'endure', 'control' or 'possess'. Jālandhara is the seat which 'possesses' (*dhara*) this magical apparition, or according to the following lines in the ṢSS, where it is controlled:

> As (the goddess's) great heat (*pratāpa*) was endured (*dhṛta*) here, it is called 'Jāla'. As the net of Māyā is controlled (*dhṛta*) (here), that is the most excellent (place) for yogis. And so, the one who restrains the net of Māyā is called Jālandhara.[6]

The ŚM underscores that this sacred seat is especially associated with magical, yogic feats. There we read:

> She who is the light of fire burnt with the power of the great light and displayed a wonder (*adbhuta*) by the radiant energy (*tejas*) of her own power. Then, having seen (this) the goddess said: "whose is this auspicious creation? Who is (the god) who has previously made (his) residence here? Who is (the goddess) here who can bear my energy (*tejas*)?"
>
> Then Karālavadanā (the One with a Fierce Face), looking in front, said: "O goddess, I was previously appointed (*sthāpitā*) by you

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[1] Perhaps this expression should be translated as 'elevated' (*uttara*) sons. Cf. the following lines where the expression recurs.
[2] The ṢSS (4:5/47c) refers to them as 'Kāralinīs'.
[3] I take this to be the meaning of the ungrammatical sentence: *ājñānandasamekatvaṁ karālīduhitājanam* (KMT 2/57cd).
[4] Read *karāli* for *karālī*.
[5] KMT 2/50-57; 62-63ab.
[6] ṢSS 4:5/42-43ab.

> here to this zone." The fierce (*karālinī*) goddess, seeing the one who could bear intense austerities said: "O fair lady! Well done! O beautiful one! O beloved of devotion! I am satisfied. You will soon rule over the sacred seat of Jāla. Your sons will have a divine form and will be very powerful. O fierce-faced one! You have covered it with the net (*jāla*) of Māyā and so it will be known in the world as the sacred seat of Jālandhara".[1]

Note that the ŚM implicitly says that the reason why the goddess in this seat managed to bear Kubjikā's energy was because Kubjikā had previously appointed her to be there. In other words, she had already been empowered by the goddess's Command that protected her.

The Sahya Forest – Pūrṇagiri

Having said this, the Great Goddess (*maheśānī*) went to the great forest called Sahya. She filled the triple universe with the flames of her complete (*saṁpūrṇa*) *maṇḍala*. (She filled) the entire universe without residue, (and the world) within (the area demarcated by the mountain) Lokāloka.[2]

The forest to which the KMT refers draws its name from the well-known Sahya mountain near modern Pune, on which it grows.[3] The goddess transforms this place into the sacred mountain called Full – Pūrṇagiri. Its new name is derived from the 'complete (*saṁpūrṇa*) *maṇḍala*' of energy that encompassed the entire universe. The mountain is not only itself full of the flaming energy of the

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[1] *mahāprabhāpratāpena jvalantī jvalanaprabhā [g: -prabhāṁ]* |
adbhutaṁ darśayāmāsa svapratāpena [g: sa-] tejasā ||
tato dṛṣṭvāvadad [g: vade] devī kasyaiṣā [g: kasyaicā] racanā śubhā |
ko 'tra pūrvakṛtāvāsas [g: pūrvvā-] tejo me sahate 'tra kā ||
tato devī vilokyāgre karālavadanāvadat [kh: -vadano-; g: vadat] |
sthāpitāhaṁ [g: sthāpito-] tvayā devi [g: devī] pūrvam evātra gocare ||
tīvratāpasahāṁ [g: tāṁ pratāpasahāṁ] dṛṣṭvā devī prāha karālinī |
sādhu bhadre mahābhāge tuṣṭāhaṁ [kh g: tuṣṭohaṁ] bhaktivatsale [g: -vachale] ||
jālapīṭhādhipatyaṁ te [g: taṁ] śīghram eva bhaviṣyati |
putrās [g: putrā] tava bhaviṣyanti divyarūpā mahābalāḥ [g: -valā] ||
māyājālāvṛtaṁ [kh: -jālavṛtaṁ; g: -jālaṁvṛtaṁ] yasmāt [kh: tasmāt] karālavadane [kh: -vadanā] tvayā |
tasmāj jālandharaṁ pīṭhaṁ loke khyātiṁ gamiṣyati || ŚM 3/32-37.

[2] KMT 2/63cd-64.

[3] The ŚM confirms this identification saying that the goddess went not to the Sahya forest but the Sahya mountain (*prāpya sahyaṁ mahīgiriṁ* – ŚM 3/58ab).

goddess; it also marks the centre from which the goddess radiates it. The ŚM describes this event as follows:

> Covered for the full extent of (its) area with many sacred bathing sites on rivers, great and small. It is illumined by many jewels and apparitions (*vibhrama*) of many forms and full, beautiful (sacrificial) jars that (shine) like divine gold. There that (sacred seat) is completely full with the rays of the (goddess's) divine body (filled in this way) by (her) mere arrival there and so it is called Pūrṇagiri (the Full Mountain).[1]

The mountain burns intensely with the goddess's fire. It blazes with the intensity of the fire of universal destruction that burns at the end of each cosmic age. Brought about by the goddess's intense gaze, her representative here is appropriately called Caṇḍākṣī – 'she with fierce ('burning') eyes'. From here the goddess fills the universe with her energy right up to mount Lokāloka that marks the boundary of the universe.[2] Accordingly, this seat is associated with the element Fire. But fire burns and consumes whereas Pūrṇagiri, as we have seen,[3] is associated with nourishing fulfilment (*puṣṭi*), which seems to be the very opposite. The goddess's gaze burns up dross, supplies light and produces wonderful luminous forms. It also exudes nectar. Here then the two phases of the liberating action of initiation are reproduced on a cosmic scale. First comes the purification that takes place, as we are told, by the action of the Yoga of the Equinox. This is the rise of Kuṇḍalinī that takes place by the equalization of the Solar and Lunar breaths.[4] This phase is called '*dahana*' which means 'burning' because in this

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[1] *nānānadanadītīrthair [g: – suṁdanadītirthair] vyāptaṁ [kh g: vyāpta] paryantamaṇḍalam [g: -paryyana-]* ||
nānāratnaiḥ samuddyotam [kh, g: samudyotam] anekākāravibhramaiḥ |
divyakāñcanasaṁkāśaiḥ [g: saṁkāsaiḥ] pūrṇaiḥ [kh: pūrṇa; g: pūrṇai] kumbhair [kh: kuṁbha; g: kuṁbhai] manoramaiḥ [kh g: manorathaiḥ] ||
tatra saṁprāptamātreṇa divyadehamarīcibhiḥ [kh g: -dehaṁ –] |
tatrāsau paripūrṇas tu [kh: -pūrṇābhūt; g: -pūrṇāstu] tasmāt pūrṇagiriḥ [kh g: -giri] smṛtaḥ ||
ŚM 3/58cd-60.

[2] Mani (1984: 457) referring to chapter (*skandha*) eight of the *Devībhāgavata* says: There is a mountain between Loka and Aloka. This is called Lokālokaparvata and the land beside it is called Lokāloka. The mountain is as long as the distance between Mānasottara and Mahāmeru. This place is golden in colour and as smooth as glass. Not a single being lives there. God has created this as a boundary to the three worlds. All the planets like the Sun get light from the brilliance of this mountain. Brahmā has posted four *diggajas* [elephants that guard the quarters] named Vṛṣabha, Puṣpacūḍa, Vāmana and Aparājita at the four corners of this mountain.

[3] ṢSS 4:5/20-21, see above, p. 84.

[4] See note KuKh 2/15-16 concerning the Yoga (lit. 'union') of the inner equinox, which comes about by equalizing and merging the inhaled and exhaled breath, symbolized as night and day.

phase impurities are consumed by the fire of the goddess in her form as Kuṇḍalinī within the body. It is followed and completed by the next one, which is called *ploṣaṇa,* meaning 'flooding'. In this phase the body and universe is consecrated with the nectar of the lunar fluid that pours down from the lunar goddess who is the energy of the Moon. The ṢSS alludes to how this happens in a verse not found in the KMT:

> The universe is said to be the body. The energy (*kalā*) above the palate, by virtue of the nectar (that drips from the palate), is the life (*jīvita*) that is the essence of the universe beginning and ending with the Rudras.[1]

We shall see in detail in the following chapter that this energy above the palate is that of the New Moon hidden in the Full Moon, which, inwardly nourished by it, exudes nectar. This nectar is the life of the body and the whole universe represented here by the fifty Rudras who govern the energies of the letters projected onto the cosmic body. In this way the desire of the goddess who resides there, and of all who go there to receive the Command, is fulfilled. This then is the third reason why this mountain is called Full. As the KMT tells us:

As long as (the goddess) was there, Caṇḍākṣī (offered her) fervent (*balavat*)[2] worship of many kinds by many means and ways[3] and she produced many beautiful creations by various means. And they shine with the lights of (her) energy filled with the (divine) qualities of Caṇḍākṣī.

The mountain where the goddess stayed, burning intensely and shining with flames, became a firm (well protected) place (while all) the rest of the mobile and immobile (universe) was burnt (away). All of this was filled with countless (beautiful) creations and the like. The Mother beheld the mountain (then) at the end of time with joyful eyes. (Thus) as long as Caṇḍākṣī, whose power was without limit, desirous of the qualities of the Divine Current (of the transmission), gazed (at the things) in front (of her), she filled the universe with (many kinds of divine) nectar.[4]

The Great Goddess (now) said this: "Well done, you whose desire has been fulfilled! As this place has been filled (by you in this way), your nature is full (*pūrṇarūpiṇī*). And (you) will (possess) sovereignty (over this place which

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[1] ṢSS 4:5/63.

[2] Perhaps '*balavat*' should be understood to mean '*balavatī*' and referred to Caṇḍākṣī or as it stands in a compound with '*paricaryāṁ*' as I have done.

[3] Read *nayopāyair* for *nayopādair*.

[4] I take *viśvāmṛtaiḥ* to be an irregular compound. The sense being *viśvam amṛtaiḥ*.

is) this mountain that is your creation (*udbhava*). As you have purified (*saṁskṛta*) this (place) with the Yoga of the Equinox (*viṣuvayoga*) you will indeed be the mistress of (this) sacred seat in every Age. (You will be given) authority at the end of the Dvāpara Age.[1] The seat on the shoulders of fire (*tejaskandhāsana*)[2] (will be given) to you and your consort in the world will surely be Cakrānanda. He is the Lord of Kula, the foundation of the Knots and his form is that of the *maṇḍala*, completely full (with all that is sacred).[3]

Another reason why this seat is called Full is because it contains the three other main seats. This notion is implied in a number of obscure statements scattered in these verses. One is that Cakrānanda, as the foundation of the Knots, is the complete *maṇḍala*. The other is the reference to the Path of the Division of the Gander (*haṁsabheda*) that occurs further ahead in the narrative. Chapter 27 of the ṢSS explains these connections and how they are related to the Moon, the Yoga of the Equinox, the Fire of Time, time itself and the Divine Current. The latter is the current of energy that flows within the supreme principle. Time and the lunar energy of this seat are implicitly represented by the reference to the Knots of which the Lord of this seat is the 'foundation' and master. We shall see in chapter three how these sixteen Knots are related to the phases of the Moon and the four sacred seats.[4] It is sufficient to note here that in this way the close link this seat has with the Moon and the stream of Time is tacitly reinforced.

The ŚM sums up the essential teaching concerning this sacred seat by declaring that: '(This place is) the Full Moon and, divine, it is located in the principle of Fire (*tejas*)'.[5] Conjoined with the inhaled breath it is full of the lunar energies and dispenses the plenitude of its lunar nectar to all the elements represented by the sacred seats it contains. Conjoined with the exhaled breath, it burns with the Fire of Time, consuming time by absorbing it and all things into the eternal fullness of unity. The KMT continues:

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[1] The first four sacred seats are commonly associated with the four Ages (*yuga*). In this account, however, only this seat and Kāmarūpa (which belongs to the Kali Age) are specifically stated to belong to a particular Age. See KMT 2/90.

[2] Further ahead (in KMT 2/91) we are told that Kāmarūpa is 'on the shoulders of the wind'. Fire, the third gross element and Wind (or Air), the fourth, correspond to the third and fourth sacred seat, respectively. This means that Oḍḍiyāna and Jālandhara correspond to the first and second element, namely, Earth and Water, and Mātaṅga, to the fifth element – Space. These correspondences are in fact commonly made throughout the Kubjikā Tantras. See, for example, KuKh 28/5-6 and YKh (1) 5/25-26ab.

[3] KMT 2/65-73.

[4] See chapter 3, p. 596 ff. where the passage in chapter 27 of the ṢSS is presented and discussed.

[5] *pūrṇacandramayaṁ divyaṁ tejastattve [g: tejatatve] vyavasthitam* || ŚM 3/74cd.

Twelve virgin daughters will be (given) to you in the world and from each one there (will be) ten million (more) who will (possess) the authority to govern. In the same way, there will be twelve sons and half that number of attendants who will come, impelled by my Command, from the assembly of the Skyfaring (Yoginīs) (*khecarīcakra*). You have propitiated me and so I will tell (you who they are) by name. [1] [. . .] (The Siddhas who will sit on the sovereign throne on mount Pūrṇa) will illumine the path of the Division of the Gander (*haṁsabheda*) [2] and the rest. [. . .][3] O Caṇḍākṣī,[4] all this, as is proper, will take place before you at my Command. (Now) I will go to Kāmika."[5]

Kāmikā – Kāmarūpa

Having said this, she quickly went (to the place) where the auspicious river Ucchuṣmā (flows). It is in the Mahocchuṣma forest and transports the Divine and Mortal Currents (of the transmission).[6] The goddess, endowed with the attributes of the divine Command, sports there where the lakes Mahocchuṣma and Nīla (are located).[7] After she had enjoyed herself for some time on the banks of both (lakes), she whose limbs are the universe and the principles of existence, gazed upon (the goddess of the place). She was made haughty by the enjoyment of passion (*kāmabhogakṛtāṭopā*) and burnt with

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[1] Then the names of the twelve virgins are listed followed by those of the twelve Siddhas. See chart in appendix II.

[2] *Haṁsabheda* is one of a series of Tantras listed in the beginning of the *Kularatnoddyota* (1/10-20). See Dyczkowski 1989: 185 note 177. Here, however, the practice mentioned above, rather than the Tantra, is probably meant.

[3] Then come the names of the six guardians (*rakṣaka*). See chart in appendix II.

[4] Read *caṇḍākṣi* for *caṇḍākṣī*.

[5] KMT 2/74-76ab, 80ab, 81cd-82ab.

[6] Later doctrine makes much of this distinction. We shall see further ahead in detail that the Divine Current is the flow of energy within the goddess. The Mortal Current consists of the lineages of human Siddhas.

[7] These two lakes are in the forest of Mahocchuṣma. The ŚM refers to only one of them. There we read:

The Supreme Goddess (Parameśvarī) (resides) to the north of lake Nīla within the Mahocchuṣma forest and has authority over the sacred seat of Kāma.

nīlasyottaradigbhāge [kh: nīlasyāntaradigbhāge; g: -bhogo] hradasya [g: hṛdayasya] parameśvarī |
mahocchuṣmavanāntasthā [k kh: -chūṣmācanānta-] kāmapīṭhādhikāriṇī || ŚM 3/91.

(the fire of) the Lord of Love (*vasantatilaka*). (Herself) melting with desire (*icchayā*), she caused the three worlds to melt (with that same desire).[1]

In her journey around the land of Bhārata the goddess assumes various forms in the places where she resides as the presiding goddess, and so reveals different aspects of herself according to where she manifests. In some of these places the erotic aspect of her nature becomes apparent. The form of the goddess is, as one would expect, particularly erotic in Kāmarūpa. There she is 'made haughty by the enjoyment of passion' (*kāmabhogakṛṭāṭopā*). Her aroused erotic nature is symbolized by her fluidity; she melts and flows. She is also arousing, causing 'the three worlds' to melt and flow by the force of her desire (*icchā*). Thus, in a mantra she is addressed as 'she who causes sperm to flow' (*śukradrāviṇī*).[2] This reminds us of the ancient symbolic connection found in the Veda between moisture, water, rain, potent fluids (including sexual juices and milk) and energy. The goddess's intense spiritual potency is symbolized by her powerful sexuality represented by her perpetual moisture as the Yoni full of seed.[3]

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[1] KMT 2/82cd-86ab. Instead of *icchayā* ṢSS 4:5/93cd reads *īkṣanair* – 'with looks' i.e. by repeatedly looking or gazing. Thus the version in the ṢSS says: (Herself) melting (with desire), she caused the three worlds to melt with (her) looks.

[2] This mantra is the last of thirty-two forms of the thirty-two syllable Vidyā of the goddess presented in chapter 21 of YKh (1). It reads:

AIṀ 5 AIṀ NAMAḤ KLEDANI KLINNE MADADRAVE HRĪṀ (K: HVĪṀ) KUBJIKE HRĀṀ CHRĪṀ KLĪṀ HŪṀ ŚUKRADRĀVAṆI ŚUKRADRĀVAṆI PHREṀ HRĪṀ KLĪṀ KLĪṀ ĀṀ (K: Ā) HŪṀ

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ AIṀ salutation O you who make wet (with sexual juices)! O you who are wet! O you who flow (with the juices of) passion! HRĪṀ O Kubjikā! HRĀṀ CHRĪṀ KLĪṀ HŪṀ! O (you) who causes sperm to flow! O (you) who causes sperm to flow! PHREṀ HRĪṀ KLĪṀ KLĪṀ ĀṀ HŪṀ!

[3] This association has been perceived for centuries and is still commonly felt. To this day the temple to the goddess Kāmākhya at Gauhati in Assam, the site traditionally identified as that of Kāmarūpa, enshrines the Yoni of the goddess. It is a round black stone that emerges from the ground. There is a cleft running down its centre from which water seeps, constantly fed by a small underground spring. It periodically oozes water that has percolated through minerals under the ground that turn it red. This is said to take place once a year when this formless stone icon of the goddess is considered to be in 'menses' and so is particularly sacred and powerful (see note to KuKh 3/33-4).

Note, by the way, that the contempory goddess Kāmākhyā shares a number of features in common with Kubjikā whom the local Kaula Brahmin priests call Kubjā Kumārī. Like the most prominent iconic form of Kubjikā (described in chapter 29 of the KuKh), Kāmākhyā also has six faces. Her 'secret abode', which is on mount Nīlācala near the town, is called 'the sacred seat of Kubjikā' (KāPu 76/73-75 quoted in chapter 2, p. 250-251). It is hard to say how long these links with the goddess Kubjikā have been in place. The *Kālikāpurāṇa* draws substantial amounts of

When she is engaged in union with Bhairava, he addresses her as 'one whose mind is wet' (*klinnacetas*). She is the 'bliss of the sport (of love making)' and the teachings are the Path that Wets (*kledanāmārga*).[1] Here in the holy site of Kāmarūpa, the goddess's spiritual energy is particularly intense, even the goddess is amazed to perceive the intensity of her arousal and for a moment is 'deluded', loosing consciousness, overawed by the powerful beauty of her own form reflected in the goddess of the place. Here she is young and passionate (*kāminī*) and what she reveals gives even the god who merely beholds her here 'the attainment of the fruit of the bliss of passion', that is, the empowering energy of the Transmission. Spiritually aroused and arousing in this way, she is accordingly called Kāmeśvarī – 'the Mistress of Passion'. The account in the KMT continues:

The Mother smiled when she saw her. "Who are you and where have you come from?" (she asked). Seeing her, the Mother was deluded, although she knew (everything, it was as if) she knew (it) not. Resting for a while, as she looked (around) again (she saw the goddess of the place) and said: "you are Ucchuṣmā,[2] (the river goddess) who transports (the current) of delight. (You have) come here before. Well done, passionate one! (I am pleased with) what you have shown me everywhere (around). By virtue of this, be Kāmeśvarī, (the embodiment of) the attainment of the fruit of the bliss of passion. Out of compassion, the manifold form of passion (*kāmarūpa*) has been fashioned before me. And so this will indeed be Kāmarūpa (the Form of Passion), the great sacred seat and your sacrificial rite.[3] When the Age of Strife (*kaliyuga*) comes your consort (*pati*) (will be) Candrānanda.[4]

The account in the ŚM is less complex. There we are simply told that:

> Having said this, (the goddess) went quickly to where the great forest of Ucchuṣma is. (The goddess) called Ucchuṣmā resides there in the form of a river. She whose passion has been fulfilled (*pūrṇakāmā*) went where the great river Ucchuṣmā (flows). At that moment, the goddess Ucchuṣmā, beautiful in all (her) limbs, spontaneously appeared. By the power of the might of that (event), the

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material from early Bhairava Tantras. It is not impossible that the redactor of this part of it was acquainted with the Kubjikā Tantras.

[1] KMT 3/40.

[2] Read *tvam ucchuṣmā* for *tāvocchuṣma*.

[3] Instead of *mahat pīṭhaṁ tavādhvaram* i.e. 'the great sacred seat and your sacrificial rite' the ṢSS (4:5/97d) reads: *kāmarūpanirīkṣaṇam* i.e. 'the gaze which is passion'. Thus the whole sentence means: And so this will indeed be Kāmarūpa (the Form of Passion), the gaze which is passion.

[4] KMT 2/86cd-90.

> goddess stood before (Kubjikā) with folded hands. Then the goddess, her mind exalted with delight, addressed her saying: "(You are) the goddess who bears (any) form (you) desire (*kāmarūpadharā*) and (possessing) many forms, you are attractive. (You are) complete in all (your) limbs and endowed with all (good) characteristics. Reside and exert authority here. When Candrānanda comes, he will be your Lord (*nātha*) and he will exert authority along with you (here) in Kāmarūpa."[1]

After the goddess has gone to the Sahya forest where she projects Pūrṇagiri, she moves on to a river called Ucchuṣmā in the Mahocchuṣma forest. The ṢSS narrates that the goddess:

> went all the way to Ucchuṣmā, the big river, which is situated in the forest called Mahocchuṣma, and which bears along its stream the host of gods and mortals. In the forest Mahocchuṣma where one finds the [pools] Nīla and Mahāhrada, there Devī rested in between the left and right eye.[2]

The ṢSS is referring here to the projection of these places onto the head that is concisely described in the following passage:

> Ucchuṣma is in the central aperture. At the left [peak] the Nīlahrada should be, and the Hrada [= Mahāhrada] at the right peak. . . . This pair of apertures, O Devī, is known as the peak of Trikūṭa. The third one is the (brahmarandhra), which is called the Forest of

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[1] *evam uktvā [k: uktā; kh: uttkā] gatā tūrṇaṁ [kh: pūrṇaṁ; g: tīrṇaṁ] yatrocchuṣmaṁ [k: -cchūṣmaṁ; g: – chūṣmaṁ] mahāvanam [g: -valaṁ]* ||
ucchuṣmānāmasaṁjñā [g: ucchūṣmā] ca nadīrūpā [k: nada-; kh: nadi-] vyavasthitā |
pūrṇakāmā jagāmāsau [kh: -māsauḥ] yatrocchuṣmā [k g: -cchūṣmā] mahānadī ||
tatkṣaṇāt [g: -ṇā] sahajocchuṣmā [k: -cchūṣmā] sarvāvayavasundarī |
tatprabhāvabalād [k: kalā; kh: valā] devī babhūvāgre kṛtāñjaliḥ [g: -jali] ||
pratyuvāca tato devī harṣotkarṣitamānasā |
kāmarūpadharā [k kh: -dharāṁ] devī [k: devīṁ; kh: divyāṁ; g: divyaṁ] nānārūpamanoharā [k: -ramām; kh: -harāṁ; g: – rūpo-] ||
sarvāvayavasaṁpūrṇā [k kh: -pūrṇāṁ] sarvalakṣaṇasaṁyutā [k: -śobhitām; kh: -lakṣitāṁ] |
adhikāraṁ [kh: -kāra] kuru [kh: guru] tvaṁ hi atraiva tu [kh: ca; g: missing] kuru [k: vara; g: kula] sthitim [k: -varṇini; kh: sthitaṁ; g: sthiti] ||
candrānandaḥ [kh: -naṁda] samāgatya tava [k: nava] nātho bhaviṣyati | *[k: + kāmarūpatvam āpannā tena tvaṁ kāmarūpakam* |*]*
kāmarūpe tvayā sārdham adhikāraṁ [kh: sārddha-] kariṣyati || ŚM 3/78cd-83.

[2] ṢSS 4:5/90-91 translated by Schoterman.

> Ucchuṣma. From [this] Ucchuṣma a [twofold] stream comes forth, right and left. Where [this twofold stream] comes together, O Varārohā, there abides Parameśvarī. Because she can see [there every form] at will, that [place] is known as Kāmarūpa.[1]

We have seen that the KMT says that Trikūṭa is the first place to which the goddess goes from mount Kaumāra and makes no further reference to it in her myth. Above we have noted that according to the ṢSS, mount Trikūṭa is at the End of the Twelve and encloses with its three peaks the Santānabhuvana. But although there is no other reference to it elsewhere in the goddess's myth, the ṢSS (inconsistently, it seems), presumes that Kāmarūpa lies within the three peaks of mount Trikūṭa ('Triple Peak'). In this perspective, the three peaks are the lakes Nīlahrada in the north and Hrada in the south. The third peak is the Ucchuṣma forest that is located in or is itself the Cavity of Brahmā (*brahmarandhra*) at the top of the head. Schoterman explains: 'the description of the text makes us visualize a triangle, the apex of which is Ucchuṣma, while its base is formed by Nīlahrada and Hrada, the two eyes. From the apex of the triangle a twofold stream comes forth, which debouches into the two pools which Nīlahrada and Hrada actually are. [. . .] The place where the twofold stream comes together is Ucchuṣmavana, and is identified with Kāmarūpa. Probably not only Ucchuṣma, but also the eyes constitute this fourth Mahāpīṭha . . . The identification of these three places which have the shape of a triangle with Kāmarūpa is rather obvious due to the fact that a triangle represents the Yoni.'[2]

The KMT continues:

(Candrānanda) is seated on the shoulders of the Wind and illumines the nature of the Self (*ātmabheda*). He is the lord (*nātha*) who knows all things (*aśeṣārtha*).[3] Omniscient, he is the Supreme Lord (*parameśvara*). O passionate one (*kāmikā*), he will be the Lord of Love and a lover for you. There will be thirteen daughters endowed with (all good) qualities. Yoginīs born of Yoga, (they will be) your auspicious damsels (*ḍikkārikā*). In the same way (you will have) thirteen sons and these seven attendants. They will be lamps for the universe and (will fill) the universe with bliss.[4]

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[1] ibid. 1/44-47 translated by Schoterman.
[2] Schoterman 1981: 59. For a diagram see Dyczkowski 2004: 173.
[3] Alternatively, one could translate '*aśeṣārtham*' as 'all the meaning (of the scripture)'.
[4] KMT 2/91-94ab.

Then the names of the thirteen daughters (referred to as 'queens') are listed followed by those of the thirteen sons. This is what the text refers to as the 'multifarious descent that will take place when the Age of Strife (*kaliyuga*) comes'. Then, after the names of the seven attendants have been listed, we are told that they are:

(...) terrible (*viṣama*), angry and the protectors of the entire lineage. These very powerful beings are equal (towards) all and, in the Age of Strife, will reside in each sacred field, sacred seat, primary and secondary, and meeting ground (*saṁdoha*).[1]

Mahocchuṣma Forest – Mātaṅga Trisrota

O Kāmāmbikā, I will (now) tell (you) something else and you will do it. There will be a wheel of energies (*kalācakra*) that comes forth from my body and it will know the supreme (transcendent) and lower (immanent) division. Know that that is common to (all) four (sacred seats). Born of the Mātaṅga Kula in the northern part of (lake) Nīla, it is in the forest of Mahocchuṣma.[2] **This, (both) supreme (transcendent) and inferior (immanent), is the fifth lord of the sacred seats. Located in Mātaṅginī's Kula, it is both the first (i.e. the most excellent) and the fifth (of the sacred seats). The entire universe has come into being due to that and that has come into being as Kulākula (Śakti and Śiva) and is born from the limbs of my body. They will (all) be in your sacrificial rite.**

It is enjoined with a view to the task (in hand). It is not enjoined for other people. That is located in the middle place (*madhyadeśa*). It is close to me, (the goddess). There will be an incarnation (*avatāraka*) accompanied by Siddhas and guardians.

The entire universe is Stillness (*nirācāra*) and is devoid of Stillness and by means of the Yoga of Stillness they will make it tranquil.[3]

Let us pause here to examine this important practice to which we will find repeated reference throughout our sources. Stillness (*nirācāra*) is the condition of

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[1] KMT 2/99cd-100. The ŚM (3/105cd) concludes by saying: This is the authority over Passion (*kāma*) established in Kāmarūpa.
etat kāmādhikāraṁ tu kāmarūpe vyavasthitam [kh: -sthitā; g: -sthito] ||

[2] This is also the name of the other lake. So this forest may also be close to the other lake. Note that we were told that Kāmarūpa is also in this forest. The KuKh 6/164-165ab similarly says that Trisrota is close to Kāmarūpa, although the Mahocchuṣma forest is not mentioned at all.

[3] KMT 2/101-107. Those who will do this, apparently, are the nine Yoginīs and the thirteen Siddhas whose names are listed next (ibid. 2/108-110ab).

transcendental being which is the source, ground and ultimate nature of the moving universe. Thus the KMT declares that: 'the entire universe is stillness and (yet) is devoid of stillness'.[1] The lineage of accomplished adepts (*siddhakrama*) and the path they teach are all established in the Stillness[2] of the 'motionless' flow of vitality in the emptiness of the supreme state which is this stillness itself.[3] The adept who recites the mantra in conjunction with this Stillness is purified and protected from all defilement:

> Standing, waking, sleeping, moving, enjoying and intent on sex – the one who observes Kaula practice (*caryā*) and who is still (*nirācārin*) (remains always) pure by recollecting mantra.[4]

The adept begins the practice of constant recollection by repeating the Vidyā immersed in the Yoga of Stillness, in a cremation ground or some appropriate solitary place or sacred site. The ŚM explains how he should do this as follows:

> O fair-faced lady, one should repeat the Vidyā (in conjunction) with the Yoga of Stillness. Stillness is power (*śakti*). One should repeat (the Vidyā) that is within her (*garbhagatā*). (Straight) in the form of a stick, one should lead here along until she is within the Cavity of Brahmā. By practicing the plane of Stillness, one attains the plane of Stillness.[5]

In the same Tantra we also read:

> By the practice of the Yoga of Stillness, one obtains the fruit. She whose nature is movement (*cara*) moves, (and her movement is) divided into (downward) motion (*cāra*) and upward motion (*uccāra*). That should be known as Stillness (*nirācāra*). Stillness is not other (than this). (This is) where actions (*cāra*) cease along with the

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[1] KMT 2/107. Cf. YKh (2) 19/51cd ff. quoted in chapter 2, p. 375-376.
[2] KMT 1/44-46.
[3] The very last line of the KMT concludes declaring that: This is the plane of Stillness and so it is considered to be supreme. *nirācārapadaṁ hy etat tenedaṁ paramaṁ smṛtam* KMT 25/232cd.
[4] *tiṣṭhan jāgran svapan gacchan bhuñjāno maithune rataḥ* ||
caryādhārī [kh: sarvvā-] nirācārī [k kh: -cāro; g: -dhārī] mantrasaṁsmaraṇāc chuciḥ [g: -nāñ chari] | ŚM 11/207cd-208ab.
[5] *nirācāreṇa [g: nirākāreṇa] yogena japed vidyāṁ varānane* ||
nirācāraṁ [g: nirākāra] bhavec chaktis tasyā [k: – tasya; g: bhaveśakti-] garbhagatāṁ [kh: garbhe; g: managataṁ] japet [kh: samabhyaset] |
daṇḍākārāṁ nayet tāvad yāvad brahmabilaṁ gatā [k: bilāntagā; kh: – gatāṁ; g: – gataḥ] ||
nirācārapadābhyāsān [g: nirācārāpyadā-] nirācārapadaṁ labhet | ŚM 9/95cd-97ab.

> activities (*karman*) of speech, mind, and body. When a pure (*nirmala*)[1] state arises, that is said to be Stillness.[2]

In other words, this Stillness is the highest condition of the movement of the breath when it has reached the summit of existence beyond the End of the Twelve above the head. The Bliss of Stillness (*nirānanda*)[3] is the supreme bliss that is the ultimate end of all fettered existence. We are told below that this reality is the All – Pervasive Lord (*prabhu*) who is present in every state of being. There, the goddess who is the power of bliss is in her supreme form, which is 'imperishable and horrific'. Extending down into the body and into the consciousness of the individual soul who resides in it and the entire world, the same Stillness is Śiva who is the universal agent[4] and so, in its immanent aspect also it remains the abode of the power of bliss. There, extending upwards through the central channel between the two breaths, now stilled, the goddess travels through it, awakening the individual soul to its true infinite nature. Thus the Yoga of Stillness serves to still the restless movement of phenomenal, fettered existence.

The Śāmbhava Path, taught in the Kubjikā Tantras as the supreme one that leads to liberation, is that of Stillness. Void of all exertion and conceptions, it is at once the means and the goal. The ṢSS teaches:

> (That reality is) devoid of mind (*amanaska*), beyond mind, devoid of (both) Being and Non-being, free of (both the) merger and utterance (of cosmogenic Speech), devoid of logic (*hetutarka*), free of what is to be abandoned or adopted, and devoid of scripture and examples (to explain its nature). Its state that of Non-being (*nāstikyabhāva*),[5] it is the Void and free of imperfections. The lord who is the cause (of all things), is the transcendent union (*yoga*) of the series of objects of knowledge.[6]

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[1] The text implies here that the privative prefix `*nir*' of '*nirācāra*' denotes that state that is '*nirmala*' i.e. 'devoid of impurity'. So '*nirācāra*' means 'pure activity' or 'pure behaviour'.

[2] *nirācāreṇa yogena abhyasaṁs tu phalaṁ [k: abhāvenākulaṁ] labhet* ||
cāroccāravibhāgena carate cararūpiṇī [k: carataḥ sthāpiṇi carā] |
nirācāraḥ sa vijñeyo nirācāras tu [k: nirācāraṁ tu; kh: nirācārasu] netaraḥ [kh: cetaraḥ + vāhyācāro na mantraccāra(?)] ||
yatrācārā [kh: yatra-] nivartante vāṅmanaḥkāyakarmabhiḥ [k: cātmanaḥ-; kh: -karmmaṇiḥ] |
*utpanne [k: utpadyante] nirmale bhāve [k: -lā bhā *; kh: -lā bhāvaḥ] nirācāraḥ sa ucyate* ||
ŚM 19/337cd-339.

[3] *Nirānanda* is short for *nirācārānanda.* Cf. KuKh 2/4cd-6ab and 2/32-34ab.

[4] KuKh 13/7.

[5] Concerning the doctrine of Non-being, see Dyczkowski 2004: 51ff..

[6] *amanaskaṁ manātītaṁ [k kh: manotītaṁ] bhāvābhāvavivarjitam* ||
layoccāravinirmuktaṁ hetutarkavivarjitam |

The commentary explains:

> (It is also) devoid of the senses. What is the series of objects of knowledge? It is the line (of deities) associated with the objects of knowledge, namely, Paramaśiva, Śakti, Sadāśiva, Īśvara, Rudra, Viṣṇu, and Brahmā. (The reality) devoid of that is the supreme expanse (*parākāśa*), the unmanifest. Yoga and the like, as well as the purification of the Sixfold Path[1] (of manifestation) and the like, serve (only) as the instrumental cause (*nimitta*) of its perception (*upalabdhi*), that is, as the cause of its yogic perception (*yogopalabdhi*). By what means (*upāya*)? The Void of the Mind, that is, the void of thought constructs, should be placed in the Void of Consciousness. Then, the Void of Consciousness should be placed in the Supreme Void in such a way that a state of oneness (*sāmarasya*) prevails both internally and externally due to the destruction of thought constructs (*vikalpakṣaya*) and the realisation (*upalakṣaṇa*) of one's own nature.
>
> These three Voids (*ākāśa*) (also) have other names. (These are) the Void of the Mind, the Void of Brahmā[2]and the Void of the Yoni. The Void of the Mind (is so called) because it generates thought constructs, the Void of Brahmā because thought constructs are destroyed (within it), and the Supreme Void because it is a condition of oneness. The same is said here: The supreme abode is free from doubt.[3] This is the Śāmbhava Path or the Path of Stillness (*nirācāra*).[4]

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heyopādeyanirmuktaṁ śrutidṛṣṭāntavarjitam ||
nāstikyabhāvasaṁpannaṁ śūnyabhūtam anāmayam |
prameyāvaliyogaṁ ca atītaṁ kāraṇeśvaram || ṢSS 29/45cd-47.

[1] See note to KuKh 2/29-30ab.

[2] An interesting variant reads the Void of Fire (*vahnyākāśa*) instead of the Void of Brahmā.

[3] ṢSS 29/51ab.

[4] *indriyarahitam* || *prameyāvalir iti kim* || *paramaśiva – śakti – sadāśiva – īśvara – rudra – viṣṇu – brahmāḥ [k kh: brahmā] iti prameyagatā [kh: -yāgatā] paṅktiḥ prameyāvaliḥ* || *tadrahitaṁ parākāśamayam anābhāsam [k: anātamaṁ; kh: atātamaṁ]* || *tasyopalabdhinimittaṁ [k: -nimitaṁ] yogādi [k: yogāni] ṣaḍadhvaśuddhyādi [k: ṣaḍhvaśuddhyādi; kh: adhvaśuddhyādi] sarvaṁ tasya yogopalabdhikāraṇam [k: yogopalakṣikaraṇaṁ]* || *katham upāyaḥ [k kh: upādhayaḥ]* || *yathā manākāśaṁ vikalpākāśaṁ cidākāśe [k kh: -śaṁ] samāropyam* || *cidākāśaṁ punaḥ parākāśe samāropyaṁ yena sāmarasyaṁ sabāhyābhyantare [ṭīkā: -bhyantaraṁ] bhavati vikalpakṣayatvāt svarūpopalakṣaṇāt* || *iti ākāśatrayaṁ saṁjñābhedena sthitam* || *yathā manākāśaṁ [kh: mana ākāśaṁ] brahmākāśaṁ [kh: vahnyākāśaṁ] yonyākāśaṁ ca iti* || *manākāśaṁ [kh: mana ākāśaṁ] vikalpakāritvāt* || *brahmākāśaṁ [kh: vahnyākāśaṁ] vikalpakṣayatvāt [kh: vikalpyakṣayitvāt]* || *parākāśaṁ sāmarasyatvāt* || *tathātraivoktaṁ niḥsandigdhaṁ paraṁ padam* || *iti śāṁbhavamārgaṁ nirācāramārgaṁ vā* ||
Commentary on ṢSS 29/46-47.

This is the supreme transcendental 'location' of this, the seat of the future that shall manifest when the yogi initiated into the Kubjikā tradition attains the highest state. The KMT continues by describing the lower, immanent form of this seat:

That sacred seat is both supreme (transcendent) and lower (immanent). It is located in the middle land (*madhyadeśa*) above the sacred seat of Kāma. It is filled with three streams[1], and so (the goddess) Trisrotā[2] is also in the same way. O Māṅgalyā, you are in the form of a river; be of the nature of passion (*kāmarūpiṇī*).

O (goddess) born in a family of sweepers (*mātaṅga*)! You will always be forgiving to the one[3] who praises you. (But) you will not be merciful towards those who do not honour you. O Kulāmbikā, you will always bring misfortune to anyone of another caste apart from yours who will reside here in (this) sacred seat. O my joy! You who make the universe blissful! Abide thus (here) for long. By the grace of (my) unfailing Command, (this place) will be (your sacred) dwelling."[4]

The ŚM says of this seat:

> To the north of (lake) Nīla is the excellent seat of Mātaṅgī. Both supreme (transcendent) and inferior (immanent), it is the sacred seat of the wheel (*cakrapīṭha*) in the forest of Mahocchuṣma. Having placed Mātaṅgī in authority (and made her) the leader of the sacred seat (*pīṭhanāyikā*), that Great Goddess said: "O Mātaṅgī, listen to my words. Your lord will be the great Siddha Mātaṅgīśa. Along with him you should protect the transmission (*kulakrama*). You will have nine sons and nine daughters. (There will also be) five guardians who known all the teaching (*artha*) completely.[5]

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[1] Read *trisrotapūritaṁ* for *triśrotraṁ pūritaṁ.*
[2] Read *trisrotā* for *triśrotrā*.
[3] Read with MSs EFHJK *tasya* instead of *teṣu*.
[4] KMT 2/110cd-114.
[5] *nīlasyottaradigbhāge [g: -dīg-] mātaṅgīpīṭham uttamam* |
mahocchuṣmavanāntasthaṁ [g: -sthā] cakrapīṭhaṁ parāparam ||
tatrādhikāriṇīṁ [kh, g: -ṇī] kṛtvā mātaṅgīṁ [kh: mātaṅgi; g: mātaṅgī] pīṭhanāyikām [g: -nāyakā]|
uvāca sā mahādevī śṛṇu mātaṅgi madvacaḥ ||
tava nātho [kh: nava-] mahāsiddho mātaṅgīśo bhaviṣyati |
tena sārdhaṁ [kh: sārddha] tvayā bhadre pālanīyaṁ kulakramam [kh: kurukramaṁ; g: kulākulaṁ] ||
nava [g: tava] putrā bhaviṣyanti nava duhitarastava [g: navaiva duhitāstava] |
parijñātasamastārthāḥ [kh: -jñāna-] pañcaiva praticārakāḥ [g: -cārakā] || ŚM 3/106-109.

The main sacred seats are four. But in different contexts even in the same source, they may be more. In chapter six of the KuKh the extra seat is called Tisra. Although Trisrota (or Triśrotra) which is the full name of Tisra is mentioned only here in the KMT, it appears frequently in the later Kubjikā Tantras, especially the MBT. Indeed, it takes over the position of Mātaṅga as the fifth sacred seat with which it is identified[1] and, anyway, with which it is related. Thus, Mātaṅga is the name of the yogi in Tisra.[2] Tisra, like the seat Mātaṅga, is said to be meant for the 'last-born', those of the lowest castes, especially sweepers (*mātaṅga*). The deities here are the god and goddess of the sweepers – Mātaṅgīśa and Mātaṅgī, who is identified with a form of Kubjikā called Juṣṭacaṇḍālinī. [3]

But although the intended identity of the two seats Trisrota and Mātaṅga is clear, there are differences. The KuKh concurs that this seat is in the region of Kāmarūpa.[4] It is in the 'northern part amidst the worlds of the Triple Peak'. It is called 'Trisrota' after a river that runs through it and is said to be in the middle of three currents (*trisrota*).[5] But although the KuKh does link Trisrota to Kāmarūpa as the KMT does Mātaṅga, it does not refer to its location in Madhyadeśa – i.e. central northern India. One wonders whether there was an intention to locate it originally in Prayāga, the modern Allahabad in the heartland of this region, where three rivers the Ganges, Yamuna and the celestial Sarasvatī meet. If this was the case, it conflicted with the need to relate it somehow to Kāmarūpa – if, that is, the text is not referring to this geographical region but to some inner equivalent.[6]

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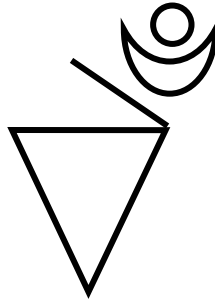
[1] ṢSS 4:5/118, 127 specifically equate the two.
[2] KuKh 6/179cd-180ab.
[3] KuKh 49/36-38ab. Although Mātaṅgī is hardly mentioned again in the Kubjikā corpus and is, in general, a minor goddess, nonetheless she is significantly present in the later Tantric traditions. She appears in the *Īśānaśivagurudevapaddhati*, a manual of temple worship compiled by the South Indian Īśānaśivagurudeva Miśra who possibly lived in the 12th century. She is described in the *mantrapāda* (chapter 26/120) section which is probably of a much later date (Bühnemann 2000: 3). She appears regularly in later compendiums beginning with the *Śāradatilaka* (12/128) which, after the *Prapañcasāra*, is one of the earliest (see Bühnemann 2001: 225-226). She continues to be a part of the loosely knit pantheon of such compendiums until we get to the *Mantramahodadhi* by Mahīdhara who lived sometime between about 1530 and 1610 CE (she is described there in 8/40-49. See Bühnemann 2000: 127-129). Soon after Mahīdhara, when the group of ten goddesses called Mahāvidyās was established as a standard set, she was included amongst them and continues to be worshipped as one of them to this day. Kinsley summarizes this goddess's main features under three headings. She is 1) a goddess who prefers pollution. 2) She is an outcaste or low caste goddess. 3) She is a goddess of magical powers. Kinsley (1997: 209-222) devotes one chapter of his book on the Ten Mahāvidyās to her, to which the reader is referred.
[4] KuKh 6/164-166ab.
[5] See KuKh 6/166cd-167ab.
[6] See ṢSS 4:5/118cd-120.

Indeed, the location of this seat seems to have been variously identified by the Kubjikā Tantras, shifting it from one place to another according to doctrinal developments and, perhaps, the actual geographical spread of the cult. After the Kubjikā cult waned, this continued to take place as the prestige of this seat seems to have lingered on afterwards. Or perhaps there was more than one place with a similar name. In later times the seat Tisra was identified with the river Tistā, formerly called Trisrotā, which flows through the district of Rungpur in North Bengal.[1] The Trisrotā to which late medieval Bengali texts refer as a Mahāpīṭha or Upapīṭha[2] may well have been located on its banks. But it is unlikely that this is the place the redactors of the Kubjikā Tantras had in mind.

The 'inner' location of this sacred seat is in an intermediate 'place' between the transcendent location in Stillness we have examined and the outer sacred site. The goddess there is said to be Kuṇḍalinī who is in the body of the god who is called Mātaṅgīśa in the ṢSS[3] as he is in the KuKh.[4] Kāmarūpa is projected into the Cavity of Brahmā at the top of the head.[5] Tisrapīṭha is above that. Beyond the body in middle of the Wheel of Skyfaring goddesses (*khecarīcakra*), it is located in the End of the Twelve.[6] Graphically it is represented by the Half Moon and Point along with the slanting line at the top of the syllable AIṀ. These are, presumably, the three streams. In some cases, when there are six seats Tisra, the fifth seat, is represented by the Half Moon. Most often the sixth seat is Candrapīṭha – the Seat of the Moon – that is represented by the Point. So we get the following:

Diagram 1. Vāgbhava – The Syllable AIṀ

The ṢSS stresses that the fifth sacred seat is unmanifest and hence pervasive. Present in the other seats, it has no specific location of its own. The

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[1] Day (1927) 1970: 206; Bhattacharyya 1999: 293.
[2] Sircar 1967: 97.
[3] ṢSS 4:5/128-129.
[4] See KuKh 6/170cd-171ab; 69/26cd-27ab.
[5] See note to KuKh 6/153cd-154ab.
[6] ṢSS 4:5/118-119.

aspect the goddess assumes here is her undifferentiated form 'without parts' (*niṣkalā*).[1] The KMT says that it is the source of the universe. As the universal, primal cause is commonly considered to be the 'unmanifest', the two sources implicitly agree. The later Kubjikā tradition understood this to mean that it is such because it is not yet manifest yet is destined to become so. The KuKh repeatedly stresses this, implying that it will become the most important seat. The KMT's statement that it is the 'first' of the seats, in the sense that it is the most excellent despite being the fifth, can be taken to be scriptural support for this view. The narrative of the myth that explains the projection of the sacred seats in the KMT is all set in the future tense. So no distinction is possible between the main four seats that already exist and this one which will be 'brought down to earth' in the future at the end of the Age of Strife,[2] when the grace of the deity is particularly weak and the land will be sorely oppressed under the rule of the barbarians (*mleccharājya*).[3]

Even though we are told that the fifth sacred seat pervades the other four and cannot be touched or seen,[4] in the physical world it is associated with Śrīśaila.[5] Schoterman sees a connection between the sacred seat Mātaṅga and mount Kaumāra visited by the goddess at the beginning of her journey.[6] Although it is also called Śriparvata in some places, there is another mountain with this name in the Zanskar region of the Himalaya. If this is Kaumāraparvata, it is not Śrīśaila, which is in Andhra. Sometimes the two are distinguished and are located in different places internally as well. Śrīśaila is said to be 'above the Cavity of Brahmā' that is, in the End of the Twelve. Śrīparvata, on the other hand, is identified with the sacrificial fire – the 'eater of oblations' (*hutāśana*) – and is described as a column of smoke above the head. This is Dhūmrāgni – 'Smoky Fire'. It burns in the Cavity of Brahmā, sending up a column of smoke twelve fingers long up through to the End of the Twelve.

Like Trisrota / Tisra, there are several places called Mātaṅga. One is Śrīśaila[7] which, as we have seen, is identified with mount Kaumāra. It seems that mount Kaumāra is implicitly identified with the sacred seat Mātaṅga, as both are associated with the 'unmanifest'.[8] The ṢSS seems to understand the reference to

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[1] ṢSS 4:5/119-120.
[2] KuKh 6/179cd-180ab.
[3] KuKh 6/175-177ab.
[4] ṢSS 4:5/22.
[5] ṢSS 4:5/119.
[6] Schoterman 1981: 61.
[7] Referring to Pal (1981: 22-23) Bühnemann notes that: Mātaṅga is also the name of a place, identified variously with Mātaṅgāśrama at Bakraur on the Phalgu river opposite Bodhgaya, or with Śrīśaila, Andhra Pradesh, or with Maher, Bangladesh.
[8] See Schoterman 1981: 61.

this seat to be situated north of Lake Nīla to be ‘above’ in the sense of above the head. Even so, the ṢSS identifies the core of the land covered by this sacred seat with Śrīśaila. Inwardly, it is in the middle of the Wheel of Skyfaring goddesses – *Khecarīcakra* – at the End of the Twelve. The ṢSS understands the place ‘madhyadeśa’ to which the KMT refers not as a region in India but as what it literally means, that is, 'the region in the centre’. And this centre is in the middle of Wheel in the End of the Twelve:

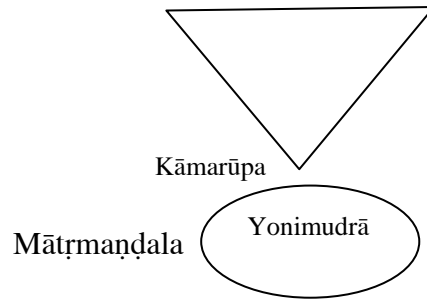
> Above the body at the top, O Dharmī – is the [fifth] Pīṭha called ‘Mātaṅga’. It is above the Cavity of Brahmā (*brahmarandhra*), in the centre of the Wheel of Skyfaring goddesses (*khecarīcakra*) where Śrīśaila is said (to be). (That is) where the Transmission (*krama*), supreme and inferior (*parāpara*) (is located). The goddess went there in her undifferentiated state (*niṣkalābhāva*). She should be contemplated (there) as consciousness alone (*cinmātrā*) abiding there in order to establish (this) sacred seat.[1]

One can tentatively deduce that, at the time of the redaction of this part of the ṢSS, Śrīśaila was considered to be the most important sacred site. Perhaps it had not been appropriated by the Kaulas who worshipped Kubjikā, but they aspired to this end. Thus, the fifth seat was tacitly identified with it. There can be no doubt that Trisrota and Mātaṅga were intended to be identified in the tradition and the account in the KuKh is coherent in this respect with the KMT, the prime authority. Even so, I believe that a careful reading of our sources warrants the view that the seat has been shifted from its earlier conceived location on or near Śrīśaila / Kumāraparvata / Śrīparvata to Koṅkaṇa. Moreover, I suggest that this would have been known to initiates who were taught a range of interlocking associations and projections related both to the 'outer' and the 'inner' location of this seat which, as the 'future one', was considered to be the best. The picture is confusing. We are led, it seems, from one corner of India to another. But this, I suggest, is because the chain of associations is formed by appropriation of older sacred geographies and their internalizations, instead of discarding them for new ones. This is what has taken place in the KMT and is repeated again in the KuKh in which the focus is shifted, as in the rest of the MBT, to Koṅkaṇa.

I suggest that this takes place in the KuKh as follows. Firstly, the older seat Kāmarūpa is quietly assimilated to Koṅkaṇa by making use of old associations with new meanings. The KuKh declares that 'Koṅkaṇa is Kāmarūpa and Kāmarūpa is Koṅkaṇa', adding that it is also the holy city of Kāñci in the south of India and even Kailāśa,[2] demonstrating how easily these transpositions

[1] ṢSS 4:5/118cd-120.
[2] KuKh 59/48cd-49.

can be made. Kāmarūpa is the seat of the present Kali Age. It is the seat of Mitradeva who is clearly identified in the MBT not just with the First Siddha, as he is in the KMT, but more specifically with the Siddha of Kāmarūpa. He propagates the Transmission that is the most effective in the Kali Age. Like the other seats, the KuKh posits a 'secret' equivalent to this seat. This is Ucchuṣma, which connects it with the sacred geography onto which Kāmarūpa is projected in the KMT. On the other hand, it is related to the new major site of the propagation of the teachings by making the secret goddess there Koṅkaṇā, 'who has come forth from *Koṅkaṇa*'.[1] Another significant detail is that Kāmarūpa, and hence this goddess and her consort, is symbolically located on the tip of the downward-facing triangle of seats to which is added, in the KuKh, the Circle of the Mothers thus:

Diagram 2. The Yoni and the Circle of the Mothers

This addition coincides, perhaps, with the claim in the ṢSS that the Siddha who brought the teachings to Koṅkaṇa established there on a hill a Circle of the Mothers, in the middle of which he installed the goddess Koṅkaṇā. Clearly, the intention is to identify Kubjikā as the patron goddess of Koṅkaṇa, the ancient Śrīdeśa, the Land of Śrī now understood not as being of Lakṣmī but of Kubjikā. Once the KuKh has established that Kāmarūpa, the land of the original propagation of the Kaula teachings by Matsyendra is there, it goes on to further reinforce the link with the goddess and her sacred geography. It predicts what has taken place to confirm that this was divinely ordained. Moreover, it conforms to the earlier revelation which says that it is pervasive. In the KuKh this detail, at least in the account in chapter six, is missing or, better, it is understood concretely. This, the most excellent seat, is where Kubjikā herself is directly the goddess who exerts her authority,[2] not as an aspect or a hyposthesis, as with the other seats. After the founding of the barbarian kingdom (*mleccharājya*) in the north of India and the waning away of the power of the transmission i.e. the decrease of the followers of Kubjikā's cult there, this seat will be established. The KMT does not

[1] KuKh 6/151cd-153ab.
[2] KuKh 6/179cd-180ab.

specify that this is a cause of the deterioration of her cult, as the MBT and later Kubjikā Tantras repeatedly insist. It seems that when the KMT was redacted, Mātaṅgapīṭha was just a developing possibility as a site for the initiates into Kubjikā's Kula who were trying to establish themselves on Śrīśaila, one of the most prestigious Śaiva sites. By the time we get to the KuKh, the Kubjikā cult had taken refuge in Koṅkaṇa from the trammels of the North. Now in the sacred seat Tisra the original Krama 'will be worshipped' and 'will again be stable'.[1] All the other sacred seats will be there and worshipped there. I would hazard to add that they would also all be represented in the sacred geography there in the seat that the earlier Tantras said was 'pervasive' and which the KuKh says is 'surrounded by all the sacred seats'. Close to this seat, projected into the local sacred geography will be a replica of Kāmarūpa in the region where the KuKh predicts Tisra will be.[2] This is a supposition, but it does find support in what appears to be the reference to a more concrete geographical location. In the KuKh we are told that the goddess of this seat and hence the seat itself is 'amidst the worlds of the Triple Peak' which is in the northern part[3] of the Island of the Moon, inwardly located at the End of the Twelve and externally identified with Koṅkaṇa. We have noted above that Trikūṭa was probably a hill in Aparānta, which is in northern Koṅkaṇa from which the Traikūṭaka kings derived their family name.

Tisra / Trisrota is said to be in the KuKh, like Trikūṭa, 'in the middle of the three currents', that is, three rivers.[4] There is a region of modern Goa – the heart of the ancient kingdom of Koṅkaṇa – called Tiswadi. It is on the sea and bounded on three sides by rivers in such a way that it is, in a sense, an island – which fits with the inner characterization. Thus we are told in the KuKh that the three rivers symbolize the three currents of the breath. The exhaled breath (*prāṇa*), the inhaled breath (*apāna*) and the upward-moving breath (*udāna*) that rises between them transporting the energy of Kuṇḍalinī.[5] This is indeed one of the characterizations of the sides of the triangle projected into the End of the Twelve which, according to the ṢSS, is the inner Trikūṭa.[6] In short, a series of successive identifications were formed 'inwardly' as the doctrinal system of the Kubjikā Tantras developed and the main centre of the cult shifted. By the time the KuKh was redacted, the seat Trisrota / Tisra, mount Trikūṭa and the Island of the Moon are all identified externally with the land of Koṅkaṇa and share a common inner identity as the location of the goddess's Triangle in the End of the Twelve we shall analyse in the following chapter.

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[1] KuKh 6/178cd-179ab.
[2] KuKh 6/164-165ab.
[3] KuKh 6/166cd-167ab.
[4] KuKh 6/164-165ab.
[5] KuKh 60/67cd-69.
[6] See below, chapter 2, p. 273 for a diagram of this Triangle.

The Seats of the Eight Mothers

Having said this, she went to Devīkoṭa, (arriving there) in a moment, and with a powerful look (*āloka*) (it became a sacred site. Then she went to) Aṭṭahāsa, (so called) because she laughed (there) loudly. (Then she went to) Kolāgiri, Ujjenī, Prayāga, Varṇā (i.e. Vārāṇasī), Viraja, Ekāmra and other (places) and (then on to) another universe.[1]

Pīṭha, which I translate as 'sacred seat', is a general term for a place where a goddess or Yoginī resides. Internalized, these places may be represented as the 'location' of the fifty letters within the goddess's triangular Yoni. When viewed in this form the Yoni is called the *Meruprastāra*. This is described in detail in chapter eight of the KuKh. We shall see there how this diagram or grid – *prastāra* – is drawn and used to extract letters to form mantras. Suffice it say here that these fifty places correspond to fifty geographical locations in South Asia, the sacred land of Bhārata. They are listed in the end of chapter six of the KuKh (but without reference to the *Meruprastāra*) as an additional fifty sacred places to which the goddess goes in her tour of India.[2] These are presented as those 'other places' the goddess visits to which KMT refers generically. Although the KuKh quotes the concluding verses of chapter two of the KMT, it omits the reference to these eight places and replaces them with these fifty, amongst which they are included. They are treated separately in the beginning of chapter fourteen as the residence of the Eight Mothers in the context of a long exposition of the contents (that is, the deities and their mantras), of the goddess's *maṇḍala*. The *Pīṭhastava* follows this. It is a eulogy to sixty-four seats, which include most of the fifty projected into the *Meruprastāra* and begin with these eight that are thus, in that context, implicitly treated as the main ones.

They are projected into the outer circle of the *Kramamaṇḍala*. In fact, sacred sites are projected into every part of the *maṇḍala*. The main four seats are in the Triangle in the centre, which may also be filled out with the set of fifty seats. A group of six seats mark the corners of the hexagon that surrounds it. The eight Mothers are worshipped in their sacred sites in the lotus around the hexagon. Then outside them come the sixty-four sites in which are worshipped as many Yoginīs with their Bhairavas and attendant guardians (*kṣetrapāla*).[3] Again, all these places, like the *maṇḍala* itself, can be projected into the officiant's body. Thus we have a three-tiered representation of the one sacred reality in which all the divine and mortal beings reside and interact. The first is in the outer

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[1] KMT 2/115-116.
[2] See also chapter 3, p. 570-571.
[3] Cf. chapter 3, p. 549 ff..

macrocosm. The second is in the inner microcosm. The third is the *maṇḍala* that is the focus of the world of ritual that links the two. The worshipper moves through these three dimensions simultaneously, just as the goddess does. In the outer world he is on pilgrimage, imitating his divine model and accompanied by her. Inwardly his sentient, vital, sensory and biological energies are regenerated as the inner mantric energy of the goddess moves along with his consciousness through them. In the same way he worships the Transmission (*krama*) – each part of it in its sacred site within the *maṇḍala*.

Returning to the goddess's myth narrated in the KMT we notice that, although all eight places are mentioned, not only is their connection with the eight Mothers passed over in silence, they are also not listed in the standard order in which they regularly appear in the Tantras, or indeed elsewhere in the KMT itself. However, we find this standard identification and serial order in the corresponding passage in the ŚM. There the eight are referred to, as they are generally in the Kubjikā Tantras and elsewhere, as *kṣetra*s – 'sacred fields'. This is the oldest term for a sacred site. It appears already in the middle Vedic period in the name of the most famous *kṣetra* and probably the earliest one – Kurukṣetra.[1]

Although these distinctions are significant, insofar as they help us to distinguish groupings of sacred sites and attribute varying degrees of importance to them, all these types of sacred sites are essentially *pīṭha*s of various sorts. In broad terms, a *pīṭha* is the generic name of any place where goddesses and / or Bhairavas, their partners, are worshipped. Thus with reference to these eight places the KuKh declares that: 'The sacred seats (*pīṭha*) are indeed sacred fields and the sacred fields are sacred seats (arranged) in due order'.[2] The ŚM says that: '(The goddess) conceived the sacred fields (*kṣetra*) by means of the mantras of the fields'.[3] However, the goddesses who are said to reside there are not, it seems at first sight, the eight Mothers. There they are as follows: 1) Prayāga – Khecarī, 2) Varuṇā (Vārāṇasī) – Ātmī, 3) Kollāpura – Somā, 4) Aṭṭahāsā – Vahni, 5) Jayantikā – Calinī, 6) Caritrā – Bhānumatyā, 7) Ekāmraka – Mahi, and 8) Devikoṭṭa – Sukṛtā. Although, as far as I know, these goddesses do not appear elsewhere in the Kubjikā corpus as a group, even so the ŚM declares: 'worshipped, (these) eight (goddesses) who have authority over the sacred fields (*kṣetra*), bestow boons. The goddess assumed many forms in relation to the eight Kulas'.[4] The Kulas are the 'families' (*kula*) of Yoginīs lead by the eight Mothers

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[1] See chapter 3, p. 481 ff..
[2] KuKh 14/77 = TS 15/64. The development of the term *pīṭha* in this technical sense and the earlier term *kṣetra* is discussed below in chapter three.
[3] ŚM 3/127ab. MS Kh says: O beloved, she is the deity residing in the field.
[4] *kṣetrāṇi [g: -ṇī] kalpayāmāsa kṣetramantravidhānataḥ [kh: kṣetrasthā devatā priye]* |
prayāgā varuṇā [kh: varuṇā] kollā [g: kolā] aṭṭahāsā jayantikā ||

and so the ŚM implies that they should be co-identified. The goddess herself assumes the form of these eight goddesses, just as she assumes the form of the eight Mothers. Thus the nature of the goddesses of both groups is anyway essentially the same. Indeed, we find several groups of eight goddesses installed in these places in the Tantras of most if not all the major schools that stress the worship of the Mothers. Their existence implies that, like the main goddess, the Mothers can assume numerous identities and so form the nucleus of equally numerous Kulas.

There are secondary sacred sites (*upakṣetra*)[1] (and other sacred places), sacred bathing sites (*tīrtha*) and meeting grounds (*saṁdoha*), of many kinds wherever the goddess went and wherever she cast her gaze.[2]

The word *tīrtha* literally means a 'ford'. It denotes a sacred place on the banks of a river, lake or tank where a ritual bath is considered to be particularly purifying. It is a term that belongs to the nomenclature of the Epics and Purāṇas.[3] Terms like *pīṭha* and *saṁdoha,[4]* on the other hand, originally specifically belonged to the lexicon of the Tantras. Some terms for sacred sites are common to the Purāṇas and the early Tantras (i.e. those redacted prior to the 12th century). The most popular one is '*kṣetra'* ('field' or 'area of ground'). Indeed, the sacred geography in both these types of sacred text was initially quite rudimentary and largely the same. The development of Tantras that fostered Yoginī cults hailed the beginning of the development of elaborate sacred geographies in the Tantras that were distinct in their basic conception, although not necessarily in all the sites, from those developing in the Purāṇas. From the 12th or 13th century onwards we

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caritraikāmrakaṁ [kh: caritrekāṁmrake; g: -kāṁmrakaṁ] caiva devikoṭṭaṁ [g: devī-] tathāṣṭamam ǀ
prayāge khecarī devī adhikāre niyojitā ǀǀ
ātmīnāmā varārohe vārāṇasyadhikāriṇī [kh: vārāṇasyādhikārikā] ǀ
kollāpure [g: kolā-] tato devī [kh: devi] somānāmādhikāriṇī [kh, g: soma-] ǀǀ
aṭṭahāse punar devī vahnināmā tataḥ [g: tata] priye ǀ
calinī [kh: valinī] ca mahādevī jayantīpuravāsinī [g: -sinīṁ] ǀǀ
caritrāvāsinī devī bhānumatyā [kh: -matī] ca kīrtitā ǀ
ekāmrake varārohe mahināmādhikāriṇī [kh: mahimā nāmā-; g: mahināmo-] ǀǀ
devikoṭṭe [g: devīkoṭe] varārohe [kh: tato bhadre] sukṛtā samudāhṛtā [kh, g: sā-; g: -hṛto] ǀ
aṣṭau kṣetrādhikāriṇyaḥ [g: -kāriṇya] pūjitāś [kh g: pūjitā] ca varapradāḥ [g: -pradā] ǀǀ
nānābhedagatā devī aṣṭadhā kulabhedataḥ [g: nandataḥ] ǀ ŚM 3/127-133ab.

[1] We can understand that the reference here to secondary or 'nearby' fields (*upakṣetra*) implies that the eight listed in the previous verses are sacred fields (*kṣetra*). As these are not mentioned in the version found at the end of chapter six of our text, this term is replaced by the nondescript variant *āyātana* – 'sacred site' when this verse is quoted in the KuKh (6/219cd-220ab).

[2] KMT 2/117-122 is reproduced, with variants, as KuKh 6/219cd-225ab.

[3] Cf. below chapter 3, p. 529.

[4] See chapter 3, p. 538, note 2.

witness an extensive assimilation of Purāṇic sites – '*tīrtha*s' – into the sacred geography of the Tantras and Tantric sites – '*pīṭha*s' – into the Purāṇic.[1] The rare occurence of the term *tīrtha* in the Tantras that fostered Kaula or proto-Kaula cults (i.e. those in which Yoginīs play a prominent role) is a sign that this process is still in its initial stage. Therefore we may understand the use of this term here to imply that the goddess colonizes Purāṇic sacred sites just as she does Tantric and Kaula ones.

The ŚM elaborates by adding other standard categories of sacred sites. The full set normally consists of eight kinds, with the usual variants.[2] Four are primary each of which are associated with four 'secondary' or 'nearby' ones. According to the ŚM these are: 1) the sacred seats, primary and secondary – *pīṭha* and *upapīṭha*; 2) Sacred fields, primary and secondary – *kṣetra* and *upakṣetra*; 3) meeting grounds, the primary *saṁdoha*. Perhaps because they had not yet emerged as a standard group, the ŚM omits the secondary sacred grounds – *upasaṁdoha*. More likely, they are the *upapītha*s to which the verses that follow the list of the *saṁdohas* refer.

In addition to these types of sacred sites the ŚM prefixes four holy mountains and lists the goddesses who reside and are worshipped on them.[3] The juxtaposition of sacred mountains and these other sacred sites is somewhat unusual even though mountains are generally considered to be sacred. After listing the eight sacred fields where the Mothers reside noted above, the ŚM lists the eight secondary sacred fields (*upakṣetra*), *saṁdohas* and other secondary sacred seats.[4] Bhairava concludes saying:

> O goddess, (these are) the secondary sacred seats the (goddess) emanated (as she did) the sacred fields and bathing places. Having emanated (her creation) of many kinds, (she also made) an abode of many gems and having fashioned these, she again made meeting grounds (*saṁdohas*) all around having established the Yoginīs who had came there (as their goddesses).[5]

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[1] See Dyczkowski 2004: 147-148 and map 11.

[2] For a Buddhist variant drawn from the *Hevajratantra*, see chapter 3, p. 538, note 2.

[3] See below, chapter 3, p. 563.

[4] ŚM 3/135-138. The eight secondary fields are Kadaṁba, Alamba, Gokarṇa, the Vindhya mountain, Vimaleśvara, Sindhumāla, Mahāsena, and Mātaṅga. The first *saṁdoha* of the Yoginīs was emanated near to Śrīgiri and the second near the town of Ujjayinī. The others are Trikūṭa, Tripura, Gopura, Bhadrakarṇa (MS Kh: Bhadrakaṣṭa; MS G: Bhadrakīrṇa), Kirāta, the region of Kaśmīra, Sauvala (kh: Sauvara, g: Śaivāla) and Sindhudeśa. The Upapīṭhas are Śrījayantī, Kulutā, along with Mālava and Mahaujas, Kāṁcīpura, Kurukṣetra, Barbara, and Sāṁvara.

[5] *upapīṭhāni deveśi kṣetratīrthāni saṁsṛjet* |
nānāprakāraṁ saṁsṛṣṭya [k: saṁgṛhya] nānāratnakṛtālayam [k: nāranātra-(?); kh: -lasaṁ; g: nānāratno-] ||

The KMT continues:

The Virgin (goddess) (*kumārikā*) established her fame[1] in the land of Bhārata (in this way) and so the meritorious and holy Region of the Virgin (*kaumārikākhaṇḍa*) came into being.[2]

'Kumārikākhaṇḍa' – the Region of the Virgin – literally means `a part of the young virgin (goddess)'. This 'part' is the Yoni, which is also the goddess entire, and the South Asian subcontinent. Although its triangular shape was well known centuries before the Kubjikā Tantras were written, it was only much later that it was identified with the goddess's triangular Yoni. This identification is significant for the KMT because as the god says to the goddess: 'In this way your influence will be (felt) in (the land) called Kumārikā.'[3]

The SvT also refers to the Land of Bhārata i.e. India as that of the Virgin, although it is not associated with her Yoni. According to the cosmology of the SvT, reproduced by Abhinava in chapter eight of his TĀ, there are eight continents. Each of them lies beyond one of eight mountain chains that surround mount Meru in the centre. Bhārata is to the south of the Himalayan chain, which is itself south of Meru and is shaped like a bow. It differs from the other continents because the beings who inhabit most of it can only experience pleasure and pain (*bhoga*) and not produce Karma.[4] Bhārata is divided into nine islands, separated from one another by seas. The island closest to the Himalayas is called Kumārikā. This is India. Of all the parts of the continent of Bhārata, this is where Karma is created and destroyed. There are many sacred sites and rivers there and a great variety of castes and ways of life (*āśrama*).[5] Abhinava writes:

> There (in Bhuvar, the second of the seven worlds) of all the venerable (*mahārgha*) lands (*varṣa*) and islands where the gods enjoy themselves, the most excellent is the one called Kumārikā, where the wise have the sinless privilege (*adhikṛti*) to rise progressively from the lower level to the supreme that culminates in Śiva.[6]

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kṛtvaitāni [g: kṛtvā-] punaś cakre sandohāni samantataḥ |
sthāpayitvā tu [k: sthāpayet kratu] yoginyā [k: yoginyo; g: yoginyaḥ] yās tatraiva [k g: ye yatraiva] samāgatāḥ [kh, g: -tā] || ŚM 3/139-140.

[1] Read *kṛtā* for *kṛtaṁ* and *kīrtiḥ* for *kīrti*.

[2] KMT 2/118 = KuKh 6/220cd-221ab.

[3] *tathā kumārikākhye tu tvatprabhāvo bhaviṣyati* KMT 1/49cd

[4] TĀ 8/78-82.

[5] TĀ 8/85-91.

[6] TĀ 37/35.

The KMT continues:

Then, O Kubjeśī, our union takes place here (in this world) at the end (of your tour which began) when the god of the previous lineage (*santāna*) said (to you): 'Go to (the land of) Bhārata'.[1]

In the ṢSS the god says to the goddess:

> Go to the land of Bhārata in order to (establish your) authority in all respects. Bring about the manifold creation in this (sacred) field of sacred seats, primary and secondary.[2]

This verse was noticed in a manuscript of the ṢSS by Haraprasāda Śāstrī who refers to it in his catalogue of the former Darbar Library in Kathmandu.[3] In the past scholars have disputed whether what they considered to be 'Tantrism' or 'Tantra' originated in India or not. Although the text in which this passage appears was at that time hardly known, this verse was thought to be strong evidence for the foreign origin of 'Tantrism'. Goudriaan[4] has outlined the views of Indian and foreign scholars concerning this dispute, which Banerji[5] summarizes as follows:

H.P Śāstrī thought, on the basis of a verse in the *Kubjikāmatatantra* (sic. *Ṣaṭsāhasrasaṁhitā*), that Tantra came to India from outside. According to others, this verse does not prove anything conclusively; it might simply hint at the prevalence of Tantra in India from earlier times. Arthur Avalon is of the opinion that Tantra was imported to India from Chaldea or Śakadvīpa. There is a Tibetan tradition that Asaṅga introduced Tāntric principles and practices into India. P. V. Kane does not attach importance to this tradition, which is mainly based on the 'History of Buddhism' by Tāranātha (b. 1573 or 1575 CE) who wrote over one thousand years after Asaṅga. Some have tried to establish the foreign origin of Tantra on the ground that the exalted position of the guru in it has nothing comparable in the Vedic and Purāṇic religions. Others, however, reject this argument by pointing out the high place of honour accorded to the guru in the *Nirukta* (2/4), the *Śvetāśvataropaniṣad*, the *Liṅgapurāṇa*, *Devībhāgavata* etc. After an examination of the diverse views on the question, P. V. Kane concludes that a few mystic practices like *Kulācāra* and *Vāmācāra* might have originated

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[1] KMT 2/119 = KuKh 6/221cd-222ab.

[2] *gaccha tvāṁ bhārate varṣe adhikārāya sarvataḥ* ||
pīṭhopapīṭhakṣetre 'smin kuru sṛṭim anekadhā | ṢSS 4:5/3cd-4ab.

[3] Śāstrī 1905: 78ff., also Report on the Search of Sanskrit Manuscripts (1895–1900) in IHQ, IX, p. 358.

[4] Goudriaan 1987: 292-306.

[5] Banerji 1978: 12.

abroad and have been brought to India, but there is no positive evidence of the Tantric system as a whole arising outside'.

Banerji goes on to conclude quite reasonably that: 'against the view that Tantra was brought to India from China or Tibet, it may be pointed out that, whereas many Sanskrit Tantras were translated into Chinese and Tibetan, there is no evidence of any Tantric work of these places having been translated into Sanskrit'. We may add that now that more progress has been made in editing, translating and studying texts of a wide range of Tantric traditions, including the ṢSS itself, we know very well that Banerji was not mistaken in his belief that the earliest ones originated in India.

Once the goddess had done all that, namely, brought about the awakening of the bliss of the Command, she returned there in accord with her previous form (*pūrvarūpānuyāyinī*).

(Bhairava said): "O (goddess) worshipped by the best of the gods! The god was also (your) disciple in the previous lineage and (having made of him) the venerable Oḍumaheśāna, he again gave (you) the Command. Grace (has come into the world) from (the time I said to you) "go to the land of Bhārata". In order to reside again in the seat of Uḍḍu, bring about the emanation of the (of the universe) countless times."

Having said that the invisible lord who resides at the extremity of the summit of Triple Peak (mountain) disappeared again in a moment.[1]

Now that the goddess has completed her journey around India, established her sacred sites and appointed there divine beings who, as aspects of herself, can establish her divine lineage, she can unite with the god. Perpetually renewed and renewing, this same process is repeated countless times. The god of the previous lineage gives the goddess the Command to travel around India and then when she returns to the place from whence she set out, she makes of him who had become her disciple the Great Lord of that place. Not only the teachings are transmitted from there, the first and foremost sacred seat. This is the place where the entire universe is generated, originating in the same transcendent reality by means of the same power and made manifest through the same channels and by the same process that bring the teachings into the world and with them the deity's liberating grace – the Command (*ājñā*). United finally on the plane of immanence – in the concrete location of sacred place here in this world, the cycle begins again with the disappearance of the god who returns to his transcendental residence on Triple Peak mountain at the End of the Twelve, at the summit of existence.

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[1] KMT 2/120-123.

Later Developments of the Myth

In the later sources the myth is expanded and filled out with theological and soteriological reflections. More concretely, the origins of the goddess and the teachings are explained in greater detail by extending the time scale of the narrative to the goddess's previous lives. Particularly important is the goddess's seventh life, the one preceding the life in which the later Kubjikā Tantras say the events recounted in the KMT took place. One could well ask how the supreme deity can undergo rebirth. Clearly, mythology is not in this case, as in others, subservient to theology. Deity is not in this context the object of realisation or mystical experience and theological reflection to which they give rise. The Purāṇas do dedicate space to these matters even, at times, in the course of narrating their myths. Nonetheless, the primary concern of myths is to explain why things are as they are, not just universally, but concretely through the narration of the origin of specific, powerful entities, places, living beings, vegetal, animal and human that are both in the world around us and in other worlds. In this context Goudriaan[1] points out that:

Devī's different existences are systematisations of different, even contradictory revelations about the manifestations of Power within the realm of time. But the same could be maintained about Śiva or his manifestations, which are nevertheless only seldom said to undergo rebirth. It would seem therefore that "rebirth" is a typical prerogative of the feminine manifestation of the godhead – at least in the mythological sphere, where it probably reflects the observation of the recurrence of death and rebirth in the natural world. This state of affairs implies that the union of the God and Goddess, absolutely necessary for the continuance and renewal of the world process, is periodically repeated – or rather, re-enacted, actualised.

Certainly the most conspicuous tradition concerning the succession of the goddess's earthly existences is the mythological cluster relating to her death as Satī and successive rebirth as Pārvatī. The later tradition presumes that the myth in the KMT takes this earlier life of the goddess, which was then as now very well known, for granted. The later Kubjikā Tantras are not novel in this respect although it is clear that they seek to give their goddess the deep roots of the earlier parallel Śaiva traditions, Purāṇic and even Vedic. Moreover, they imply that the well-known goddess who in her previous birth was Satī, Dakṣa's daughter, was actually none other than Kubjikā. The story of Dakṣa's sacrifice, which explains the goddess's death in her previous life, is therefore an important topic.

[1] Goudriaan 2001: 184-185.

References to this story appear, as we shall see, in the *Ambāmatasaṁhitā* and in various places in the MBT, especially the *Yogakhaṇḍa,* although, there is no mention of it in the KMT. The ŚM and ṢSS seem to be acquainted with this development but do hardly more than allude to it. It is known to the KRU, which probably preceded the ṢSS. The *Kumārikākhaṇḍa*, at least some part of which, certainly post-dates the ṢSS,[1] treats the myth relatively extensively.

The first part of the story is told in a few verses in chapter three of the KuKh.[2] It is followed by the *Stavarāja*, a hymn Dakṣa composes to praise Śiva and to atone for having failed to invite him along with the other gods to his sacrifice. Finally, Śiva, who explains that those who fled from the sacrifice and were injured or even killed were ultimately graced, comforts Dakṣa. The narrative ends happily with the restoration of Dakṣa's sacrifice.[3] Once this has been established, the narrative returns to the goddess. She feels that the destruction of her father's sacrifice was her fault and so to purify herself from the sin she feels she has committed, she immolates herself in the sacrificial fire.[4] Then, reborn as Bhadrakālī (also called just Kālī or Kālikā), she sends Bhairava to the Cave where she achieved enlightenment. There Bhairava finally receives the grace of her Command.[5]

Before examining the details of the goddess's previous birth and rebirth as Kālikā destined to become Bhairava's consort, the goddess Kubjikā, we turn to Dakṣa's sacrifice.

The Destruction of Dakṣa's sacrifice

The myth of the destruction of Dakṣa's sacrifice occurs for the first time in the *Ṛgveda*[6] and has been retold in the Brāhmaṇas, Epics and Purāṇas.[7] Bhattacharyya[8] notes that: 'the relationship between Śiva and Devī became more intimate in the Gupta Age [i.e. from fourth to the middle of the sixth century], as is suggested by the evidence of the earlier Purāṇas. The story of Dakṣa's sacrifice

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[1] Relative dating of the Kubjikā texts will be discussed in the last chapter of this introduction.
[2] See KuKh 3/74-84.
[3] See KuKh 3/146-155.
[4] KuKh 3/156-159.
[5] KuKh 3/160-170.
[6] ṚV 1/51/5-7.
[7] The myth is narrated in the *Aitarīyabrāhmaṇa* (13/9-10) and in the *Śatapathabrāhmaṇa* (1/7/3/1-4). It occurs in both the Epics and in the Purāṇas, including *Mahābhārata, Śāntiparvan 284; Rāmāyaṇa, Bālakāṇḍa 65/9-12; Śivapurāṇa, Rudrasaṁhitā, Satīkhaṇḍa 12-42* and *Vāyavīya-saṁhitā 18-33; Vāyupurāṇa 30; Liṅgapurāṇa 100; Skandapurāṇa, Maheśakhaṇḍa, Kedārakāṇḍa 2; Brahmapurāṇa 39; Kūrmapurāṇa 1/15; Matsyapurāṇa 5; Bhāgavatapurāṇa 32; Devībhāgavatapurāṇa 6/38; Mahābhāgavatapurāṇa 4/1-10* and *Kālikāpurāṇa 16-18*.
[8] Bhattacharyya 1974: 72.

must serve as a good example'. Indeed, that a version of this myth is found here testifies to its continuing importance as an authoritative statement of the alliance of the female principle with Śiva. In this case this alliance is especially with the goddess Kubjikā who, by implication, assumes the role of Umā Dākṣāyanī, Śiva's Divine Consort 'par excellence'.

The common nucleus of the story is simple. A Brahmin named Dakṣa sponsored a great Vedic sacrifice to which he invited all the gods except Śiva, of whom he disapproved even though (indeed because), he was the beloved husband of his favourite daughter, Umā. The god was sorely offended and, much angered, destroyed the sacrifice and his consort immolated herself in the sacrificial fire. Thus Dakṣa accrued the demerit of failing to complete it.

Actually, Dakṣa was acting in accord with common practice. Rudra in the Vedic period was a god with profoundly contrasting and ambiguous aspects. One was awesome and frightening, the other peaceful and benign. All benign beings in the universe were regarded as the benign forms of Rudra[1] by his Vedic devotees and the malign ones as his destructive forms. Some of his Vedic names, such as Bhava and, very occasionally, Śiva, are those of his benign aspect, others, like Śarva and Rudra, of the malign. Said to be derived from the root *śarv* meaning 'to hurt, injure or kill', Śarva, true to his name, is said to hold a thunderbolt and punish sinners.[2] The formidable Rudra was identified with the raging, destructive fire. It was said of him that 'just as a tiger stands in anger, so he also (stands)'.[3] He roams the forests where men fall victim of fear. He was the lord of wild animals[4] whose savage, violent nature was considered to be a manifestation of his cruelty.[5] Although he is occasionally identified with Indra, the slayer of the demon Vṛtra, unlike Viṣṇu who fights demons, he does not. It is not surprising, therefore, that prayers are addressed to Rudra not to harm his devotees. Thus in a rare reference to him as Śiva, a prayer is addressed to him to remind him of his benevolent aspect: 'Śiva is the name; you are a healing medicine, forbear to do me harm!'[6] As the bringer of disease, he could also remedy it. Accordingly, he is addressed as the giver of medicine[7] and as the oldest, divine physician.[8]

Another aspect of Rudra's ambivalence, which remains apparent in his later classical identity as Śiva-Bhairava, is his liminal character and hence his close relationship with those who were at the margin of Vedic society. Thus, for

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[1] White YV 16/49.
[2] AV 10/1/23.
[3] TS 5/5/7/4.
[4] VS 16/49, 16.53-7.
[5] ŚBr 12/7/3/20.
[6] VS 3/59/63.
[7] ṚV 2/33/2.
[8] TS 4/5/1.

example, in the *Śatarudrīya*, the famous Vedic hymn to Rudra, members of the lowest castes and outcaste tribals (Niṣāda and Vrātya) were regarded as his manifestations and salutations were offered in his name to charioteers, potters and blacksmiths by Brahmins and Kṣatriyas.[1] He later assumed the traits of the cosmic man (*puruṣa*) and finally was identified with the absolute being, especially in the *Śvetāśvataropaniṣad*.[2] Even so, as Gonda puts it: 'the essence of [Rudra] was, in the minds of Vedic men, the power of the uncultivated and unconquered, unreliable, unpredictable, hence much to be feared nature experienced as a divinity'.[3] Thus, despite his benign traits he was excluded from the Vedic Soma cult, but did receive some of the remains of the oblation.[4] Offerings were made to appease him and his cult required precautions.

The basic common point this myth makes in all its versions is simply that, despite these Vedic precedents, Śiva is an important god who cannot be ignored. According to the *Ṭīkā*[5] this myth also teaches initiates of the Kubjikā Tantras another important point. After outlining in brief the contents of the goddess's liturgy (*krama*), the *Ṭīkā* continues:

> This Kula liturgy (*krama*) is linked in this way to (the tradition transmitted through) the series (of teachers) (*pāramparya*). He who practices it having learnt it from the teacher's mouth is endowed with (every) accomplishment (*siddhibhājana*). Otherwise, for anyone who acquires this knowledge by deceit, it will at that very moment be fruitless for him. As (is said):[6]
>
> '(Then the lord became extremely angry and), in order to destroy the sacrifice, (he cursed Dakṣa).'[7]

Dakṣa was deceitful. The sacrifice Dakṣa was performing, according to the traditional view of the Kubjikā Tantras expressed by the author of the *Ṭīkā*, was not a Vedic sacrifice; it was the Krama ritual of the goddess. After the destruction of his sacrifice Dakṣa repented and atoned for his mistake. The god, thus

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[1] VS 16/27; TS 4/5/4.
[2] ŚvUp 2/16-17; 3/2-3, 3/9-10.
[3] Śaivism and Vaiṣṇavism p. 5.
[4] ŚBr 1/7/3/1.
[5] This and the other main Kubjikā sources will be descibed and discussed in the last chapter of this introduction.
[6] In KuKh 3/79.
[7] The *Ṭīkā* then goes on to paraphrase in prose KuKh 3/80-84.
evaṁ pāramparyayuktam idaṁ kulakramaṁ yaḥ gurumukhāt jñātvā [k kh: + yaḥ] abhyaset sa siddhibhājano [k kh: -naṁ] bhavati | athavā yaḥ kaścid anyāyena cumbakavṛttyā [k: -vṛdbhyām; kh: -vṛtbhyā] idaṁ jñānam upārjayet tasya tatkṣaṇān niṣphalam| yathā yajñavidhvaṁsanārthāya ||
Ṭ MS K fl. 66a.

propitiated, was pleased with him and told Dakṣa to perform his sacrifice again, assuring him that it would be successful.[1] This successful sacrifice was the Krama ritual.

We may fruitfully contrast Dakṣa's situation with that of Himavat, the father of Dakṣa's reincarnated daughter.[2] According to the KMT, Bhairava goes to see Himavat who, instead of rejecting him, as does Dakṣa, welcomes him by intoning a laud in five verses. Moreover, unlike Dakṣa who was not pleased with his son-in-law, Himavat ardently desires to get his daughter married to Bhairava. Before asking this favour to which Bhairava graciously consents, Bhairava grants him five boons, one for each of the verses of his hymn. And so in this way also, the contrast between the cursed Dakṣa and the blessed Himavat is intense. We have noted already that the ŚM makes no direct reference to Dakṣa's sacrifice. Instead, it focuses on Himavat's sacrifice and his identity as the sacrificial priest, as if to underline the contrast between Dakṣa and Himavat – the former who initially ignores Śiva and the latter who acts in the exact opposite way.

Let us see how this works. According to the KMT, the first boon is Bhairava's promise to be, along with Himavat, close to any person who recites the five verses of Himavat's hymn. Secondly, he promises that he will be present at Himavat's sacrifice (*adhvara*) and so, far from destroying it, he will make it fruitful. Thirdly, he makes Himavat the emperor of all the mountains in the world. Fourthly, Bhairava promises Himavat that he will be his equal and, lastly, that he will liberate others.[3] In the ŚM we learn of the internal equivalents of these boons and so how this sacrifice is correctly performed in all its elevated interiority. There, after Bhairava promises Himavat that he will be his equal and an emperor, that is, the third and fourth boons he offers in the KMT combined, he goes on to grant him five 'yogic' boons by means of which he will achieve this status. Bhairava promises Himavat that:

> 1) "(You will be) the foundation of the sacrifice, the lord of the sacrifice, a pure soul free of imperfections. (You) who move between Iḍā and Pingalā with the movement of the inhaled and exhaled breath and are merged within Sūṣmanā[4] will become (the essence of) the individual soul (*jīvarūpin*). 2) The divine emergence of the Aggregate of Letters takes place within Kuṇḍalī. You will be the emperor who is the energizing (*dīpaka*) fire within the letters. 3) You will offer oblations in the radiant energy (*varcas*) of the fire[5] in the middle of the

[1] KuKh 3/153d-155.
[2] See KuKh 3/160ff.
[3] KMT 1/21-23.
[4] See note to KuKh 2/18.
[5] This is the reading in MS Kh, other MSs read -'sun'.

End of the Twelve and the Nine (*navānta*).[1] Established in the vital breath, you will be the sacrificial priest (*adhvaryu*). 4) You (will be the) lord, whose form is the sacrifice which is the dissolving away (of the vital breath) above and below. (Seated) where the (vital) channels (*nāḍī*) of embodied beings are established in the vital breath, you will convey it. 5) (As) the cosmic energy (*viśvatejas*) in the middle of the eyebrows (between) the two Drops at the extremity of the Supreme, merged into the plane Beyond the Fourth (of the liberated state), you (will be) said to be the vital breath. O Lord of the Mountains, these are the five boons I have given you."[2]

The *Ṭīkā* implicitly identifies Dakṣa's sacrifice with the sacrifice of the Great Churning Bhairava mentioned in the colophons from which the teachings of the Kubjikā Tantras originated. It says that: 'the path of the Western tradition originates from the great (sacred) field, that is, the great sacrifice of the Churning Bhairava'.[3] In this way the Great Path of the Churning was revealed. A little further on we are told that the Path of Meru is Dakṣa's sacrifice. As the Path of Meru, which is the End of the Twelve above the head, is the path through which the teachings are transmitted, the two sacrifices are the same. Thus, in fact Dakṣa's sacrifice was fruitful after all, insofar as it initiated the process whereby the goddess came to earth in her eighth life, the final and most powerful one. Or we may understand that the successful sacrifice that Himavat undertakes by Śiva's blessing is the one Śiva tells Dakṣa to start again and promises will be successful. This is not only the Krama ritual but also, it seems, the sacrifice of Bhairava's marriage with the goddess. This is not mentioned in the KuKh. In the KMT we are told that Bhairava consummated this rite by 'churning' his consort. Engaged in

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[1] The End of the Nine refers to the state of consciousness attained by reciting Bhairava's seed syllable mantra – Navātman. It consists of nine letters and is in the centre of the *maṇḍala* in the End of the Twelve. See below, chapter 2, p. 417.

[2] *yajñādhāro [g: -psaro] yajñapatiḥ [kh: -pati; g: yakṣapatiḥ] pūtātmā vigatāmayaḥ [g: -maya]* |
iḍāpiṅgalayor madhye niḥśvāsocchvāsacāriṇaḥ [g: niśvāsośvāsa-' kh g: -ṇaṁ] ||
sūṣmanāntaralīnas [kh: sukṣma-] tvaṁ jīvarūpī [kh: rudra-] bhaviṣyasi [g: -ṣyati] |
kuṇḍalyantargataḥ [g: kuṇḍalā-; kh g: -taṁ] divyaḥ [kh g: divyaṁ] varṇarāśisamudbhavaḥ ||
varṇānte [kh: -nta] dīpako vahniś cakravartī [kh:-varttir; g: -vartti] bhaviṣyasi |
dvādaśānte navānte ca madhyasthaḥ [kh g: -sthaṁ] sūryavarcasaḥ [kh: vahni-; kh g: -saṁ] ||
juhvase [kh: juhuṣe] prāṇago bhūtvā adhvaryus [kh: adhvaryyu-] tvaṁ bhaviṣyasi |
yatra prāṇavahā nāḍyaḥ [kh: nāḍyo; g: nadyo] prāṇārūḍhās tu [g: prāṇarūḍhasya] dehinām||
adha ūrdhve [g: ūrddha] layo bhūtvā patis tvaṁ yajñarūpiṇaḥ [kh: -rūpiṇa; g: -ṇaṁ] |
bindudvaye [kh g: -yaṁ] bhruvor madhye [g: bhrūvor-; kh: -madhya] parānte viśvatejasam ||
turyātītapade [g: -gīta-] līnaḥ [kh: līnaṁ; g: līne] prāṇātmeti nigadyase [g: nigadyate] |
ete [kh: evaṁ] pañcavarās tubhyaṁ mayā dattā girīśvara [kh: giri-; g: -raḥ] || ŚM 2/71-76

[3] *paścimāmnāyamārgasya [k kh: + apaścimāmnāyamārgasya] utpattiḥ mahākṣetrān mahāmanthānabhairavayajñād* | Ṭ (MS K) fl. 1a.

this act he is called the Churning Bhairava. In the KMT this takes place after the goddess has completed her tour of India in which she spreads the teaching. It is its fulfilment and completion. As the goddess is induced to undertake this tour in order to reach this final union, one could say that this 'sacrifice' brought the teachings down into the world. Perhaps this is why the YKh (1) referring to Kālī whose 'form is crooked' says that:

> (...) she descended into Dakṣa's sacrifice into the family of the snow mountain in the eighth birth of accomplishment. There the Command is very well known, it saves from the abyss of phenomenal existence and is Khañjinī (i.e. Kubjikā), the wealth of liberation (*mokṣalakṣmī*).[1]

The KuKh[2] says that in her eighth birth the goddess was reborn in the Himalayas as Himavat's daughter. The implication here seems to be that Dakṣa's sacrifice reaches fruition in that incarnation. An additional point made here in the KuKh, as in the Śākta versions recorded in the Purāṇas noted above, is that the goddess is, no less than Śiva, a great deity. Most Paurāṇic Śākta versions of the myth narrate how Śiva, distraught with the suffering of having lost his wife, took the body from the pyre and wandered, flying through the sky, with it on his shoulders. The gods, realizing that his suffering would not pass until he was free of the corpse, requested Viṣṇu to intervene. This he did by slicing the body of the goddess into fifty or fifty-one parts. These fell in various places in India and became sacred seats (*pīṭha*) where the goddess is worshipped. The events of the myth narrated here do indeed serve as a prelude to the establishment of goddess sites, but only indirectly. The texts that refer to the dismemberment of the goddess are all relatively late and our text knows nothing of it.

The Goddess's Previous Births

We may now turn to this part of the narrative as it appears in the *Kumārikākhaṇḍa*. The goddess tells the god:

> (I am) she who, during the Age of Strife (*kaliyuga*), descends (into this world) to liberate those who, frightened by the fear of the world of transmigration, desire liberation. I am Bhadrakālikā,

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[1] *dakṣayajñāvatīrṇā [k: dakṣe-] tuhinagirikule aṣṭame siddhajanme*
tatrājñā suprasiddhā bhavagahanaharā khañjinī [k: khyaṁjinī] mokṣalakṣmī [k: bhyokṣya-] ||
YKh (1) 15/79cd.

[2] KuKh 3/160-161.

formerly Dakṣa's daughter. My eyes (were) large; (I was) beautiful and married to Śambhu.[1]

The ṢSS refers only once to the goddess as the virgin Umā, Dakṣa's daughter (Dākṣāyaṇī). Most of chapter 43 where that reference occurs is reproduced in chapter 46 of the KuKh. The original source was probably the ṢSS. This is apparent from the fact that the contents are selectively changed in KuKh, distorting the presentation in such a way that the text cannot be properly understood without reference to the ṢSS. Moreover, the KuKh draws a great deal from other sources whereas, apart from the KMT, the ṢSS does not. Again, what is said about Dakṣa's daughter in the ṢSS is not coherent with what is said about her in the KuKh. According to the ṢSS, the god in the form of Siddhanātha, also called Piṅgalanātha, descended into the world on 'the northern bank of the milky ocean'.[2] The text simply adds that:

> The virgin Umā, daughter of Dakṣa (Dākṣāyaṇī) (lived) there and so an act of grace took place. (Then), he who is the supreme saviour of all people in the city of the triple world came down into the land of Bhārata in four forms (*caturmūrti*).[3]

The commentary explains:

> Then, another time, the fifth (*siddha*) Piṅgalanātha,[4] assuming a bodily form, came down (into the world) in order to grace (it). Where (did this take place)? (It happened) in the northern part of the ocean of milk. There, on the sides of the Kaula mountain (*śilā*) (he did) everything together with Dakṣa's daughter including grace (the world) and the rest, having brought about the first descent (into the world of the teaching in the form of) the first (*ādi*) Kādi division[5] called the descent (into the world of) Dakṣa's daughter. [6]

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[1] KuKh 3/72-73.
[2] KuKh 46/43cd = ṢSS 43/13ab.
[3] KuKh 46/38-39 = ṢSS 43/15
[4] In the KMT 3/94-98, Bhairava declares that he appears in the world in the form of the teacher. In particular he assumes the form of five teachers. These are the Siddhas Sādākhya, Piṅga (the Tawny One) Ananta (Endless), Anugrahīśa (Lord of Grace), and Śrīkaṇṭha. These are related to the five elements Space, Wind, Fire, Water and Earth, respectively. The fifth Siddha, who in this reference is called Piṅgalanātha, may be Śrīkaṇṭha.
[5] This is one of the many ways of referring to the Kubjikā school.
[6] *tataḥ kālāntare anugrahārthaṁ piṇḍabhūtatayā piṅgalanāthena avatāraṁ kṛtaṁ pañcamena* || *kutra* || *kṣīrasamudrasya uttaradigbhāge* || *tatra kaulaśilāpṛṣṭhe dakṣakanyayā [k kh: -kanyā]*

Perhaps in deference to the total silence of the KMT, its prime authority, the ṢSS limits itself to no more than a brief mention of this form of the goddess and imply indirectly her relationship to the first Siddha. Alternatively, this may have been the first hint of the subsequent myth, but this is unlikely. The myth was certainly known to YKh (1) of the MBT which, as the evidence we shall examine in due course suggests, was redacted before the KuKh and probably also preceded the ṢSS. A hymn in YKh (1) praises the goddess in her previous birth:

> Dakṣa's daughter was (born) in this *Vārāhakalpa*, her mind powerful (*java*) (and deep like a) lake. Having requested that (god) whose form was fierce like a demon . . . (?) in a good sacred bathing place (*sutīrtha*), overruled (*paribhavitā*) in every respect by (her) father, out of anger she gave up her body in the sacrifice. I bow to that Kālikā who (thus) after other rebirths became part of the family of the Himalayas.
>
> I always bow to that Kālī who has removed (all) suffering by the awakening of the divine Command along with the venerable Śaṅkara who, endowed with the most excellent qualities, has come from Kailāśa to the venerable sacred seat of the lineage (*santānapīṭha*) and has been united by grace with the daughter of the Himalayas. She is the one who, having gone to the Island of the Moon, is Mālinī who, established in Yoga, has reached the supreme plane.
>
> Having fashioned (*piṇḍīkṛtvā*) the pure body of the venerable Udyāna Liṅga by union (*yoga*) with the Mother, Kālī attained (that) form and illumined the directions with the rays of the Moon. She came forth from the Liṅga [. . .]
>
> The descent of all the western (tradition) of mother Kujā is linked to the previous tradition (*pūrvāmnāya*) and to Dakṣa's daughter.[1]

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saha anugrahādikaṁ sarvaṁ ādyāvatāraṁ ādikādibhedaṁ dakṣakanyāvatārākhyaṁ kṛtaṁ kṛtvā || Comm. on ṢSS 43/19.

[1] *asmin vārāhakalpe sarasijavamatir dākṣanāmā [g: -javamatidakṣa-] sūtābhūt*
*taṁ [g: ta] pūtanograrūpaṁ * * rasamihataḥ (?) prārthayitvā sutīrthe* |
yajñe sarvatra [g: sarvadva] kopāt pitṛparibhavitā [g: -paribhavato] yā tanuṁ [g: tanuḥ] svām vihāya
prāptaṁ [g: prāptā] janmāntarebhyas [g: -rebhyaḥs] tuhinagirikulaṁ [g: -la] kālikāṁ [g: tālalī] tāṁ [g: nān] namāmi ||
kailāśād āgatena [g: ke-] pravaraguṇavatā śrīmatā śaṁkareṇa
śrīmatsantānapīṭhe himagiritanayā [g: -vanayā] yojitānugrahena |
candradvīpe gatāyāṁ paramapadagatā mālinī yogasaṁsthā [g: -sasthā]
divyājñānandabodhāt [g: -vodhat] pratihataduritāṁ tāṁ sadā naumi [g: nomi] kālīm ||
piṇḍīkṛtvāmbayogān nijavapuramalaṁ śrīmadudyānaliṅgaṁ [g: -liṅgāṁ]

According to the KuKh, after the destruction of her father's sacrifice and her self-immolation in the sacrificial fire, the goddess is reborn in her seventh and final rebirth as Pārvatī, Himavat's daughter. In the *Mālinīstava,* Bhairava praises the goddess as the deity who receives the offering of the meat of men who are born with just one to seven lives left before they achieve liberation. [1] According to our text, liberation is attained after seven lifetimes:

> This is the divine Kulakrama of the Tradition, that is, the Western Tradition. (It proceeded) from Dakṣa ten thousand one hundred years ago and so all that has been said by Siddhanātha was (uttered) before by Dakṣa. O god, this, the most excellent Krama Current, should not be written in a book.
>
> One should known that the transmission (*krama*), the pure meaning of the doctrine (*matārtha*), is transmitted verbally. By worshipping (it), one attains liberation within seven lifetimes.[2]

The seventh is the last and supreme rebirth. When Kuṇḍalinī rises completely and perfectly, she eradicates the sins of the previous lives and so, entering the condition of the 'seventh birth', the Yogi attains liberation. As the KuKh explains:

> Kuṇḍalī (the Coiled One) is the pure moonlight (of consciousness). She is reverse (*viparīta*) action. Then, in a moment, (one experiences) the bliss and upsurge (*udbhava*) of (the vital) Fire and Wind. Then one attains (the energy of consciousness) which destroys the sins of (all true) yogis and, in the seventh birth, (the Karma) of (all one's previous) births. Even the foolishness (of thoughtless action) is completely eradicated. [3]

Occasionally, the same is said of the eight birth understood to be the completion and culmination of the seven lives that have passed. Then in that supreme birth, 'the casket of knowledge', that is, the scripture and its teaching

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rūpaṁ saṁprāpya [g: sa-] kālī śaśikiraṇakarodbhāsitānekadiśām [g: saśikaraṇikarodbhāśitāneka ikṣā] |
** niṣkrāntā liṅgato * * * * * * * * * *|| YKh (1) 39/21-23abc
pūrvāmnāyena saṁbaddhaṁ saṁyuktaṁ [g: -yukta] dakṣakanyayā [g: -kā] ||
avatāraṁ tu sakalaṁ paścimaṁ tu kujāmbikām | Ibid. 39/46cd-47ab.

[1] Cf. note on line 91 on the *Mālinīstava* in chapter 4 of the KuKh.
[2] KuKh 45/33-35.
[3] KuKh 60/43-44.

manifest.[1] From the lifetime in which the adept begins to practice seriously to attain liberation, he rises progressively from birth to birth to higher stages marked by his attainment of the ultimate reality taught in successive, progressively higher schools. Practicing in this way, he and his body becomes progressively more pure and powerful until his seventh and last rebirth when he final reaches the Western House of the Yoginī, that is, the tradition of the goddess Kubjikā. There he attains the supreme condition, the liberated Śāmbhava state. He retraces in this way the seven births the goddess herself is said to have taken in this world until she finally assumed the form of Bhadrakālikā and became the daughter of Himavat in her last incarnation. As the *Sūtra* of the (goddess's) Births (*Janmasūtra*) says:

> The Kaulika (reality) manifests in the seventh birth, that of the Śāmbhava state, which is the last (*paścima*). These Siddhas in the Western House attain the goal in (this) the Kali Age. A Bauddha is in the first life and a Jaina in the second. (Then) a Vedika (*bhaṭṭa*) is in the third, a Vaiṣṇava in the fourth, a worshipper of the Sun (*saura*) in the fifth and (a Śaiva), the most excellent, in the sixth. The seventh (birth is in) the Western House, which is the Teaching of the Three Lineages.[2] [. . .]
>
> The six beginning with the Buddhists and ending with the Śaivites are in the fettered state (*paśubhāva*). The seventh that has come into being is the House (*veśman*) of the Yoginī whose sign is liberation. In the first one Tārā is the goddess (*śakti*) and Ambikā in the second. Gāyatrī is (the form of the goddess) in the third (birth) and Lakṣmī in the fourth. In the fifth she is Rājñī and is said to be Umā in the sixth. In the seventh she is Khañjī who has descended in each Age.
>
> She is one in the venerable Western House, but of many kinds (*bheda*). Or else, (beyond all forms) she is the Transmental who knows the ultimate limit (of immanence) and bestows liberation at the end of the Kali Age.
>
> Called the eighth, present in the three lineages, she gives worldly benefits (*bhoga*). Free of the practice of Tantra (*tantrācāra*), she is on the plane of practice of Kula (*kulācāra*).[3] She, the one called Parā, is the energy Kujā who, threefold (in relation to the three lineages), emanates the universe. From Brahmā to (this) world

[1] KuKh 65/2: In the last and supreme birth, when seven lives have passed, the casket of knowledge, which is like a sky flower, manifests.
[2] This is a distinctive way of referring to the Kubjikā school.
[3] These two modalities of practice (*ācāra*) will be discussed in chapter six.

> (*bhuvana*) the entire universe is fourfold. She is one, (but) abides in seven forms (*rūpa*) and is again divided up by them.[1]

Whether seven or eight lives, this notion appears to have been derived from two basic ideas. One is the common, general notion that animals offered in sacrifice are liberated after they have been offered seven times in successive rebirths. At the most basic level the same holds good for human sacrifice, of which we are told in the *Mālinīstava* the goddess is particularly fond.[2] Any human offered in sacrifice is *ex conceptio* in one or other of his last seven lives. Sublimated and interiorized death itself becomes the sacrifice and the path to liberation is traced through seven lives, lived realising higher levels of attainment, marked by seven deaths. Men draw closer to the goddess in this way, and so she likes, both literally and symbolically, to eat their flesh in their last series of rebirths, especially of those who are in their last life.

Secondly, these doctrines appear to be influenced by an early Buddhist conception. According to this view there is a stage of spiritual development when

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[1] *saptame [k, kh, gh, ṅ: -maṁ] paścime [k, kh, gh, ṅ: -maṁ] janme [k, kh, gh, ṅ: janmaṁ] śāmbhave [k, kh, gh: sāṁ-; ṅ: -vaṁ] kaulikodayam* ||
siddhyante [k, kh, gh, ṅ: sidhyate] ca kalau [ṅ: kalaṁ] hy ete [k, kh: rate; gh: rata; ṅ: ratta] ye [k, kh, gh: ya] siddhāḥ [ṅ: siddhā] paścime gṛhe |
bauddhaṁ tu prathame janme jinaṁ [ṅ: jitaṁ] caiva [ṅ: caitad] dvitīyake [k, kh, gh: dvitiyake] ||
bhaṭṭaṁ [k, kh: tadūṁ; gh: ta iṁ; ṅ: bhadṛṁ] tṛtīyake janme vaiṣṇavaṁ tu [ṅ: ca] caturthake [gh: catuṁthake] |
*sauraṁ tu pañcame [ṅ: paścime] janme [ṅ: * *] ṣaṣṭhe [k, kh, gh: ṣaṣṭe] vai cottamaṁ param* ||
*saptamaṁ paścimaṁ veśma [k, gh: vesmaṁ; kh, ṅ: veśmaṁ] ūlitritayaśāsanam [k, kh, gh: -sāsanaṁ; ṅ: * litritayasāśanaṁ]* | *[. . .]*
paśubhāvāḥ [k, kh, gh: -vā; ṅ: esubhāvā] sthitāḥ [ṅ: -tā] ṣaḍbhiḥ [k: ṣaṭbhiḥ; kh, gh, ṅ: ṣadbhiḥ] bauddhādyaṁ śaivam antimam [k, kh, gh: -maṁtinaṁ; ṅ: -matinaṁ] ||
saptamaṁ [ṅ: sapramaṁ] yoginīveśma [k, kh, gh: -vesmaṁ] saṁjātaṁ [kh: + saṁjātaṁ] muktilakṣaṇam |
ādau tārā bhavet [k, kh, gh, ṅ: bhave] śaktir ambikā [kh, ṅ: cchakti-] ca [ṅ: vad] dvitīyake ||
gāyatrī ca tṛtīye [k, kh, gh, ṅ: -yā] ca lakṣmī caiva caturthake [ṅ: -kaṁ] |
pañcame [k, kh, gh: -maṁ] ca bhaved [kh: bhave] rājñī [kh: rādrājñī] umā ṣaṣṭhe [k, kh, gh: saṣṭa] prakīrtitā [k, kh, gh: -tāḥ] ||
saptame ca bhavet [ṅ: bhave] khañjī [gh: khajī] avatīrṇā [k, kh, gh: avatārṇā] yuge yuge |
ekā sānekabhedena sthitā śrīpaścime gṛhe ||
*unmanā [k, kh, gh: unmānā] sāvadhijā [k, kh, gh: sāvadhijñā; ṅ: -dhirjā] vā [ṅ: tā] kalauvante [ṅ: kala * *] ca muktidā* |
bhuktidā [ṅ: bhaktidā] sāṣṭamākhyātā [gh: sāmākhyātā] ughatritayagāminī [k, ṅ: udya-] ||
tantrācāravinirmuktā kaulācārapadasthitā [k, kh, gh: -tāḥ] |
*sā parākhyā kujā śaktir [k, kh, gh: śa *] viśvaṁ śṛjati [ṅ: sṛjati] sā tridhā [ṅ: nvava]* ||
caturvidhaṁ [ṅ: -dha] jagat sarvaṁ ābrahmabhuvanāntikam [kh: -nāntitikaṁ] |
*ekā [ṅ: ekī] sā [k, kh, gh: śā] saptarūpasthā [k, kh, gh, ṅ: daśarū-] punas tair eva [k, kh, gh: -tanaiva; ṅ: tenaiva] bheditā [k, gh: vanditā, kh: * ditā]* || YKh (1) 23/12cd-15ab; 18cd-24.

[2] KuKh chapter 4, *Mālinīstava* line 91. See note to this line in the translation.

the aspirant becomes a *srotāpanna*, lit. 'one who has entered the stream'. Having entered this 'stream' he needs only seven more lifetimes in order to achieve liberation. This notion was later adapted by the Buddhist Tantras who, developing within the same cultural milieu as their Śaiva counterparts, needed in a like manner to purify and interiorize more primitive beliefs. In this context we may refer to the *Hevajratantra* which affirms that the best sacrificial offering is a man who has traversed this course and become one who has 'returned seven times' (*saptāvarta*).[1] Whilst the commentator Vajragarbha accepts that this is literally the case, echoing the Tantra, he stresses that the human victim sacrifices himself willingly, implying that his action is guided by the altruistic spirit that inspires a Bodhisattva. However, he goes on to explain the 'figurative sense' in the Tantric perspective according to which liberation is to be achieved in this very life, and that the offering is not an outer ritual but takes place spontaneously within the body. Vajragarbha begins by outlining the godlike features of men in their seventh birth:

> They appear with seven shadows, their eyes are unflinching, there are three creases on their foreheads, their bodies emit a pleasing odour and so on. If you see such a one, offer him flowers in salutation, circumambulate him and address him thus: "O Great Lord of Yogis, the time has come to act for the good of such as us." If you address him thus he will surrender his life. . . . As for the figurative sense of *saptāvarta* it is said: Of all embodied beings this body represents seven births, for from the eating and drinking of food and drink with their six flavours, these are digested and nourishment increases. This is called the first birth. Then the blood is formed and this is the second birth. Then flesh which is the third, skin which is the fourth, the formation of veins which is the fifth, then bones which is the six, then flesh and marrow, and this is the seventh.[2]

Now let us now return to the main thread of the story. The KuKh emphasizes the continuity of the goddess's identity in both incarnations by also referring to her as Bhadrakālikā when she is reborn as Himavat's daughter.[3] Similarly, in the KMT Himavat introduces his daughter to Bhairava as the virgin (*kumārikā*) Kālikā who is 'intent on Dharma' and is his favoured one,[4] and asks him to marry her. YKh (2), like the KuKh, refers to her as Bhadrakālikā. Although

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[1] HT 1/7/21.
[2] *Hevajrapiṇḍārthaṭīkā* by Vajragarbha, commentary on HT 1/7/21. Translation by Snellgrove.
[3] KuKh 3/160-161.
[4] KMT 1/27.

the AS is probably later than YKh (2), it prefers to follow the KMT and call the goddess born to Himavat, Kālī or Kālikā. There Dakṣa asks the god for her to be reborn in this form and unite with him.[1] Pārvatī who, as her name suggests – 'She who is of the Mountains' – is generally said to be Himavat's daughter. But she is associated with the young goddess Kālikā from as far back as the *Devīmāhātmya* of the *Mārkaṇḍeyapurāṇa*. There we are told that: 'Kauśikī emerged from the muscles of Pārvatī, and the latter turned black and become known as Kālikā dwelling in the Himalayas'.[2] We find traces of these developments in the ŚM but they are hardly more than hints.[3] There Himavat says to Bhairava:

> I have a beloved daughter born of Menakā's womb. Out of fear of having her wings cut, she entered the sea. One of my daughters is Āparṇā[4] and the second one is Ekapāṭalā. The third is the youngest (*laghvīyasī*). She is the beautiful Kālinī who is (still) alive. (These are my) daughters the eldest, middle one and the one called the child, respectively. I have given you one (namely) Sukālinī, who is present (here). O god, she is beautiful, well mannered and devoted to her husband (*satīdharmaratā*). May she now worship the feet of the Lord.[5]

The reference here appears to be to Agastya's clipping of the wings of the Vindhya mountains. The text does not specify who entered the sea and, presumably, died. It may have been Menakā or, more probably, her daughter Aparṇā – 'Without Wings'. Note also the name Ekapāṭalā. Pāṭalā is the name of a form of Dakṣāyanī – Dakṣā's daughter. The manner in which Himavat refers to his third daughter as the youngest – *laghvīyasī* – reminds us of one of Kubjikā's

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[1] AS 27/66-72ab. See below, p. 147 ff. where the entire account is translated.

[2] Bhattacaryya 1974: 76.

[3] Note that the less-developed condition of the myth suggests, as do numerous other indications, that the ŚM is older than the ṢSS.

[4] MS G reads Ekavarṇā.

[5] *menakāgarbhasaṁbhūtā [g: -gardbha-; kh: -taṁ; g: -tāṁ] vallabhā tanayā mama [kh: + mainākas tanayo mahyaṁ mahāvalaparākramaḥ]* |
pakṣacchedabhayodvegāt [g: pakṣacchedobhayādvegāt] praviṣṭāsau [g: praviṣṭosau] mahodadhau ||
ekāparṇeti [kh: ekāparṇāti; g: ekavarṇoti] me kanyā [g: kanyā] dvitīyā caikapāṭalā |
laghvīyasī tṛtīyā tu [g: tṛtīyāste] jīvabhūtā sukālinī [kh: sukārinī] ||
saṁkhyayā tanayāḥ [kh: saṁkhāya munayo; g: śaṁkhāya munaye] jyeṣṭhā [g: jyeṁṣṭhā] madhyamā bālikākhyā [k: vālikhilya; g: vālakṣīlya] ca |
saṁpradattā mayā tubhyaṁ tiṣṭhaty ekā [kh: -aikā] sukālinī [kh: sukārikī (kālinī)] ||
satīdharmaratā [k, kh, g: sāti-; g: -tarā] deva vinītā rūpaśālinī |
karotu prabhupādānām idānīṁ [g: -dānāṁmidānīṁ] paryupāsanam || ŚM 2/81-84.

names, that is, Laghvikā. This name is amongst the earliest ones of the goddess Kubjikā but becomes rare quite early on in the later literature. Indeed, it does not occur at all in the KuKh. However, in the lines the ŚM has in common with the KMT, there is a tendency to use the name Laghvikā / Laghvī instead of Kubjikā / Kubjinī / Kubjī.[1] So, although *laghvīyasī* is best understood to be an adjective meaning 'youngest', rather than a proper name, there is probably an intended suggestion here of Kubjikā's other name. Moreover, although the KMT refers to the goddess who is betrothed to Bhairava repeatedly as Kālikā, the ŚM never does so, generally preferring to call her Pārvatī.[2]

Finally, we notice the reference in the above passage to the goddess as *satīdharmaratā*. If it were not for the later developments this expression would mean little more than my colloquial translation, namely, that the goddess is 'devoted to her husband', the equivalent of *pativratā*. The myth of Umā's self-immolation is generally well known. We need not postulate that its adaptation to the myth of Kubjikā's origin had already taken place in the early period of the development of the Kubjikā Tantras when the ŚM was written, but, we may see here the beginnings of it. At least a door appears to have been unobtrusively left open. The unfolding events further on in the ŚM seem to confirm this supposition. Once the goddess has served her future spouse diligently, the ŚM tells us:

> After some time had past, (Bhairava) the blue and red lord was pleased and gave her an intense form of the Command (*tīvrājñā*). All her impurities having been removed by the transference of the Command (*ājñāsaṁkrāntimātra*) alone, Pārvatī recollected all the actions of (her) previous lives. Then the Daughter of the Mountains, perceived everything to (be illusory) like a conjuring trick (*indrajāla*).[3] [. . .] (Pārvatī said:) "By your grace I recollect my previous worldly state (*bhavāntara*). Be gracious! Be compassionate! O Lord, recollect, the previous state."[4] [. . .] (Bhairava said:) "You

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[1] Heilijgers-Seelen 1994: 12.

[2] I have accepted the reading in MS G – sukālinī – for the goddess's name. Although the lexicons do not record the name Kālinī or Sukālinī as a variant of Kālikā or Sukālikā, This reading is supported indirectly by MSs DFHJK of the KMT which read kālinī instead of kālikā in KMT 1/27d.

[3] *kiñcit kāle atikrānte [kh: vyati-] bhagavān nīlalohitaḥ* |
prasāditasukhas tasyās tīvrājñāṁ [kh: -mukhaṁ tasyā ājñā; g: -sukhaṁ tasyā ājñā] sanniyojayet ||
ājñāsaṁkrāntimātreṇa [g: -saṁkrāti-] nirdhūtāśeṣakalmaṣā [g: -kalmasvaṁ] |
sasmāra [kh: sasmare] pārvatī sarvāḥ [kh: sarvvān; g: sarvvā] pūrvajanmāntarakriyāḥ [g: -janmātara; kh, g: -kriyāṁ] ||
indrajālam [kh: -tālam] ivāśeṣaṁ manyamānā [kh: -mātā] tadādrijā | ŚM 2/93-95ab.

[4] *smarāmi tvatprasādena bhavāntaram ahaṁ [kh: -mija] nijam [kh: mijasahaṁ]* |
prasīda kuru kāruṇyaṁ pūrvāvasthāṁ [g: -vasthā] smara prabho || ŚM 2/104.

> have (simply) remembered everything concerning the earlier (Kaula) tradition (*santāna*) because the Command has been transferred (to you). Why do you hide yourself?"[1]

An aspect of the omniscience the Buddha attained when he achieved enlightenment was the capacity to recall all his past lives. It would not be surprising if the ŚM says that the goddess's enlightenment empowered her in the same way, if it were not for the total silence concerning this in the KMT. Although we are not told what she recalls, her reaction clearly indicates that it was very significant. Could it not have been the destruction of Dakṣa's sacrifice? She had immolated herself because she felt responsible for it. Is this not one of the reasons why she is asking the god for forgiveness and feels shame? The god for his part doesn't understand. Why should she feel guilty and ashamed? He tries to pull her out of this useless remorse first by telling her that she is mistaken. She should not recall past events that trouble her. Instead, he insists that what she should really remember is the past Kaula tradition. In short, we may conclude that in the ŚM Dakṣa's sacrifice and the goddess's previous birth as his daughter is starting to emerge as an additional element in the myth of the goddess – a possibility that was taken up later and developed extensively.

Let us return to the narrative in the *Kumārikākhaṇḍa.* After Dakṣa performs austerities and intones a hymn to Śiva (the *Stavarāja*) and is blessed by him, the KuKh resumes:

> And then when the goddess came to known what had occurred, (she said): "My father Dakṣa's sacrifice has been destroyed by me because (its destruction was) due to me. I am the sinner (and so) will purify myself."
>
> Having stoked the supreme fire, brilliant with waves of raging flames, and having contemplated it burning fiercely in the middle of the *Maṇḍala* of Gesture (*mudrāmaṇḍala*),[2] she then sat on the adamantine seat (*vajrāsana*) and recalled to mind the energy of Aghoreśvarī. She burnt herself with the Fire of Time and became (like) a smokeless, burning coal. (This) wise woman, dead and reduced to ashes, left the mortal world.[3]

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[1] *ājñāsaṁkrāntimātreṇa pūrvasantānagocaram* |
sarvaṁ [g: sarvve] te [kh: tai] smṛtim āyātaṁ [g: māyāntaṁ] kim ātmānaṁ [g: -na] pragopyase || ŚM 2/106.

[2] The goddess is Gesture – Mudrā. The 'Maṇḍala of Gesture' is therefore her *Kramamaṇḍala*.

[3] KuKh 3/156-159.

The Vedic formula: 'Rudra is indeed Fire' (*rudro vai agniḥ*) identifies this god with the sacrificial fire from early times. In Tantric and Purāṇic literature this form of the sacrificial fire became Kālāgnirudra – the Rudra who is the Fire of Time that 'cooks' the worlds and then ultimately consumes them at the end of each cosmic cycle. Kubjikā is frequently identified with Rudraśakti throughout our text. In this aspect she is, amongst other things, the energy of this divine Fire. As such she is also, as we have seen, Saṁvartā, the Doomsday Fire that burns in the centre of the *maṇḍala* with the power of bliss. In this way, the goddess who is said to 'reside in fire' (*vahnivāsinī*)[1] is implicitly identified with the spiritual power of the Vedic sacrificial fire. Thus the goddess, who 'stoked the supreme fire' and contemplated it burning in the centre of the *maṇḍala*, contemplated her own nature. The *Ṭīkā*, commenting on this passage, explains:

> (Contemplating the fire burning fiercely, the goddess) reduces her body to ashes in order to purify herself. Her body burnt with the practice of Yoga (*yogayukti*) in accord with the sacred seat, that is, in accord with the sacred seat that is the '*Maṇḍala* of Gesture' by means of the transmission (*krama*) that is located in the centre (of it). When (her) body had been (completely) burnt by the Fire of Time, (she) assumed the form of a burning coal.[2]

Thus the goddess's self-immolation is an act of auto-combustion that frees her, as it were, of the impurity of her manifest form. Burnt by the Fire of Time, she resumes her original blissful nature and in a 'body of bliss' unites and merges with the god in the transcendent Void of the Śāmbhava state.[3] She then emerges again from the god, as if born from him, to assume her last body. As YKh (1) says:

> Śambhu, who observes the Great Vow (was) the husband of Dakṣa's daughter. Again, out of anger that goddess died on the banks of the Ganges (where Dakṣa performed his sacrifice). Reduced to ashes by (the purifying) fire, she went to the Śāmbhava plane. She, who is the Transmental, the mother of Kula and Śambhu's daughter was born in the Age of Strife.[4]

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[1] KuKh 8/94.

[2] *ātmaśodhanārthe svaśarīraṁ [kh: śva-] bhasmībhūtaṁ [kh: bhaśmī-] karoti* | *jvalantaṁ [k kh: -rantaṁ] svaśarīraṁ [kh: śva-] yogayuktyā pīṭhānugamena mudrāmaṇḍalapīṭhānugamena [k kh: -maṇḍale-] madhyasthitakrameṇa kālāgninā śarīre dagdhe [k kh: dagdhaṁ] aṅgārarūpā gatā yāvat* | Ṭ MS K fl. 66b.

[3] KuKh 3/72cd-73.

[4] *mahāvratadharaḥ [k, kh, gh: -raṁ] śambhuḥ [k, kh, gh: śaṁbhuṁ] dakṣasya duhitāpatiḥ* ||
punaḥ krodhena sā devyā gaṅgātīre [k, gh: gaṁgāṁ-; kh: gagāṁ-] mṛtā tu sā |

We find a similar account of the goddess's self-immolation and subsequent rebirth as Bhadrakālikā in chapter nine of the *Kularatnoddyota*, which is the earliest Kubjikā Tantra where this is mentioned. The *Tantrasadbhāva*, a Trika Tantra, refers to the destruction of Dakṣa's sacrifice, the suicide of his daughter and her rebirth as Bhadrakālī, just as we find in the version of this myth in chapter three of our text, although it does not mention the goddess Kubjikā at all. This event is set in the broader context of the goddess's previous lives as it is in the KRU. In both the TS and the KRU the purpose is to describe the previous incarnations of the goddess Kātyāyanī / Durgā. Moreover, the names of the incarnations of the goddess over the first few aeons largely agree in both accounts. In short, although there are a good number of variants, the account in the KRU of the goddess's previous incarnations is clearly similar both in content and actual wording to the one in the TS. In chapter ten of the TS we read:

> She is called Umā and is endowed with every (form of) worldly benefit. (All) worship that goddess. She is like a mother who is always giving birth. O fair-faced one, having brought her down along with me into the midst of fettered souls (*aṇu*), O eternal one, she appeared in order to grace the worlds. In the first aeon (*kalpa*) (she was) Jaganmātṛ (Mother of the Universe), in the second Jagadyoni (Source of the Universe), in the third Śāmbhavī, in the fourth Viśvarūpiṇī (All Things), and in the fifth Varārohā (Fair Lady). Again, in the sixth she is known as Gaurī (the White One). Her colour (was) white and, beautiful, (she was) Dakṣa's auspicious daughter. Due to Dakṣa's insult she burnt her own body. Then again, in the seventh (aeon) she was the New Moon (*amā kalā*) called Kṛṣṇā (the Black One). Again, you who are worshipped by Himavat made yourself into (his) daughter and performed terrible austerities up to the end of the remaining half of the time (left of that aeon). O beloved, once you attained me, (your) husband you, become (a part of me like) the hair on (my body). I reside on (Mount) Kailāśa with you, O fair-faced lady. You are the body of my left half. You are not separate from me.
>
> Born again in Dakṣa's sacrifice with the name Bhadrakālī, she is one and has emerged a little (*īśāt*) in another form. When this set of four ages came, (she is) with Viṣṇu in the Dvāpara (age). In order to kill (the demon) Mahiṣa (she) became manifest (*utpannā*) (in a) black

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bhasmabhūtā [k, gh: bhasmā-; kh: bhasmī-] pāvakena [k, gh: padegena; kh: pardegena] gatā sā śāmbhave pade ||
śambhuputrī kalau jātā unmanā sā kulāmbikā | YKh (1) 4/286cd-288ab.

> and brown (form) with many names, including Kātyāyanī and Durgā. The beloved of devotion and the one who bestows boons to the people who are your devotees, she descended first of all onto the peak of the Vindhya mountain.[1]

In the KRU, as in the TS, the narrative is framed in a large time span. Chapter nine of the KRU opens with the goddess asking how the Kula tradition (*kulāmnāya*) will be worshipped along with its mantras and Vidyās and who will bring it down (*avatāraka*) into the world in the various cosmic aeons (*kalpa*). After explaining that it is brought down into the world by incarnations or aspects of both the god and the goddess (*aṁśamātra*),[2] the god goes on to list the names of these aspects – a goddess and her consort – in nineteen aeons (*kalpa*), many of which we recognize from the earlier version in the TS. The first seventeen are as follows: 1) Jaganmātṛ – Jagannātha, 2) Jagadyoni – Jagaddhātri, 3) Śāmbhavī – Śambhu, 4) Viśvarūpiṇī – Viśvarūpa, 5) Nandinī – Ānandīśa, 6) Gaṇāmbikā – Gaṇasaṁghapati, 7) Vibhūti – Īśvara, 8) Subhūti (JY: Bhūti) – Sarveśvara, (9) (Ānandī 10) Vāmalocanā, 11) Varārohā), 12) Sumaṁgalā – Māṅgalyeśa, 13) Mahātanu – Mahādeha, 14) Anantā – Anantīśa, 15) Bhūtamātṛ – Bhūtanātha, 16) Mahāvidyā (JY: Uttamā) – Vidyeśvara, and 17) Sahasradhārā – Sahasraliṅga.[3] As

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[1] *umā [g: aumā] iti samākhyātā sarvabhogasamanvitā [g: -tāḥ]* ||
paryupāsanti [g: -pāśanti] tāṁ devīṁ mātā iva sadāsutā [g: -sutaḥ] |
tām avatīryāṇumadhye mayā sārdhaṁ varānane ||
anugrahārthaṁ lokānāṁ prādurbhūtā sanātane |
pūrvakalpe jaganmātā [g: jagatmātā] jagadyonir dvitīyake [g: -yonidvitīyake] ||
tṛtīye śāṁbhavī [g: sāṁ-] nāma caturthe viśvarūpiṇī |
pañcame tu varārohā [g: -he] ṣaṣṭhe gaurī punar matā ||
surūpā gauravarṇā ca dakṣasya duhitā śubhā |
apamānāt [g: -nāṁ] tu dakṣasya svatanudāhitā [g: svātañturdāhitā] punaḥ ||
amā kalā tu candrasya kṛṣṇā nāma [g: name] tu saptame |
punar himavatārādhyā [g: -vatārāndhya] duhitṛ tv ātmanaḥ kṛtā [g: kṛtāḥ] ||
tvayāparārdhakālānte [g: -kālottus] tapas taptaṁ [g: tapta] sudāruṇam [g: suduṁvaraṁ] |
māṁ tvaṁ [g: tva] bhartā punaḥ [g: puraḥ] prāpya jātā tv aṅgaruhā priye ||
kailāśanilayaś [k: kailāsa-] cāhaṁ tvayā sārdhaṁ varānane |
tvaṁ tanur vāmabhāgasya mama tvaṁ na viyujyase ||
dakṣādhvare punar jātā [g: jatā] bhadrakālīti nāmataḥ |
ekā tu sā [g: śā] ity aparā mūrtir īśād vinisṛtā [g: -tāḥ] ||
idaṁ caturyugaṁ prāpya dvāpare viṣṇunā saha |
mahiṣasya vadhārthāya utpannā kṛṣṇapiṅgalā ||
kātyāyanīti durgeti vividhair [g: vividhai] nāmaparyayaiḥ |
mānuṣāṇāṁ tu bhaktānāṁ varadā bhaktivatsalā ||
avatīrṇā [g: avatīrṇa] pūrvam eva vindhyaparvatamūrdhani | TS 10/1027cd-1038ab

[2] KRU 9/1-10, see note to KuKh 5/8-11ab.

[3] *ādikalpe jaganmātā jagannāthasamanvitā* |

it happens, this is exactly what we find in the first and probably oldest *ṣaṭka* of the JY. There the context is a sumptuous description of Bhairava, here called Umākānta – the Beloved of Umā, seated with his consort on Kailāśa, and the host that surrounds and attends on them. The names of the goddesses listed in the JY[1] are virtually identical to the ones in the KRU, as are other details we shall note further ahead. The JY does not name the goddess's consort in each age (*kalpa*). The KRU does do so, but in most cases his name is simply derived from that of the goddess. Although the wording is quite different and the account more detailed in the JY, it is highly likely that the KRU drew its version from the JY. The latter may well have been inspired by the TS or an earlier common source. Assuming this to be the case, the missing names of the goddesses have been taken from the JY and noted in brackets in the above list.[2]

What follows next in the KRU also largely coincides with the account in the JY. In the usual prophetic key with which the teachings of the KRU are presented, the god continues to address the goddess. The KRU simply mentions the 'host of mothers' that worship the couple on the mountain. The JY refers to the thousands of millions of Yoginīs (i.e. 'mothers') there and dedicates space to describing the eight Mothers who govern them. Thus the two accounts continue essentially to agree. The KRU says:

> There will be one named Ruru, king of the demons and very powerful. You will be on the path (of the world) at the end of the Mahākalpa in order to slay him. O mother of the universe, you who

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jagadyonir [k kh: -yoni] dvitīye tu [kh: bhu] jagaddhātrī [k kh: -tri; g: jagadvātrī] puraḥsarā [kh: pura-] ||
tṛtīye śāmbhavī nāma śambhunā [kh: sambhunā] saha saṁgatā |
viśvarūpasamopetā caturthe viśvarūpiṇī ||
pañcame nandinī nāma ānandīśasamanvitā |
gaṇāmbikā sthitā ṣaṣṭhe gaṇasaṅghapatiyutā [k kh g: tiryutā] ||
vibhūtiḥ [kh: vibhutiḥ] saptame kalpe īśvareṇa samanvitā |
subhūtiś cāṣṭame kalpe sarveśvarasamanvitā ||*
sumaṅgalā dvādaśame [k: dvādaśe] māṅgalyeśena [k: māṁlyaśena; kh g: māṁgalyaśena] saṁyutā |
mahātanur mahādehasaṁyutā ca trayodaśe ||
caturdaśe [g: -śa] tv anantākhyā anantīśapuraskṛtā [g: ananteśa-] |
bhūtamātā pañcadaśe bhūtanāthasamanvitā ||
mahāvidyā ṣoḍaśame [k kh: ṣoṭaśame] vidyeśvarasamanvitā |
sahasradhārā saptadaśe sahasraliṅgasaṁyutā || KRU 9/11-17.

*Note that the names of the goddesses in the ninth to eleventh age are missing. This is, no doubt, due to a drop out that occurred in the course of the transmission of the text of the KRU. The two or three lines in question are missing in all nine of the MSs consulted.

[1] JY 1/9/323 ff. folio 105a of MS K.

[2] Note that the goddess of the eleventh age – Varārohā – is the name of the goddess of the fifth out of the seven ages in the reference quoted above from the TS.

are forgiving and (yet) very fierce, Mahāmāyā and extremely powerful, you will destroy him. Accompanied by Mahābhairava and worshipped by the great host of mothers (*mātṛ*), you will be united to the one who is the god of all as (your) husband in the eighteenth aeon.[1]

In an interesting aside, we are told in the KRU that prior to the goddess's incarnation in the nineteenth *kalpa* as Dakṣa's daughter, she will come into the world to kill the demons Caṇḍa and Muṇḍa. Then as Durgā and Kātyāyaṇī in 'a black and brown (*kṛṣṇapiṅgalā*)' form she will slay Mahiṣa, the king of the demons. She then appears again in the end of the *Dvāpara* Age, as described in the Purāṇas, to slay the evil king Kaṁsa and thereby save the newly-born Kṛṣṇa.[2] Again, the JY says practically the same, identifying the goddess of the nineteenth

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[1] *rurur nāmāsurendras [g: -suredras] tu bhaviṣyati mahābalaḥ* |
tvaṁ tasya nidhanārthāya mahākalpāntasaṁcare ||
kṣemaṁkarī mahāraudrā mahāmāyā [kh: mahābheyā] mahattarā |
bhaviṣyasi [g: bhaviṣyati] jaganmātas tvaṁ tasya [kh: talpa] kṣayaṁkāriṇī ||
mahābhairavasaṁyuktā mahāmātṛgaṇārcitā |
satī cāṣṭadaśe kalpe sarvadevapatiyutā [k g: -patir-] || KRU 9/18-20.

[2] The passage in the KRU says:

O mistress of the gods, before that, there will be two lords of the demons, namely, Caṇḍa and Muṇḍa. O Mistress of Kula, there is a Man who brings about creation (*sṛṣṭikarmakara*) who will bring about your descent (into the world) in order to kill them. O goddess, beloved, his second name is Viṣṇu and he creates and destroys, having worshipped you with devotion and terrible austerity.

There will be a demon called Mahiṣa who hates the gods. O goddess, you will descend into the world in order to kill him as Durgā and Kātyāyaṇī in a black and brown form. O goddess, (you will be) the means to achieve every goal and you will destroy the suffering of those who bow before you. (This will take place) in the sixth Manvantara of the coming *Vārāhakalpa*. O one of good vows, in the twenty-eighth of the four Yugas in the course of the seventh (Manvantara) (you will incarnate) in order to kill a certain demon called Kaṁsa.

tadagre caṇḍamuṇḍākhyau [kh: -khyo] bhaviṣyato 'surādhipau [k kh g: bhaviṣyanty asurādhipau] ||
tayor vadhāya [k kh: tābhyāṁ vadhāya; g: ?mvadhāya] deveśi avatārakriyāṁ [k kh g: -yā] tava |
kariṣyati kuleśāni sṛṣṭikarmakaraḥ [kh: śṛṣṭi-] pumān ||
viṣṇur nāma [k kh g: -mā] dvitīyas tu sṛṣṭipālanakarmakṛt |
ārādhya bhaktyā tvāṁ devi ugreṇa tapasā priye ||
mahiṣo [k g: mahiṣā] nāma daityas tu bhaviṣyati suradviṣaḥ [kh: -dvipaḥ] |
vadhārthaṁ tasya taṁ devi avatāraṁ kariṣyasi [k, kh, g: -ti] ||
kṛṣṇapiṅgalarūpeṇa durgā kātyāyanīti [kh: -ṇīti] ca |
sarvārthasādhanī devi praṇatārtivināśanī [kh: -sanī; g: -vnāśnī] ||
bhāvi vārāhakalpe tu ṣaṣṭhe manvantare gate |
saptame vartamāne tu aṣṭāviṁśe caturyuge [kh: catuyuge] ||
kaṁso [kh: kāṁsā] nāmāsuraḥ kaścid vadhārthaṁ tasya suvrate | KRU 9/25cd-31ab.

and last age as Bhadrakālī.[1] In this way, the JY neatly accommodates the narrative of the TS and extends it by implicitly identifying its own goddess Kālī with the Great Goddess (*mahādevī*) of the *Devīmāhātmya*. The KRU follows suit but ultimately, of course, completes and adapts the account by identifying Bhadrakālī with Kubjikā and so explains her origin and that of her school (*kula*) and its teaching. Thus the account in the KRU concludes with Ādinātha, the god, saying:

> Such, O Mother of Kula, will be the descents (into the world) of aspects (*aṁśamātra*) of you with many kinds of bodies and names. I will also fashion my own body with an aspect (of myself) with the aforementioned names, O goddess, in accord with the condition in each aeon (*kalpa*) in order to bring the Śrīkula[2] down (into the world) with the intention of gracing the world.[3]

Thus:

> O Supreme Goddess, in the nineteenth (aeon you will be born) as Dakṣa's daughter with the name Bhadrakālī, O beloved, accompanied by Bhava. Due to Dakṣa's insult, (you) gave up the body generated at that time and having done so (became) the energy (*kalā*) called the New Moon (Amā) present in the midst of the Moon, Sun, and Fire. O goddess, (in this state) you will be the one who nourishes (*apyāyanakarī*) in the three worlds. O goddess, conjoined with Amṛteśvara, (your) form fashioned by the energies (of the Moon) (*kalākalitavigrahā*), bestows supreme bliss, nectar and lordship. O fair

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[1] The nineteenth who is said to be Umā (and came into the world) due to the destruction of Dakṣa's sacrifice, is another. She received the name Bhadrakālī and has two bodies in this the fourth age (*yuga*). (In one body) she is accompanied by Kṛṣṇa and (in the other) she is black and brown and is the (veritable embodiment of the) destruction of (the demon) Mahiṣa and so is Durgā, Vindhyavāsinī ('she who lives in the Vindhyas'). She with a beautiful waist came down to grace (her) devotees.

dakṣasya makhavidhvaṁśād ekonaviṁśā [k, kh: ekānaṁśā] hy umā smṛtā ||
bhadrakālīti cānyāsau nāma prāptā tanudvayā |
asmin caturyuge kṛṣṇasahitā kṛṣṇapiṅgalā ||
avadhīrmāhiṣaṁ [k, kh: mahiṣaṁ] tena durgāsau vindhyavāsinī |
bhaktānām anukampārtham avatīrya sumadhyamā || JY 1/9/359cd-361.

[2] See below, KRU 1/78-82 quoted on p. 144.

[3] *evaṁ nānāvidhaiḥ kāyair anekair nāmaparyayaiḥ [kh: -kaināma; g: kāryairanekai?maparyayaiḥ]* |
aṁśamātrāvatārās te [k kh: aṁsa-; g: aṁsamātrāvatārās ta] bhaviṣyanti kulāmbike ||
aham apy aṁśamātreṇa [kh: -semātreṇa] kārayiṣye svakāṁ tanum |
pūrvoktanāmabhir devi kalpakalpavyavasthayā [g: kalpe kalpe vyavasthayā] ||
śrīkulasyāvatārārthaṁ [g: -tālārthaṁ] lokānugrahakāmyayā | KRU 9/33-35ab.

> lady, on the Island of Jambu (i.e. South Asia) there is a mountain called Himavat. O beloved, (Himavat) having become supremely content, you will become his daughter.[1]

Note how in both the TS and the KRU the goddess, who is reborn as Dakṣa's daughter, becomes Bhadrakālī and is identified with the New Moon.[2] Surprisingly, the latter identification is not made in the JY, at least here. But it is such an important detail for the Kubjikā tradition, as it was for the TS, that it is also mentioned in the account we find in the KuKh. This is the form in which the goddess Kubjikā unites inwardly with the god in the Śāmbhava state. The New Moon is, as we shall see, the black goddess Kālī and the Full Moon, the white goddess Gaurī. The New Moon symbolizes the unmanifest, transcendental store of vitalizing lunar energy and the Full Moon the fullness of its actualization. Thus the former is the 'burning coal' the goddess becomes when, according to the KuKh, she throws herself into Dakṣa's sacrificial fire.[3] The god is, appropriately, Amṛteśvara – the Lord of Nectar. Otherwise known as Mṛtyuñjaya – the Conqueror of Death, well known to the Kubjikā Tantras and their predecessors, including the TS, he is still commonly worshipped as a lunar, medicine god who bestows long life and good health. We are told in the KRU, as in the KuKh,[4] that the goddess's name when she was Dakṣa's daughter was Bhadrakālī. But in the

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[1] *ekonaviṁśe [g: ekoṇaviṁśe] dakṣasya [g: dakṣaśai] duhitā parameśvari* ǀ
bhadrakālīti nāmena bhavena [g: bhāvena] sahitā priye ǀǀ
apamānāt [kh: -nād; g: -nāḥ?] tu [g: missing] dakṣasya tyaktvā [k g: tyajya; kh: tyakta] dehaṁ tadodbhavam [k kh g: tadudbhavaṁ] ǀ
*amā nāma [kh: nā *] kalā bhūtā candrārkānalamadhyagā [g: -naramadhyagā]* ǀǀ
apyāyanakarī devi [g: devī] bhaviṣyasi jagattraye [kh: jagatraye] ǀ
amṛteśvarasaṁyuktā kalākalitavigrahā ǀǀ
*paramānandadā [k: -nanda *] devi amṛtaiśvaryadāyikā [g: amṛteśvarya?dāyikā]* ǀ
jambudvīpe varārohe himavān nāma bhūdharaḥ ǀǀ
tasya tuṣṭiṁ parāṁ [kh: parā] gatvā [kh: gandhā] putrī [k: putri; kh: patri] tvaṁ yāsyasi priye ǀ KRU 9/21-25ab.

[2] Indeed, these lines are very similar in the two sources, thus strengthening the view that the KRU, which is certainly later than the TS, drew from it. Compare TS 10/1031cd-1032ab:

apamānāt [g: -nāṁ] tu dakṣasya svatanudāhitā [g: svātañturdāhitā] punaḥ ǀǀ
amā kalā tu candrasya kṛṣṇā nāma [g: name] tu saptame ǀ

with KRU 9/22:

apamānāt [kh: -nād; g: -nāḥ?] tu [g: missing] dakṣasya tyaktvā [k g: tyajya; kh: tyakta] dehaṁ tadodbhavam [k, kh, g: tadudbhavaṁ] ǀ
amā nāma [kh: amānā] kalā bhūtā candrārkānalamadhyagā [g: -naramadhya-] ǀǀ

[3] See KuKh 3/156-159 quoted above on p. 133.

[4] KuKh 3/72-73.

following verse from the KuKh, as well as in other accounts, this is the name of her reincarnation as Himavat's daughter. So we may assume that the references to Dakṣa's daughter as Kālikā relate to her more essential nature as the embodiment of the New Moon with which the youthful Kālikā is identified.[1] In this aspect she emerges in her subsequent and last life to ultimately attain the fullness of her most authentic form as Kubjikā, when she unites externally with the god.

The sources we have quoted explain that the goddess immolated herself because she was angry[2] with Dakṣa for having insulted Śiva, her consort. But although this is a major reason for her sacrifice in virtually every version of this story, the KuKh prefers to ignore it and to focus instead on the goddess's compunction. This may seem misplaced. After all, she was only indirectly responsible for the destruction of the sacrifice. Her only fault was that she had chosen a spouse her father did not approve. Nonetheless, her gesture serves an important purpose. The goddess has passed through a series of previous lives in which she graced the world. Now she must summon all her power for the ultimate, supreme act of grace in the Age of Strife when it is most required and the hardest to impart. In order to do this the goddess, who is herself the essence of this grace, must refine it and hence herself, in order to possess it and be able to apply it in its purest and most potent form. This is the purpose of the goddess's self-immolation.

In order to do this the goddess contemplates the processes that take place in the centre of her *maṇḍala*. As happens in the rite of initiation, first impurities – in this case symbolized by the goddess's body – are burnt away. This is followed by the phase of completion in which nourishing nectar is released through the union that takes place with the god when the impurities have been removed. In the initial phase we are told that the goddess contemplates the energy of Aghoreśvarī. Aghoreśvarī is the consort of Svacchandabhairava. His iconic, visualized form is described in the SvT.[3] His consort who 'devours disease' (*vyādhibhakṣaṇī*) is mentioned there briefly with the remark that her form, with regards to the attributes she holds and other basic features, is the same as his. We may conclude that the goddess is contemplating her own energy as that of Aghoreśvarī in her aspect as the consort of Svacchandabhairava. The narrative in the KuKh continues:

> (The goddess said): I was reborn in the temple of the Himalayas. In the eighth great rebirth, I was born (as) Bhadrakālikā. Having first recognized (*jñātvā*) my voice, the Lord wished to get

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[1] See KuKh 3/116.
[2] YKh (1) 4/286cd-287ab.
[3] SvT 2/88cd-97ab and SvT 2/114cd-116.

> married (to me and so said) to Himavat: "O observer of good vows, give me Kālī."
>
> Himavat gave the beautiful Kālī in devout attendance (to him in marriage) (*paricarya*) in the temple of the God of the gods, that is, on the great mount Kailāśa. (Then) a great instruction (*mahādeśa*) arose: "now there is something that is part of the tradition, namely, the Śāmbhava plane, that is in the middle of the Cave Dwelling. Having gone there, I will now be your grace."[1]

The *Ṭīkā*, commenting on these verses, explains:

> Then (she) again assumed a body, (this time) in the house of mount Himavat. That was her eighth birth. As she was burnt then by the Fire of Time, she was born again as Time, that is, abiding in the form of creation and destruction (*sṛṣṭisaṁhārarūpa*), (and so she was) then Kālikā (the goddess of Time).
>
> Then, at that time, there was at first a voice, (that is) speech was uttered, spoken by the lord to Himavat: "Having taken (your daughter's) hand and having led (her home), and performed the wedding ceremony and the rest, give me Kālī." Then Kālī was given to the Supreme Lord on mount Kailāśa in the house of the God of the gods. There a great instruction arose, that is, an unfailing voice (*amoghavāṇī*) which (said): "there is something that is part of the tradition within the Kadamba Cave (namely), Śāmbhava knowledge."[2]

The Ṭīkā does not tell us who gave this instruction; all we are told is that it was 'an unfailing voice' (*amoghavāṇī*). Perhaps the goddess is speaking and telling the goddess to go to the cave, just as he tells her in the KMT to go to mount Kaumāra. Whatever be the case, neither the KMT, the ŚM nor the ṢSS know about this cave. Nor do they ever refer to mount Kailāśa in this context. On the other hand neither the KuKh nor the rest of the MBT make any reference to mount Kaumāra. Nonetheless, the transposition of the events described in the

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[1] KuKh 3/160-164ab.

[2] _tataḥ punar eva himavantaparvatasya gṛhe [k: nāsti] śarīrasya [k: -re *; kh: -ra *] grahaṇaṁ kṛtam | tasyās tat [k: * * tataḥ; kh: * * tat] aṣṭamaṁ janma | yadā kālāgnidagdhā punar utpannā [k kh: + tadā] kālarūpeṇa vartate sṛṣṭisaṁhārarūpeṇa tadā kālikā | tatas [kh: tataḥ] tasmin samaye purā vāṇī vāg [k kh: vāka] uccaritā himavantasya [k kh: himavantasyā] īśvareṇoktā [kh: īśvareṇa uktā] pāṇikodvāhaṁ hastagrahaṇaṁ [k kh: -grahaṇa] vivāhādikaṁ kṛtvā [k kh: kṛtvāt] kālīṁ [k kh: kālī] mama dehi | tataḥ kālī parameśvarasya dattā [kh: dantā] kailāśaparvate devadevasya gṛhe | tatra mahādeśam [k kh: mahā-āde-] utpannam amoghavāṇī yad [k kh: | yadi] kiñcid anvaye [kh: kiṁcit-; k kh: -nvayaṁ] kadambaguhāmadhye śāmbhavaṁ jñānaṁ vidyate_ | Ṭ MS K fl. 66b.

KMT, which are said to take place on the Island of the Moon, to the cave on the mountain Kailāśa is clearly intended. In the KuKh we are told that the goddess assumed the form of a divine Liṅga there and so was 'established in authority'[1] and that in this way she obtained Śiva's Command (*śāmbhavājñā*). This is essentially what takes place, according to the KMT, when the goddess goes to the Island of the Moon.

Indeed, despite the absence of any reference to it in the KMT, this cave assumes considerable importance in the later sources as the place where the goddess in the Liṅga received the empowering Command.[2] This Cave Dwelling, which the Ṭīkā calls the Kadamba Cave, is the Void of the Triangle that represents the goddess's Yoni projected into the End of the Twelve above the head.[3] It is called the Kadamba Cave because there is a Kadamba tree near to it that symbolizes the *maṇḍala* of which the triangle is the core. The tree is in the centre of the *maṇḍala* as the seed-syllable of the deity or in a potential form as its spherical bud (*kadambagola*) symbolizing the Point (*bindu*). The latter contains the four energies of bliss, will, knowledge and action. The first is the energy of the Point at rest in itself. The other three are the energies generated from it deployed in the Triangle symbolized by the Kadamba Cave. The god explains in the KRU that when the male and female seed (*rajas*) are generated by the union of Śiva and Śakti:

> There, O beloved, the (male) seed and the female (*rajas*) are mixed. The great and immortal Point originated there, O fair-faced one, energized and shining, its light was like that of tens of millions of suns. O mistress of the gods, endowed with four energies, (its) form is round. (Everything) was engulfed (*kadambīkṛta*) in every way within the mass of (its) rays and flames. O goddess, one should know that to be the Kadamba tree (taught) in the Kula teaching. O dear one, Sound consisting of the Great Light came forth from the Point. The Great Point split apart so that Sound may come forth. The cavity that came into being there is said to be the Kadamba Cave. Fashioned by the God of the gods, it should be worshipped in the lineage (*santāna*) of the Śrīkula.[4]

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[1] KuKh 3/168-169.

[2] See note to KuKh 3/1.

[3] See below, p. 167.

[4] *tatra bījarajodhātoḥ [kh : dhāto; g: vīrajanodhāto] saṁmiśritvaṁ bhavet [k: saṁmiśritva bhavat; kh: sadyiśretva bhava; g: saṁmiśretva bhavat] priye* |
tatrotpanno [kh: tatrojñā; g: -pannā] mahābindur amṛto [g: -durāmṛte] yo varānane ||
dīptivān bhāsvaraś [kh: dīptivārtāsvara; g: bhasviraś] caiva sūryakoṭisamaprabhaḥ [k kh: -prabhuḥ] |

The Sound is the 'sound' of the transmission, the teachings and mantras through which the universe is created and fully accomplished adepts – the Siddhas – attain liberation. Thus, according to the Ṭīkā: 'This tradition (*anvaya*), which extends for billions (of verses), is sealed in the first sacred seat called Oḍyāṇa within the Kadamba Cave.'[1] Oḍyāṇa (= O/Uḍḍiyāna) is the 'first seat' (*ādipīṭha*) from which the transmission of the Command, and hence all the tradition, originally issues forth. The Cave is the transcendental Void, vibrant with the play of energies from which all manifestation and the teachings are generated. It is the goddess herself, the vacuity of her womb, the source – Yoni – of all things. As such it is the abode or 'house' of her tradition that, as we shall see, has many names. In the passage from the KRU quoted above, it is called the Śrīkula which is the one most frequently used in the KRU. In the following one it is called the 'western,' 'final', 'ultimate', 'last' or 'culminating' – *paścima* – 'house'. This is the place where the goddess received here consecration. As the Ṭīkā says:

> That is this Western House, which is the most excellent. It is the House of all accomplishments. In particular (it is the abode of) the Śāmbhava (state). Merely by recollecting it, it gives rise to penetration (*āveśa*) and just by recollecting it, the consecration takes place. I (said the goddess) received it from within the Kadamba Cave. How? (I received it) by means of the sixteenfold consecration of the Command (*ṣoḍaśājñābhiṣeka*).[2]

With these words, the Ṭīkā introduces a long exposition of the goddess's consecration, which serves as the model for what is characterised in the *Saṁvartāsūtra* at the very beginning of the *Kumārikākhaṇḍa* as the basic rite of initiation. In this way a chapter of the version of the goddess's myth ends in our

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*catuṣkalasamopeto [k kh: catuṣkanā*mopeto] vṛttākāraḥ [kh: -kāra; g: vṛrttā-] sureśvari [k: sūreśvarī; kh: sū-]* ||
raśmijvālāsamūhena [k: rasmi-; kh: raśi-] kadambī sarvataḥ kṛtaḥ |
sa kadambatarur devi vijñeyaḥ [g: vijñayaḥ] kulaśāsane [k kh: -sāsane] ||
bindor nādaḥ [kh: -rnāda] samutpanno mahājyotimayaḥ priye |
bhidyamāno [g: bhidyamāne] mahābindur [k kh: mahāvindo; g: mahāviṁdai] nādaniṣkramanārthataḥ ||
yo randhras tatra cotapannaḥ sā kadambaguhā smṛtā [g: -tāḥ] |
pūjyā śrīkulasantāne [k: -sandhāne; kh g: -santāno] devadevena nirmitā || KRU 1/78-82.

[1] *idaṁ lakṣakoṭipramāṇam anvayaṁ [k: -ya; kh: -ye] ādipīṭhe oḍyāṇābhidhāne [k kh: auḍyāṇāṁbhidhānam] kadambaguhābhyantare mudritaṁ sthitam* | Ṭ MS K fl. 1b.

[2] *tad [k kh: yadā] idaṁ paścimaṁ gṛhaṁ guṇavattaram [kh: guṇavantaraṁ]* | *sarvasiddhīnāṁ gṛhaṁ* | *saviṣeśaṁ [kh: viśesaṁ] śāmbhavaṁ [k kh: sāṁbhavaṁ] smaraṇamātreṇa āveśotpādakam [k kh: āveśamu-] tathā smaraṇamātreṇa abhiṣecanaṁ bhavati* | *taṁ mayā kadambaguhābhyantarāt prāptam* | *katham* | *ṣoḍaśājñābhiṣekena* | Ṭ MS K fl. 67a.

text, the *Kumārikākhaṇḍa*. In the following chapter of the KuKh the god evokes the goddess from the Liṅga. In consonance with the version of the myth in the KMT, she does travel around India but not to the places specifically mentioned in the main part of the myth narrated in the KMT. Instead Bhairava travels to the five main sacred seats to meet her – a reversal that is consonant with the greater weight given to the goddess in the KuKh.

Although they have much in common and are clearly related, the account of the founding of these five seats in chapter six of the KuKh differs substantially from the one in the KMT. The two accounts agree that the sacred seats are established after the goddess emerges from the Liṅga. The rest is quite different, indeed, in some respects, totally opposite. According to the version of the myth in the KuKh, an aspect of Bhairava goes to meet the goddess in each sacred seat. He propitiates her in every way to please her. He manifests his devotion for her and his intense need, even to the extent of weeping. When she is pleased with him, they unite and the god receives the seed of her Command and is instated as the Siddha of that seat with a form of the goddess as his consort. But although numerous beings form part of the goddess's retinue in each of the seats, she is not said to have offspring.

The goddess in the KuKh is not incited to do this by the promise of an ultimate union with Bhairava. She does not need to have surrogate unions with the Siddha in each sacred seat, making use of the goddess there to serve as the proxy for her own 'mind-born' offspring. In the KuKh the goddess is the dominant figure. She herself unites with Bhairava throughout. Thus whereas the god says to the goddess in the KMT: "O Kubjeśī, since the god of the previous lineage (*santāna*) said (to you): "Go to (the land of) Bhārata", our union has been taking place here at the end".[1] The goddess says to the god in the KuKh: "O lord of gods, the union of (us) two is taking place here (in this world) from when the god of the previous lineage (*santāna*) said (to me): "Go to (the land of) Bhārata." [2]

There appears to be a contradiction here. But it is only apparent. The goddess who has both the initiative to be the speaker and unites repeatedly with her male counterpart is actually no less chaste than when she is silent and unites with him only at the end. When her pilgrimage has been completed and she has passed through all the *conjunctios*, the land of Bhārata has been transformed into the Region of the Virgin (*kaumārikākhaṇḍa*). But even so, as the name of her land implies, despite all these unions she has not lost her spiritual status. She remains the Virgin. In both the KMT and the KuKh we are told: 'Once the goddess had done all that, namely, brought about the awakening of the bliss of the Command, she who is all-pervasive returned there in her previous form.'[3]

[1] KMT 2/119.
[2] KuKh 6/221cd-222ab.
[3] KMT 2/120 = KuKh 6/222cd-223ab.

According to the version in the KMT, the goddess is on a pilgrimage to various sacred places. Her presence and activity in those places transforms them into her sacred seats. The differences in that account of the sacred seats and the one in the KuKh as well as the elaborate additions to their geography, form, metaphysical identity, and symbolism, we find there and in other parts of the KMT and in other Kubjikā Tantras, relate to the `original' seats not the ones onto which they are projected. The later tradition developed the symbolism of the 'original' seats and ignored the latter. The textual scholar notices in this change how the importance of the 'original' seats, which are actually later ones, is developing in the ambit of the Kubjikā cult, a feature of which we shall have occasion to discuss in chapter three.

The Goddess's Myth according to the Ambāmatasaṁhitā

To conclude this presentation of the goddess's myth, we now turn our attention to other versions of it. We have examined three, namely, those in the ŚM, ṢSS and the KuKh. Here we record three more. They all post-date the one in the KuKh, from which they draw several details, and have been more or less extensively adapted to accommodate later developments in the teachings. The first two are drawn from the AS and the third from YKh (2). The first one is found in chapter twenty-seven of the AS. Out of the three, it the closest to the original and so we may conveniently start with that. We shall see that the other version in the AS contains several significant and interesting changes that distance it to some extent from the original, as is the case with the version in YKh (2). Eloquent as they are, we may largely let the texts speak for themselves. The main doctrinal developments we notice here and there will be discussed in the following chapters.

In the following version, drawn from the AS, the stage of the action is set in the first of the four ages (*yuga*). The revelations of the teachings in the four sacred seats are related in the KMT to these ages as they are generally in the later Kubjikā Tantras. Accordingly, we assume that the myth narrated in the KMT is also set in the same age, although this is not expressly stated. In the AS, the goddess is speaking. She begins by saying:

> Next I will briefly recount the descent of Kālī (into the world). At the beginning of the Kṛta Age, in the world on Kailāśa Meru, the God of the gods came to know that (Dakṣa thought) that other people could be subdued without his power. He laughed (loudly making a great) sound like that of a (storm) cloud. "(The gods) Brahmā and the rest are present at Dakṣa's sacrifice. (But, why) is the Lord (*īśvara*)

> not (there) anywhere?" When he had playfully asked this question (but received no answer) he became angry.[1]

The AS goes on to describe the destruction of Dakṣa's sacrifice. The description is briefer than the one in the KuKh but adds the detail that Śiva, angered by Dakṣa's indifference towards him, assumed a wrathful form called Vīrabhadra and destroyed Dakṣa's sacrifice with his Mahāpāśupata weapon.[2] The account continues:

> Then when a hundred years had past, the angry Maheśvara was satisfied (and said): "O Dakṣa, what is the boon you are asking for? Tell me the boon you desire. In truth there is no doubt here (I will grant it. Now tell me) why have (you made this) request?" Then the very wise Dakṣa asked for an auspicious boon: "O god, the sacrifice has been destroyed. O Maheśvara, be satisfied! If (you are) satisfied give me, along with the learned (who attended the sacrifice, the fruit) of the religious sacrifice (*dharmayajña*) and the (attainment of the) supreme plane and then, O Maheśvara, leave, united with Kālī. (This would be) the most excellent conclusion. (Such is) my conclusion." When (he had made his) declaration with eyes full of tears and spoke (thus, his) delusion destroyed, the God of the gods, pleased (said): "I am calming myself." [3]

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[1] *tataḥ [tato] kālyavatāraṁ tu pravakṣyāmi samāsataḥ* |
ādau kṛtayuge loke kailāsamerum āśrite ||
devadevasya viditaṁ [-ta] hasitaṁ meghanādavat [-vet] |
madbalena vinā vaśyāḥ [vaṣṇu(?)] bhavanti aparā janāḥ [janaḥ] ||
dakṣayajñe vai [na] brahmādya īśvaro 'pi na kutracit |
līlāmātrakṛtapraśne kopam ārabdham ataḥ param || AS 27/58-60.

[2] *yajñavidhaṁsanārthāya vīrabhadro mahāgaṇaḥ* |
trailokyavijayāyukto gaṇakoṭiparivṛtaḥ ||
mahāpāśupataṁ astraṁ gatvā tatra visarjitam [-taḥ] |
vidhvaste [-sta] caiva [naiva] tadyajñe [-jña] mahāpāśupatabalāt [-patovale] ||
trailokyavijayāyukto nigrahaṁ kartum [kṛtam] icchati |
kecit [kecait] trastā [trastho] mṛtāḥ kecid bhayabhītā mṛtena kim ||
naṣṭāḥ kecit pranaṣṭāś ca bhayabhītāś ca kenacit |
evaṁ vidhvaṁsite yajñe mahādakṣaḥ prajāpatiḥ ||
ārādhayati taṁ devaṁ devadevaṁ maheśvaram |
īdṛganukṛtaiḥ [īḍa gaḍḍukrṭe] jāpaiḥ [jāpe] homair nānāvidhaiḥ [-vidhau] śubhaiḥ ||
AS 27/61-65.

[3] *tato varṣaśate prāpte ruṣṭas tuṣṭo [-tuṣṭa] maheśvaraḥ* |
kiṁ varaṁ yācyase dakṣa kāmikaṁ vada [dada] me varam [padam] ||
satyaṁ nāsty [nāmty] atra sandeho 'bhyarthitaḥ [sandehotyahitat] kena hetunā |
tato dakṣo mahāprājño varaṁ yācyati śobhanam ||

Although it is quite clear in the KMT that the goddess who enters the Liṅga to come out of it transformed into Kubjikā is Kālī, this version chooses to stress Kubjikā's original identity further. Dakṣa's daughter is already Kālī with whom the god is already united before she is 'reborn' in Himavat's house in accord with her nature on the night of the New Moon, which she embodies. The 'razor', to which the following passage refers, is Kuṇḍalinī who cuts through the inner vital centres as she descends through them. As far as I know this is the only place where the Western House, that is, the Kubjikā tradition, is identified with that of Himavat. We have seen that Himavat was granted amongst other boons success in the practice of Kuṇḍalinī Yoga and that, liberated thereby, he would liberate others. The AS has understood this to mean that his 'house' is the western one of the goddess and that his family – *kula* – is her Kula, that is, Kaula school. By this simple play on words the AS explains the difference between the Kālī in her previous birth – that is, in her original traditions – and the Kālī who is Kubjikā, the goddess of a different tradition. Kubjikā is not just a form of Kālī, although she is closely related to her both mythically as well as historically. The experience Kālī seeks and finds in the Western House is the rise of Kuṇḍalinī within herself. This unites her inwardly with Bhairava who in this version is therefore already blissfully united with her when he goes to Himavat's house in the upper extremity of Kuṇḍalinī's rise.

> That goddess who was at the end of (her) eighth (birth) was born there in the house of Himavat at a very fearful time at night on the fourteenth day of Āṣāḍha in Himavat's house by the power of the Razor Weapon (*kṣurikāstra*).
>
> Kālī said in due order: "I desire experience in the Kula which is in the beautiful house of Himavat." She was graced there in the (tradition of the) West by Himavat with the very essence of the piercing (that takes place through the Wheels of the subtle body by means of Kuṇḍalinī). (When Bhairava) went there to the West, joyful because he was united with Kālikā, everything was revealed there, namely, the Kula liturgy (*krama*) which is the primordial sacrifice.[1]

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deva vidhvaṁsitaṁ yajñaṁ tuṣṭo [tuṣṭa] bhava [nava] maheśvara [-raḥ] |
yadi tuṣṭaḥ prasannātmā dharmayajñaṁ paraṁ padam ||
dehi māṁ viduṣaiḥ sārdhaṁ tathā [tvayā] gaccha maheśvara |
tadā kālisamāyuktaṁ śreṣṭhārthaṁ mama niścayam ||
aśrupūrṇena vijñapte [-pta] pralāpe naṣṭamohane [-naṁ] |
devadevena [-devana] tuṣṭena ātmānaṁ śamayāmy aham || AS 27/66-70.

[1] *āṣāḍha asitapakṣe rātrau tatra caturdaśī* |
kṛtaṁ kālaṁ mahāghoraṁ kṣurikāstreṇa [-ṣṭena] śaktinā ||
aṣṭāntā tatra sā devī saṁjātā himavadgṛhe |

According to the KMT, Kālī initially worships Bhairava, in this version he worships her in the liturgy – Krama – that is revealed in the Western House of which she is the focus. This he does in the 'inner sanctum', which is the End of the Twelve where, as we shall see in the following chapter, the triangular Yoni of goddess is located. He is transported there by the current of Kuṇḍalinī who rises up through his divine body from the Wheel in the navel called the City of Gems (*maṇipura*) where, according to the Kubjikā and other early Tantras, she is located. Bhairava worshipped her in the sacrifice of union in which he is the 'churning' Bhairava. Engaged in this way for a hundred years, Kālī was transformed into the newly-born Kubjikā – the 'bent' goddess in the form of the triangular Yoni. Her birth and transformation is neither a real birth nor change, just an awakening. Previously Kālī was asleep to her true essential nature. After 'a hundred years' she is awakened. Now she has the power that awakens her disciples and brings the transmission into the world along with the lineage of teachers through which it moves. Moreover, she is the energy of the Command and so she is also Bhairava's essential nature. Within him she 'sleeps'. She awakes as she emerges out of him. As she does so her sonic body (*piṇḍa*) made of the energies of the letters and her Vidyā is generated into which she is transferred in her undifferentiated form as the pure spiritual energy of the Command. Now she is the Kālī of the Western House from whom issues forth the transmission which, no less sacred then its source, she worships as she does the one that comes from the previous Kaula tradition which in the KMT was shown to her by Bhairava and here she sees for herself as she generates the new one. So the AS continues:

> (Bhairava said to the goddess) "You are Kālī. Stand (here) in front (of me) and be the object of worship in the liturgy (*krama*). You are the Command, a widow of good family and the Ganges." Once the Lord had said this and, having pierced through this (Wheel in his body called) the City of Gems (*ratnavatī purī*), he went to the inner sanctum (*antaḥpura*).
>
> Then I (Bhairava) worshipped the goddess for a hundred years. (Thus) you (O Kālī) were born in the Sacrifice of the Great (Churning) Bhairava, in the Kādi division[1] that (inspires) the true signs of realisation. Pure, it has been brought down (to earth) by Himavat.

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kālī krameṇa kathitā icchāmy anubhavaṁ [icchāyānyabhavaṁ] kule [kulaṁ] ||
himavante gṛhe ramye tasyās [tasyān-] tatra anugraham |
kṛtaṁ [kṛta] vedhasvarūpeṇa [vadha-] himavantena paścime ||
gato 'sau [gatastaṁ] paścime tatra kālikāyuktananditaḥ [-nandanaṁ] |
darśitaṁ sakalaṁ tatra ādyayāgaṁ [-yāga] kulakramam || AS 27/71-74.

[1] How '*kādibheda*' is another name for the Kubjikā tradition is discussed in intro. vol. 3, p. 72-73.

> When a full hundred years had passed, the goddess of the Moon, who (is the triangular Yoni that) faces downwards, (came down into the world)[1] as the great awakening. She is the awakening of the Command in the mutual relationship (between herself and the god). Bhagamālinī illumines (*rajate*) the grace of the Command of realisation and all the disciples in order to achieve the attainment of the body by transference (*saṁkrānti*). She brought down the entire current of the Transmission (*kramaugha*) and that of the teachers (*gurukrama*) (into the world). Kālī, who is the Command, worshipped the tradition of the teacher as it has come (from the past). [2]

The AS continues with a description of the goddess's condition in the Liṅga. It is not immediately apparent that this is what the following passage is about. However, in the end, we are implicitly informed that this is the case when we are told that Bhairava worshipped for the hundred years when all this was happening. The goddess in the Liṅga is practicing austerity. This is the observance of her own special vow of continence (*brahmacarya*). Within her Liṅga, that is, the Yoni, she is ever Kumārī – the Virgin.[3] There she resides as the pure bliss of the genderless absolute. As such she is identified with the 'neuter' Brahman, the absolute of the Upaniṣads that is neither god nor goddess, simply unqualified bliss. Her continence is thus what the word for it in Sanskrit, i.e. *brahmacarya*, Kaulas understand to mean, namely, the 'practice of bliss'.[4] Paradoxically, this 'continence' is her inner union with the god.[5] Within the goddess's Liṅga, Bhairava has become the Point (*bindu*), that is, the powerful Drop (*bindu*) of vital seed represented as the Point that is in the centre of the triangular Yoni. This is the inner Command 'pervaded by that fierce power of austerity'. It is the energy of

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[1] AS 27/78cd reads *bhūpātāvadhirī * raiḥ* which is obviously corrupt and requires emendation.
[2] *kālī tvaṁ tiṣṭha purataḥ kramārādhyā [-dhye] yathā bhava* |
ājñā kulavadhū gaṅgā imāṁ ratnavatīṁ purīm ||
evam uktvā tu bhagavān bhittvāntaḥpuraṁ [bhittvā-] gataḥ |
tato varṣaśate hy eke devīṁ [devī] ārādhaye hy aham ||
mahābhairavayajñe tu saṁjātā kādibhede 'si [-bhedasi] |
satyapratyayake śuddhaṁ himavantāvatāritam ||
gate (-tā) varṣaśate pūrṇe candradevī adhomukhī |
*mahābodhasvarūpeṇa bhūpātāvadhirī * raiḥ (?)* ||
parasparānusaṁbandhe ājñābodhasvarūpiṇī |
saṁkrāntyā piṇḍasiddhyarthaṁ pratyayājñā – anugraham ||
śiṣyavargamayaṁ sarvaṁ rajate bhagamālinī |
tayāvatāritaṁ sarvaṁ kramaughaṁ ca gurukramam ||
ājñā ārādhayet kālī gurvāmnāyaṁ yathāgatam | AS 27/75-81ab.
[3] Cf. KuKh 3/45.
[4] Cf. TĀ 29/96cd-100ab.
[5] Cf. KuKh 3/63-64ab

bliss (*ānandaśakti*), which is the goddess's inner nature. So, as we shall see in greater detail in the following chapter, Bhairava is within the Virgin goddess inside the Liṅga in this form. At the same time, he is also outside the Liṅga praying to the goddess to come out and grace him.

> Kaumārī, in the form of the Brahman, practiced spiritual discipline (*anuṣṭhāna*) in the past by means of the fire of austerity (*tāpanāgni*) and came (into the world as) Bhagamālinī. She is in the grip of (the practice) of continence (*brahmacarya*) and you (Bhairava) have become the Point (*bindu*). She attained the imperishable nature that, unmanifest, is consciousness (*bodha*). Her Command is terrific (*bhīmā*) like (her Vidyā) that begins with BHA and ends with C(E).[1]
>
> That bliss is the Neuter (absolute). It is neither female nor is (its) form (*ākāra*) male. Its body is the first principle (*āditattva*), the Command in the form of Bhairava. Everything (*sakala*) is pervaded there and the universe that is the divine, radiant pulse of (the most) intense Command is (also) pervaded by that fierce power of austerity.
>
> Then having lived for a hundred years on mount Meru, everything was done by him regularly in (all) the three times (of the day). [. . .] He went (to the goddess) in order to (receive her) grace and worshipped the Liṅga for a long time. Such was the offering for a hundred years. The goddess called Mālinī is the goddess who granted him boons.[2]

The other version of the goddess's myth narrated in the AS begins with a short dialogue between the god and the goddess, also found in our text,[3] from

[1] The goddess's Vidyā, which is thirty-two syllables long, is the subject of chapters eight to twelve of the KuKh to which the reader is referred.
kaumārī brahmarūpeṇa tāpanāgnimukhena tu ||
anuṣṭhānaṁ kṛtaṁ pūrvaṁ āgatā [āgataṁ] bhagamālinī |
brahmacaryavaśā sā tu bindus tvaṁ prāptavān api (-nyapi) ||
prāpnoti avyayaṁ rūpam avyaktaṁ bodharūpakam |
tasyājñā vartate bhīmā bhādicāntāvadhir (vādivāntā-) yathā || AS 27/81cd-83.
[2] *na strī na puruṣākāram ānandaṁ taṁ napuṁsakam* | (=KuKh 3/46ab).
tasya dehaṁ āditattvaṁ ājñā bhairavarūpiṇī ||
vyāpitaṁ (-te) sakalaṁ tatra vyāpitaṁ tena tu [tena tuyo] jagat |
tīvrājñāsphuritaṁ divyaṁ tapanograbalena (tapanāgravalena) tu ||
tato varṣaśataikena vāsitvā (vālivā) meruparvatam |
kṛtaṁ ca (mṛtena) tena sakalaṁ trikāle nityam eva hi || *[. . .]*
gato 'nugrahārthāya tat liṅgam ārādhayec ciram ||
yāvad varṣaśataikaṁ tu īdṛgrūpapradānakam [iḍagaḍḍupradānake] |
mālinī nāma yā devī devī tasya varapadā || AS 27/84-86, 88cd-89.
[3] AS 10/149-153ab = KuKh 3/20-24.

which it has probably been drawn. The god implores the goddess to impart Kaulika knowledge to him and repeatedly insists that his intentions are pure. This declaration is in line with the rest of the dialogue reported and repeated in bits and pieces throughout chapter five of the KuKh. In order to teach him the goddess insists that the god must be sincere and not just desire sexual union with her. Even so, according to the KuKh, the god unites with the goddess repeatedly in each of the sacred seats in order to receive the transmission. The following version is more consistent in this sense. Here, the goddess seeks union from the god.

This is the first of a series of reversals with respect to the original version of the myth. Indeed, it is virtually a mirror image of its prototype. This is apparent in the presentation itself, which begins from the end, as it were, with Kāmarūpa, which here is the first seat, not the last. In this version the goddess has not been abandoned by the god and does not hide from him. She does not allow him to wander forlorn in search of her but assents to his entreaties and joins him. This means, of course, that she is also not alone when she enters the sacred seats. Nor is there any need of a proxy, implicit union between the goddess she meets in the seats and the consort elected for her as happens in the KMT. The goddess transmits the Kaula knowledge to the god who thus, like the goddess, is endowed with a divine body and, fully conscious of his divine nature, unites with her directly. In this way this seat, like the others, is blessed by their union. United one with the other, they are equally powerful, equally present. The gaze of one is not more powerful than that of the other. There is no test of strength. Their gaze is combined. Here, as in the following seats, they both equally exercise their 'authority' – that is their union which empowers them through the transfer of the seed-like Command – the grace that gives them their divine capacity (*sāmarthya*) to grace the world.

Kāmarūpapīṭha

> (The goddess said) "I am coming to your side. I am telling you the Kaulika (teaching)." When invited by the goddess, Śambhu came (and took) refuge (in her). Thus he who is Siddhanātha is you (O god) in the primordial sacred seat (*ādyapīṭha*) in the Sky (where) Kaulinī revealed all the Kaula (teaching) to him. Then he became (a god with a) divine body and went along with the goddess to the very holy (*mahāpuṇya*) place (where they were to enjoy love) games. Adorned with the sea and other (such beautiful sites) and possessing seven districts (*viṣaya*),[1] it was called the venerable Kāmākhya.

[1] Inwardly, these seven 'districts' are probably meant to correspond to the seven rows of letters within the Yoni with which Kāmarūpa, as *pars pro toto*, is sometimes identified. KuKh 8/28-32.

> It is the venerable (land of) Kāma(rūpa) where (the god of) Love (Kāma) himself resides and is supremely beautiful. Thus, (my) descent (into the world) takes place there in (that) land along with you. The goddess appeared (*jātā*) on mount (*mandara*)[1] Pulinda, as did the wise Siddha. The two made love and achieved success and whoever they looked at also attained the supreme plane. They became invisible again at the end of the Age (*yugānta*).[2]

Jālapīṭha

In the next seat in to which the couple descends in the following cosmic era (*yuga*) we notice another transformation. This one relates to the seats themselves. Normally these seats are associated with mountains, or mountainous regions. Here the last three are caves symbolizing their hidden inner and vacuous, transcendental nature.

> And, having descended into a cave in the sacred seat called Jāla, when the goddess fashioned the form beautiful as the moon that women possess, the god also (assumed a bodily form) for the sake of emanation. Thus emanation is said (to have taken place there). They again exercised their authority there for a long time.[3]

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[1] The expression '*merumandara-*' exists, which I take to be analogous. The word '*mandara-*' may also mean 'heaven'.

[2] *āgacchāmi tava pārśve [pāśve] vadāmi tava kaulikam* ||
āmantrito yadā devyā [devyāḥ] śaṁbhuḥ śaraṇamāgataḥ |
tenāyaṁ siddhanāthas tvaṁ ādyapīṭhe nabhastale ||
kaulinyā sakalaṁ kaulaṁ tasya tat prakaṭīkṛtam |
tadā divyatanur jāto devyā saha yuto [yutā] gataḥ [hratam] ||
krīḍāsthānaṁ mahāpuṇyaṁ samudrādivibhūṣitam |
viṣayaiḥ saptabhir yuktaṁ śrīmatkāmākhyasaṁjñakam [-saṁjñikaṁ] ||
śrīkāmaṁ [śrīvikrama] paramaṁ ramyaṁ yatra kāmaṁ svayaṁ sthitam |
tatra deśe [deśa] tvayā sārdham avatāraṁ bhavet [chatot] tataḥ ||
pulindamandare jātā devī siddho 'pi [siddhāpi] buddhimān |
kāmakrīḍāṁ [-krīḍā] prakurvāṇau [prakurvāṇaṁ] tau dvau siddhim upāgatau [sidham upāgatam] ||
yo yo 'valokitas tābhyāṁ so 'pi yātaḥ [pātā] paraṁ padam |
punar yugānte saṁprāpte antardhānagatau [-to] tu [nu] tau || AS 10/153cd-159.

[3] *śrīmajjālākhyapīṭhe ca guhāyām avatīrya ca* |
rūpaṁ rūpendunārīṇāṁ [kūpe-] kṛtaṁ devyā [devyaṁ] yadā tadā [tadaḥ] ||
devo 'pi sṛṣṭihetuś ca tena sṛṣṭiḥ [sṛṣṭyā] prakīrtitā |
tābhyāṁ [tāddhyāṁ] tatra ciraṁ kālaṁ adhikāraṁ kṛtaṁ punaḥ || AS 10/160-161.

Pūrṇapīṭha

In the following passage we find several covert allusions to the land of Koṅkaṇa, where the Kubjikā tradition subsequently developed. We have already noted the possibility that these sacred seats are transposed into this region and that Kāmarūpa especially is identified with it and so is said to be, as is Koṅkaṇa, by the sea. In the above passage we were told that it consists of seven districts.[1] One of these is possibly Śrībimba which we may tentatively identify with *Candramaṇḍala* – a region in ancient Koṅkaṇa, the capital of which was Candrapura. There, as we shall see, the First Siddha to propagate the Kubjikā Tantras is said to have miraculously felled a tamarind tree by the yogic power he was given by the goddess.

> When the Dvāpara (Age) came, (the goddess) went to the venerable cave (*gahvara*) of (the sacred seat called) Pūrṇa and, having assumed the form of a Śāvarī,[2] became of benefit to (the whole) universe. (Similarly, the god), having attained the power of the knowledge (of the teachings), arose (there) in order to sport (with the goddess). (Thus the goddess) shone brilliantly like the lunar orb (*candrabimba*) there in the country of Śrībimba. She became intent (on exercising her) authority along with the Siddha and bestowed accomplishment.
>
> The Lord (*nātha*) also, who was very angry (for some reason), forcefully struck (and felled) by virtue of the intense (grace of the inward) piercing (of Kuṇḍalinī) with (his) gaze alone (the tree) called 'tamarind' (*ciñca*) and so is called the venerable Ciñcinin.[3]

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[1] Note that in the passage after the following one Odyāna (i.e. Oḍḍiyāna) is also referred to as a 'district'.

[2] According to the account in chapter six of the KuKh, the goddess in each of the seats has the form of a young and beautiful tribal woman – Śāvarī. See KuKh 2/2cd-3ab and 6/64-65.

[3] *dvāpare samanuprāpte yātā [yāto] śrīpūrṇagahvaram* |
tatra sā śāvarīrūpaṁ [śāvaraṁ-] kṛtvā jātā jagaddhitā [-ta] ||
siddhe [siddho] vijñānasāmarthye [-rthyaṁ] krīḍanārthaṁ [-rthyaṁ] samutthitaḥ |
tatraiva deśe śrībimbe candrabimbavadujjvalā ||
adhikāraratā jātā siddhena saha siddhidā |
*nātho 'pi [nāthāpi] tīvravedhāc cātiruṣṭo [-vedhārāta * rustā] marayed [-yad] balāt* ||
dṛṣṭamātreṇa ciñcākhyaṁ tena śrīciñcinī smṛtaḥ [smṛtaṁ] | AS 10/162-165ab.

Udyānapīṭha

This is normally the first seat and, in a sense it remains so in this account as well, even though it is revealed at the end. It is here that the goddess enters the Liṅga. This account thus conflates this seat, which the texts regularly call the first one (*ādipīṭha*) from which the first teachings are said to originate, with the Island of the Moon. This makes sense, as it is there that Bhairava received the teachings from the goddess. Again, we notice that the Siddha here is identified with the Bhairava Oḍīśa with whom the goddess unites at the conclusion of her journey according to the KMT. Again, here we find virtually a unique reference where we are explicitly told that the goddess 'sports' with the god in the Liṅga. The splitting of the Liṅga, like that of the proto-cosmic Point (*bindu*), generates the Sound (*nāda*) that extends in the form of the universe made of mantras. In other accounts it is the goddess's condition that is the focus of attention. Here, in keeping with the modality of reversal it has chosen, this version concentrates instead on the god. Just as the goddess in the Liṅga is the white Gaurī, the god there is the white benign Śiva. Outside, he is the fierce Bhairava.

> Then, in the terrible Age of Strife she, the three-eyed (goddess) Maṅgalā,[1] descended into the Northern Cave (*uttaragahvara*) in the district (*viṣaya*) of Odyāna. Siddhanātha also (descended) there into (his spiritual) lineage (*santati*). Having thus flown up (*oḍḍīya*) in the body[2] he obtained lordship and so is famous in all respects by the name of the venerable Oḍīśa. The place there is Oṣadhiprastha and she is praised as the auspicious one of the universe.
>
> There is a Liṅga there made of jewels. There she meditated for a long time. Once attained the one who brings an end to the cause of suffering, she ascended with effort into (the Liṅga).[3]
>
> She sported (there) with him, (Śiva) the Bearer of the Half Moon (*ardhendumaulin*). The goddess meditated for a moment as she

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[1] Concerning Maṅgalā, see below, chapter 3, p. 679 ff..
[2] Cf. above, p. 81, note 3.
[3] *tataḥ kaliyuge ghore śrīmaduttaragahvare* ||
śrīmadodyānaviṣaye sāvatīrṇā trilocanā |
maṅgalā nāma tatraiva siddhanātho 'pi santatau ||
evaṁ śarīre oḍḍīya īśitvaṁ [oḍīya isitvaṁ] prāptavān [-vāny] api |
śrīmadoḍīśasaṁjñāto [-tā] vikhyātas [-tā] tena sarvataḥ ||
sthānaṁ tatrauṣadhiprasthaṁ [tadroṣadhi-] prastutā sā jagacchubhā |
liṅgaṁ ratnamayaṁ tatra tatra sā cintayec ciraṁ ||
tasmin ārohayet yatnād [tasmād rohoyato yantā] labdhaṁ duḥkhakarāntakam |
AS 10/165cd-169ab.

> abided (there) unconditioned (*amitā*). That Liṅga was split in two and the goddess then arose (out of it). A fierce, deafening supreme Sound (*nāda*) (of mantras) emerged out of it. [. . .] (The god) looked (at the goddess) with (his) three eyes and so (his) tawny eyebrows were knit together and crooked (giving him a fearsome appearance). He illumined the worlds with his lustre and (his presence), like the Fire of Time, was hard to bear. When she saw him, the goddess suddenly felt intense fear and shame. Then her limbs bent and so she was known as Kubjī (the Humpbacked One).[1]
>
> Then the god praised her with a hymn (saying): "O Umā! Beloved of my life! Salutations, O mother of the universe! Be compassionate, O mistress of the universe! You who bestow the (teachings of the) tradition (*sampradāya*)! Salutations (to you) the Nirvāṇa who saves me! You who give wealth, save and forgive! The previous Rule, which is the essence (of the teachings), was fashioned (by you) along with me. O bearer of the trident! explain the beneficial mantras (to me in a simple way) as (you would) to children. Originally, I myself told you the most excellent Yoga."[2]

The goddess now proceeds to teach the god out of compassion for all living beings. She does this by intoning a hymn dedicated to the goddess extolling her presence in the inner centres or 'wheels' of the subtle body.

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[1] *tena sārdhaṁ tayā [mayā] krīḍā kartavyārdhendumaulinā* ||
dhyānam ādāya sā devī kṣaṇaṁ [kṣaṇa] yāvat sthitāmitā [-tāḥ] |
dvidhā viddham etal liṅgaṁ [vidhām atalliṅgaṁ] tadā devyā [divya] samutthitā [-tāḥ] ||
tadutthaṁ pauruṣaṁ [puruṣaḥ puruṣaṁ] nādaṁ badarīkaraṇaṁ param |
[. . .] AS 10/169cd-171ab.
bhrūbhaṅgapiṅgakuṭilas trilocanavilokanāt ||
svakāntyā bhāsayel lokān kālāgnir iva duḥsahaḥ |
taṁ dṛṣṭvā sahasā devī bhayalajjāvatī [bhayaṁ lajjā mahān] bhṛśam ||
kuṭilāṅgī tadā [yadā] jātā tena kubjī [kubji] prakīrtitā | AS 10/172cd-174ab.

[2] *tato devena sā stutā [-tvā] sastotraṁ prabhuṇā [-tā] svayam* ||
namas te [tes] tu jaganmāte mama prāṇapriye ume |
dayāṁ kuruṣva viśveśi saṁpradāyapradāyini ||
namo mattrāṇanirvāṇe [matrāṇavirvāṇa] dānaharakṣamākari [-hārakṣāmakṣare] |
sāratvaṁ samayaṁ pūrvaṁ kṛtaṁ hi tu [kṛtogha kur] mayā saha ||
vyākhyāhi hitamantrān ca śiśūnām iva śūladhṛk |
mayaiva te samākhyātam ādau yogam anuttamam || AS 10/174cd-177.

The Goddess's Myth according to the Second Recension of the Yogakhaṇḍa

The following version of the goddess's myth is narrated in chapter sixteen of YKh (2), which is called 'the descent and bestowal of the Command to Śrīnātha'. There are several new and striking additions to the myth in this version. We also find interesting explanations of several details of the main myth. For example, in one place we learn why the goddess who emerges from the Liṅga is called Vāmā.[1] Others are 'inner', 'metaphysical' explanations of elements of the myth such as those we find in our own text, the KuKh (from which some of them may well have been drawn), and those found elsewhere. These largely concern the nature of the goddess's Triangle – the Yoni, the Liṅga that she enters, and the energy of the Command – subjects that will be treated at length in the following chapter. Several other details are entirely new. Particularly interesting is the constant reference to the city of Vārāṇasī and to Madhyadeśa – the Middle Land – where it is located. One wonders whether the shift of the scene of these mythical events to this sacred city is a sign that this part of text was composed here.

An interesting doctrinal development is the many Vaiṣṇava associations. The goddess appears in this version as Vaiṣṇavīśakti who is identified with Mahāmāyā and Prakṛti. She emerges out of the Liṅga after being worshipped for five nights, reminding us of the legendary sacrifice performed for five nights – *pāñcarātra* – from which one of the main Vaiṣṇava Tantric tradition is supposed to draw its name. While these associations are quite unusual in the Kubjikā sources, they are common in the Kālī cult taught in the *Jayadrathayāmala* and associated Tantras in which Kālī in the form of the goddess Kālasaṁkarṣiṇī is identified with Vaiṣṇavīśakti and is the consort of Narasiṁha, an incarnation of Viṣṇu. She is well known to the Kubjikā Tantras.[2] Indeed, according to the MBT the form of Kālī who was born in the house of the Himavat was Kālakarṣiṇī. When she entered the Western House she became Saṁvartā[3] – Kubjikā, the Goddess of the Doomsday Fire. But we shall see that here these Vaiṣṇava associations are provisional. They operate only so long as the condition of ignorance prevails. When the time comes for the god to receive the liberating Command, the scenario reverts to the original Śaiva Kaula one, although it has been reformed and elevated by its passage through its Vaiṣṇava permutation.

Let us turn now to the text. Śrīnātha, that is, Bhairava himself in the guise of the first teacher, is speaking:

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[1] KMT 2/5 and YKh (2) 16/10-11.
[2] See, for example, KuKh 31/62cd-63ab.
[3] KuKh 57/21cd-22ab.

> Accompanied by millions of Yoginīs and surrounded by the seven Mothers,[1] along with Siddhas and Yoginīs, (you are) constantly engaged in worship. You have entered the cave-dwelling that is in the world behind (*bhuvanapaścima*) Meru. You are worshipped by the gods and demons in the middle of the peaks of the mountain (*śilā*) (of the Triangle) with divine gems, flowers, camphor, musk and vermilion.
>
> Once the scripture of (that) mountain (*śilāgama*), Kula and Kaula was worshipped there with devotion, the great goddess was worshipped and lauded by men and the rest. The one called Mīna (i.e. Matsyendranātha)[2] was present there. He became fully accomplished (*siddha*) there in that House. (1-4)[3]

The god now describes the goddess's Triangle, that is, her Yoni that is commonly called Meru, as it is in the following passage. In the centre (= on the top) of mount Meru is the Point – *bindu*. This is the Stone or Liṅga called here, as it is in the KMT, Udyāna Liṅga. The Triangle is in seven parts because the letters are arranged within it in seven rows and line its sides in the manner described in chapters seven and eight of our text. The goddess, who is the embodiment of all the phonemic energies, each of which correspond to a world, is thus also the series of worlds in the body of the Triangle. In the centre, she is the Point (*bindu*), which is Mālinī, and so she is called Bindumālinī. She embodies all the letters, each governed by a Yoginī, arranged in an alphabetical order that begins with Na and ends with Pha. The fifty gods attending on Mālinī govern the same fifty letters but these are arranged in the usual alphabetical order and are projected into the Triangle and around the sides.

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[1] The reference here to just seven Mothers, rather than eight that we find in the goddess's *maṇḍala*. Perhaps the seven Mothers in this context govern the seven rows of letters arranged in the goddess's triangle. Again, the goddess herself may be the eighth Mother and leader of the others.

[2] Note that in this version Matsyendranātha is not the founder of the previous (*pūrva*) Kaula tradition as he is usual represented to be in the Kubjikā sources. But whether he is or not, he achieved complete realisation through the Kubjikā tradition, which is the final (*paścima*) one.

[3] *yoginīkoṭisahitā mātaraiḥ saptabhir vṛtā* |
siddhayoginisaṁyuktā [k, kh: siddhi-] anuṣṭhānaratā [k: anuṣṭāna-] sadā [k: satā] || 1 ||
praviṣṭā tvaṁ guhāvāse meror bhuvanapaścime |
śilāśekharamadhye [k, kh: śilāse-] tu pūjitāsi surāsuraiḥ || 2 ||
divyamāṇikyapuṣpaiś ca karpūrāgurukuṅkumaiḥ [k, kh: -mai] |
śilāgamaṁ kulaṁ kaulaṁ bhaktyā saṁpūjya tatra vai || 3 ||
ārādhitā mahādevī saṁstutā ca [k, kh: -tāś ce] narādibhiḥ [varā-] |
tatra sthitaś ca mīnākhyaḥ [k, kh: sthitaṁ ca mīnākhyaṁ] siddho 'sau tatra vai gṛhe ||
YKh (2) 16/1-4.

The goddess is both the Triangle and the Point (*bindu*) in the centre of it. The former is called '*bhaga*' – the Womb. The latter is the living being (*jīva*) it contains, which is formed by the union of the male and female seed. This 'ball of vital seed' is feminine. Generated by the fusion of opposites, it is the androgynous embryonic goddess. It rotates in an anticlockwise direction, that is, to the left – *vāmā* – and it is the woman – *vāmā* – who is the goddess Vāmā of the Practice of the Left (*vāmācāra*).

> You observed a vow of silence for a thousand years within the Triangle. Then you became subtle (there) within the Stone in the middle of Meru. (5)
>
> O goddess, I heard the truth (*tattva*) previously from Himavat's mouth. (Then the goddess), who is worshipped by the best of the gods, was seen to be intent on the practice of Yoga. You pervaded (all the universe), beginning with the netherworld up to the sky, and so (you) who possess a divine body came (here) by the power of (your) divine Yoga. (6-7)
>
> (The goddess said): "O Mahādeva, I myself am the divine Command and beautiful by nature conjoined with the letters beginning with Na and ending with Pha and surrounded by the fifty gods." The mistress of the gods was (enveloped) by three lines. (The first is embodied in) the goddess who is the mistress of the circle of vowels. Then (the one) consisting of (the letters) beginning with Ka and ending with Ta and the third one beginning with Tha and ending with Sa.[1] (8-9)
>
> (The goddess continued): "In this way, in due order, I abide there (as) Bindumālinī. (I am) called Vāmā because (I am engaged in) the Practice of the Left (*vāmācāra*). I have attained the instantaneous penetration (*āveśa*) (of grace), which is like (the union) of heaven and

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[1] *maunaṁ varṣasahasraikaṁ trikoṇānte tvayā kṛtam* ǀ
laghutvaṁ ca tadā prāptaṁ śilānte merumadhyataḥ [kh: (?)] ǁ 5 ǁ
tattvaṁ devi [k. kh: deva] mayā pūrvaṁ [k: pūrve] himavato [k, kh: -nta] mukhāc chrutam [k: – mukhā chataṁ] ǀ
yogābhyāsaratasthā [k, kh: – sthaṁ] ca dṛṣṭā [k, kh: adṛṣṭaḥ] suravarārcitā [k, kh: – taḥ] ǁ 6 ǁ
*pātālādyantarikṣāntaṁ [k: yotālādyanta- kṣaṁ tu; kh: yotā * * * * * *(?)] vyāpitaṁ [kh: (?)] tu [kh: (?)] tvayā yataḥ [k: dyataḥ; kh: (?)]* ǀ
divyayogaprabhāvena divyadehā [k: -deha; kh: -dehaḥ] samāgatā [k: camāgata; kh: (?)] ǁ 7 ǁ
aham eva mahādeva divyājñā [k, kh: divya – ājñā-] susvarūpiṇī ǀ *nādiphāntākṣarair yuktā [kh: (?)] devaiḥ [k: devyai; kh: (?)] pañcāśabhir vṛtā* ǁ 8 ǁ
svaracakreśvarī devī kāditāntamayā tataḥ ǀ
thādiśāntā tṛtīyā ca tribhī [k, kh: tribhi] rekhaiḥ [k, kh: -khai] sureśvarī ǁ Ibid. 16/5-9

> earth, and (so) have assumed the condition of a Liṅga. My manifest Liṅga is divine, (whereas) I am the unmanifest Kumārikā (the Virgin).
>
> The divine Liṅga is said to be Udyāna (Liṅga) and is in the middle of the Moon, Fire and the Sun (on the corners of the Triangle).[1] The Fire is present in the middle of the Sun and the great glory (*mahacchriya*) (of the Moon) is in the middle of Fire. And I am she who is called the venerable Bhaga, she who is the series of worlds (*bhuvanāvalī*) within the Stone. Possessing seven sections (*skandha*) she is Bhairava's deity. (10-13)
>
> And she (also) moves in the middle of the Stone in an anticlockwise circle. The energy Vāmā, who is called Anantā (Endless) and the soul (*jīva*), is the ball of vital seed (*kuṇḍagolakā*). (Her) rotation is spherical, she is a spark (of consciousness) (*kākinyā*) and her form is Unstruck Sound (*haṁsa*).[2] (14-15ab)

We shall see in some detail in chapter five how the Western House (*gṛha*) or Tradition (*āmnāya*) is the Kula of Kubjikā, the supreme Yoginī. Often identified with the goddess's Yoni, which is the source of emanation, the teachings and the lineages of teachers, here it is represented as the female Liṅga, the temple of the Western tradition, the City of the Moon, the Cave and the Hermitage. Just as this 'Devīliṅga' gives rise to creation, it also withdraws it into itself. As the power of the goddess in the Liṅga develops, it expands to fill the universe. The universe shakes and its inhabitants tremble with fear of its impending destruction.

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[1] The two MSs read *śivāgniravi-*. Although having the goddess in the midst of Śiva's Fire and the Sun does make some sense, the standard formula is that the Liṅga, represented by the Point in the middle of the Triangle, is in the midst of these three luminaries. Symbolically located on the corners of the goddess's triangular Yoni, they are illumined by the goddess's Liṅga which is the sole light that shines in the darkness of the unmanifest state when these other three lights are extinguished. Cf. KuKh 2/28 where the three luminaries are identified with the three Siddhas in the goddess's Triangle.

[2] *evaṁ krameṇa tatrāhaṁ [k, kh: krameṇāhaṁ tatra] saṁsthitā bindumālinī* |
vāmācāreṇa vāmākhyā vāsu-r-ambarayor iva || 10 ||
sadhyāveśaṁ [k: sajyā-; kh: sajya-] mayā labdhaṁ gatā [k, kh: gataṁ] liṅgatvam eva tu |
divyaṁ [k, kh: divya] me vyaktakaṁ liṅgaṁ avyaktāhaṁ kumārikā || 11 ||
divyaliṅgaṁ smṛtodyāṇaṁ [kh: -dyānaṁ] somāgniravimadhyataḥ [k, kh: śivā- |
ravimadhye [kh: -madhya] gataḥ agnir agnimadhye [k: gatorānirarimad; kh: gatorārirarisādhya] mahacchriyaḥ [k: mahachiyaḥ] || 12 ||
sā cāhaṁ śrībhagākhyā ca śilānte bhuvanāvalī |
saptaskandhasamāyuktā sā ca bhairavadevatā || 13 ||
bhramate ca śilāmadhye vāmāvartaparibhramāt |
vāmāśaktir anantākhyā [k, kh: atantā-] jīvākhyā kuṇḍagolakā || 14 ||
vibhramā golakākārā kākinyā haṁsavigrahā | YKh (2) 16/10-15ab.

O Hara, you worshipped her for a thousand divine years (as a result of which) she is visible and (her) light (is like that of) well-heated gold and, surrounded by a garland of flames, she emanates (her) intense (*puṣkalā*) Command by the power (of her) knowledge. Extending for millions of leagues, Meru (her) abode, shakes. The gods and sages were frightened. The Siddhas, Gandharvas and Kinnaras were (also) very frightened that (their) hermitage would be destroyed. Distraught, they fled. (15cd-18ab)

Some praise the Rule, others repeat Bhairavī's (Vidyā). Others fainted there and some broke down in despair. In this way all of (these) fettered souls were made homeless by the goddess's austerity. Thus my Liṅga is not male (*vīra*). It is the Yoginīkula[1] by name.[2]

There, in the temple of the Western (tradition arose) the great sound of the wave of the Command. Countless millions of divine Yoginīs sport there. This is the house of the Yoginīs that is fierce, terrible and very frightening. O god, it is called Candrapura (the City of the Moon), the most excellent abode of the gods. There the Command is born spontaneously. It is the Cave, the Hermitage of the Celestial Command. Fame has arisen there in (that) House, (the fame) which has authority over the Kula Vidyā.[3] (18cd-23ab)

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[1] The Liṅga Kaula's worship is commonly called 'siddhaliṅga'. Presumably, 'vīraliṅga' means the same. The goddess is saying that her Liṅga is the triangular Yoni. Identified with the abode of her tradition, it is the 'Western House' (*paścimagṛha*). Out of all the families of Yoginīs – Yoginīkulas – it is the one, supreme Yoginīkula. Just as all the Yoginīs play in this, the 'temple of the Western tradition', similarly all the Yoginīs ultimately belong to this unique Yoginīkula.

[2] *divyavarṣasahasraikaṁ [k, kh: -srekaṁ] tvayā cārādhitā hara* ‖ 15 ‖
*jvālāmālākula * * sutaptakanakaprabhā [kh: sutaṣṭa-; k, kh: -prabhaṁ]* ǀ
dṛśyate jñānasāmarthyād ājñāṁ [k, kh: -tājñāṁ] sṛjati puṣkalām [kh: (?)] ‖ 16 ‖
lakṣayojanavistīrṇaṁ kampate meruvāsavam ǀ
trastā devāḥ [k, kh: devā] samunayaḥ siddhagandharvakinnarāḥ ‖ 17 ‖
āśramadhvastasutrastā [k: āśamā- -sutrasthā; kh: āśramā- -sutrasthā] vihvalāḥ [k, kh: -lā] prapalāyitāḥ [k, kh: -tā] ǀ
kecit [kh: (?)] stuvanti samayāṁ [k, kh: samayā] kecid jāpanti [k, kh: yāpanti] bhairavīm ‖ 18 ‖
mūrchitās tv apare tatra kecid vihvalatāṁ gatāḥ [k, kh: gatā] ǀ
evaṁ nirvāsitāḥ [k, kh: -tā] sarve paśavo [k: pasavo; kh: (?)] devitāpasā [k: ṛṣitāpaśāḥ] ‖ 19 ‖
*evaṁ vīraṁ na me liṅgaṁ [kh: (?)] nāmnā [kh: (?)] tad [kh: (?)] yoginīkulam [k: -kula; kh: * * *(?) kula]* ǀ YKh (2) 16/15cd-20ab

[3] *ājñā – ūrmimahārāvaṁ tatra paścimamandire* ‖ 20 ‖
krīḍanti divyayoginyaḥ [k, kh: -nye] koṭikoṭis tva saṅkhyayā ǀ
yoginīnāṁ gṛhaṁ [kh: ?] hy etat [kh: ?] vyāgrogram atibhīṣaṇam [k, kh: vyagrāgram iti-] ‖ 21 ‖
nāmnā candrapuraṁ deva devālayam anuttamam [k, kh: devānālayamuttamam] ǀ
tatra ājñā svayaṁbhūtā nabhasājñāśramaṁ [k: nābhi- -srasaṁ; kh: nābhi- -sramaṁ] guhā ‖ 22 ‖
tatra [kh: (?)] kīrtir gṛhe [k: kīrti-; kh: (?)] jātā kulavidyādhikāriṇī ǀ YKh (2) 16/20cd-23ab.

Once the god Bhairava had thus seen the great pervasion of the Command, distraught and astonished, the god of the gods fell to the ground in Vārāṇasī, on the beautiful shore of the Ganges. Frightened, the god shook and moved around (swaying in circles) like the ecliptic (*kadamba*). (20cd-25ab)

"What is this?" thought the god, "from where has this great fear come? Meru is covered by deities and other (divine beings) and they play (there) with great vigour. All the gods have been made homeless. Has the end of the world come here? Nor do I know myself. Where has that troubled (*vikala*) one gone? (My) soul is very troubled. O dear! I am undone!"[1] (25cd-27)

He wondered over all the earth with its mountains, forests and groves (and said to himself): "I see all the gods (who ignore me). Indeed my Command has been destroyed today. There is no Śāmbhavī creation.[2] All this is (transcendent) and without defect. I see that the Liṅga has expanded. It is full and very powerful. It is proper to abandon my body for it serves no purpose. I possess no Śivahood and Śāṅkarī's energy (*kalā*) does not function; I am frightened even by the goddess. There is no means for me (to find relief). What use has well-performed austerity? Of what use are riches? What is the use of (belonging to) a virtuous family? What (is the use) of my matted hair and ashes? What is (the use of my) double-headed drum and trident? What is (the use) of the five ensigns (ascetics bear)? What is (the use) of skeletons and the ascetic's staff and the crescent moon as an adornment? O what a wonder! The goddess has destroyed the Great Vow I have been observing. There is no means (to help me), all that I have done is undone."[3] (28-33)

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[1] *evaṁ ājñāmahadvyāptiṁ [k, kh: – pti] dṛṣṭvā devas tu bhairavaḥ* || 23 ||
vārāṇasyāṁ tu gaṅgāyāṁ tīre cātimanorame |
vihvalo deveśo vismito [k, kh: viśmito] patito bhuvi || 24 ||
saṁtrastaḥ kampate devo [k, kh: -vaḥ] bhramate ca kadambavat [k: kadambatat; kh: kadaṁvat] |
kim etac cintayed devaḥ [k: devā, kh: deva] kasmād [k: yaśyām; kh: yasyām] etan mahadbhayam || 25 ||
devādivyāpitaṁ meru [k, kh: devābhirthāpitaṁ meruḥ] krīḍanti atinirbharam |
devā [k, kh: -vāḥ] nirvāsitāḥ sarve saṁhāraṁ kim ihāgatam || 26 ||
naiva jānāmi [k, kh: neva viṁpati] cātmānaṁ vikalaś ca [k, kh: vikalaśai] kuto [k, kh: -ro] gataḥ |
atīvaṁ [k, kh: atīva] śocayaty ātmā aho 'haṁ ca kṣayaṁ gataḥ || Ibid. 16/23cd-27.

[2] The reader will recall that Śiva's emanation is withdrawn when the goddess enters the Liṅga, leaving behind an all-consuming darkness of the Unmanifest. Although this transcendental state is 'without defect' the god is confused by it. Cf. above, p. 30 with reference to KMT1/58 ff.

[3] *pṛthivīṁ [k, kh: -vī] bhramate sarvāṁ [k, kh: sarvā] saśailavanakānanām [k, kh: -nā]* |
paśyāmi tridaśān sarvān ājñāhānir mamādya vai || 28 ||

At first the god is penetrated by the energy of the goddess's Command generated in the Liṅga and falls to the ground by its impact. As the goddess's power waxes inwardly, the god's energy diminishes and so he looses the stability and inner tranquillity it gives and he becomes weak and distraught. We have seen that the god experiences a loss of his power in the goddess's presence in other versions of the myth. However, there is a new twist in this version: Bhairava loses his Śivahood and his Śāṅkarī – the energy inherent in it. The goddess has destroyed the Great Vow he had been observing, that is, the vow of a Śaiva ascetic. As Śambhu, that is, Śiva, Bhairava cannot be allowed access to the goddess because she is Viṣṇu's energy and Viṣṇu's essential form (*mūrti*). Viṣṇu does not approve of the Śaivite vow that involves eating from impure skulls and practicing in cremation grounds full of ghosts and demons. When the god realises that the goddess will not allow him into her empowering presence because of his Śaiva practice, which instead of nurturing the divine energy of the Command within him has destroyed it, he decides to give it up. Thus he 'splits apart' his own Liṅga, that is, he no longer worships it and abandons the observance of the Great Vow also called the Vow of the Skeleton. Instead of carrying a skull, ensigns and weapons that are the outer signs of the Great Vow we shall discuss in chapter three, he takes up the staff (*daṇḍa*) of the Brahmin ascetic. Now as the Ṛṣi Vyāsa, a veritable epitome of Brahminical orthodoxy, he tries to approach the goddess again hoping that this form will be acceptable to her.

> Thus, the excellent, wise and very skilled Viṣṇu, ever frightened by the fear of transmigratory existence, lives alone. He had criticized the Vow of the Skeleton in the past. (He) saw that very sign of attainment (*pratyaya*) and (thought): "This is a great wonder!" The drinking of wine, the booty of victory, eating from a skull and the like, residing in a cremation ground full of ghosts and demons –

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na kācit [k: kiṁci; kh: ki~ ncit] śāmbhavī sṛṣṭiḥ sarvam etan nirāmayam [k: -yaḥ] ǀ
*paśyāmi jṛmbhitaṁ liṅgaṁ [k, kh: liṁga] * * pūrṇaṁ [k: * * pūrṇa; kh: pūrṇṇa] mahābalam [kh: -vanaṁ]* ǁ 29 ǁ
dehatyāgaś [k, kh: -gaṁ] ca me yukto [k, kh: yuktaṁ] na tu [k, kh: ta] tena [k, kh: yena] prayojanam ǀ
vidyate na śivatvaṁ [k, kh: -tva] me śāṅkarī [k: śāṁkarīṁ] nodyate [k, kh: tudyate] kalā ǁ 30 ǁ
devyāpi trāsitaś [k, kh: trāḍitāś] cāhaṁ nopāyo [k, kh: -yaṁ] vidyate mama ǀ
kiṁ tapena sutaptena vibhavaiḥ kiṁ prayojanam ǁ 31 ǁ
kiṁ kulena suśīlena kiṁ jaṭair bhasmanā mama ǀ
kiṁ ḍamarutriśūlena [k, kh: ḍamarukatri-] kiṁ mudrāpañcakena tu ǁ 32 ǁ
kiṁ tu [kh: (?)] kaṅkālakhaṭvāṅgaiḥ [k, kh: -khaṭvāṁgeḥ] kiṁ mauliśaśibhūṣaṇaiḥ [k, kh: -ṇam] ǀ
aho āścaryakaraṁ devyā hataṁ mama mahāvratam ǁ 33 ǁ
nopāyo [k, kh: -yaṁ] vidyate kaścit sarvaṁ [k, kh: sarva] kṛtam [k, kh: vṛtam] akṛtaṁ mama ǀ

YKh (2) 16/28-34ab.

Svacchanda and the other the eight weapons[1] are (also) useless.[2] (34-37)

All this is (just) magic. O dear! (All) I see is danger! Vaiṣṇavīśakti is very fierce. She alone is my refuge. This Vaiṣṇavī, (this) Mahāmāyā creates (this) deluding creation. That is itself the means (to liberation), namely, Viṣṇu's energy whose face is the Yoni (*bhagānanā*). When she has been (properly) worshipped, whatever happens is clearly by the grace of (her) Command and is my radiance."[3] (38-40)

(His) eyes full of tears, Śambhu went behind (*paścima*) Meru and worshipped Śakti, the Mother, the Virgin who is the divine Liṅga. For a thousand years therein he contemplated (the goddess whose) form is Viṣṇu. The god stood in front of the door and worshipped the goddess. The goddess was concealed (*viluptā*) by (her) divine powers (*daivata*) as Śaṁkara stood at the door.[4]

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[1] What is meant here is not clear to me. One possible explanation is the following. Ascetics, imitating the deity they worship, carry weapons (cf. KuKh 14/100cd-102ab ff). These are empowered by 'weapon mantras' (*astra*). One of the most common among them is *Aghorāstra* – the Weapon of Aghora, alias Svacchandabhairava. One form of this mantra recorded in the *Siddhakhaṇḍa* (MS G, folio 40a) is: AIṀ HRAUṀ HRĀṀ HRAḤ AGHORĀSTRĀYA KṢAḤ. I cannot say what the other weapons may be.

[2] *ata eva varo [k, kh: varaṁ] viṣṇur [k, kh: viṣṇu] dhīmān cātivicakṣaṇaḥ [k, kh: -ṇa]* || 34 ||
saṁsārabhayabhītātmā [kh: -bhūtātmā] sadā caikāntavāsinaḥ |
kaṅkālavratam [k, kh: kaṁkāra-] atyugraṁ dūṣitaṁ tena yat [k: tat] purā || 35 ||
tam eva pratyayaṁ dṛṣṭaṁ ity āścaryakaraṁ mahat |
jayabhūtisurāpānaṁ kapālādikabhojanam || 36 ||
śmaśāne tu nivāsaś [k, kh: -saṁ] ca bhūtavetālasaṁkaṭe [k, kh: -ṭaṁ] |
svacchandādi hy aṣṭāstrāṇi [k: haṣṭāstrāṇi; kh: hṛṣṭāstrīṇi] caivam eva [k, kh: śaivameva] vṛthā hi tu [k: paśu; kh: paśuḥ] || YKh (2) 16/34cd-37.

[3] *indrajālam idaṁ sarvaṁ aho paśyāmi saṁkaṭam [k, kh: śaṅkaṭam]* |
vaiṣṇavīśaktir atyugrā sā [k, kh: tām] eva śaraṇaṁ [kh: śaranaṁ] mama || 38 ||
vaiṣṇavīyaṁ mahāmāyā racate sṛṣṭiḍambaram |
tam evopāyam astīti [k, kh: -pāyasamāstīti] viṣṇoḥ [kh: viviṣṇoḥ] śaktir bhagānanā || 39 ||
tasyā [k, kh: tasyām] ārādhanaṁ kṛtvā yat kiñcid upajāyate |
tasyā [k, kh: tasyām] ājñāprasādena [k, kh: -praśādena] bhavate mama saṁsphuram [k, kh: sasphuram] || YKh (2) 16/38-40.

[4] *aśrupūrṇekṣaṇaḥ [k, kh: -pūrṇā-] śambhuḥ gatas [k: vrata; kh: vrate] tu merupaścime* |
tatra [k, kh: māta vai] cārādhayec chaktiṁ divyaliṅgāṁ [k, kh: -liṅgā] kumārikām [k, kh: kumārikā] || 41 ||
tasmin varṣasahasraikaṁ [k, kh: -srekaṁ] dhyāyate viṣṇumūrtikām |
devīm [k, kh: devyā] ārādhayed [k: -ye] devo dvārāgre [k: -ragre] upari [k, kh: ru-] sthitaḥ || 42 ||
viluptā [k, kh: vivrūptā] daivatair devī [kh: daivī] dvārāgre [k, kh: dvīrāgre] śaṁkaraḥ [k, kh: -ra] sthitaḥ | Ibid. 16/41-43ab.

(He said): "I am devoid of the Command. (My) vow has been ruined; (my) mind is distraught. O great goddess! (What is your) command there (in this case)? Tell (me) what should be done! Allow (me) entry. Why is this not to be granted (to me), Śaṁkara?"

Hearing this speech, the goddess was angry and said this:

"Entry should never be given to one who does not have the Command. He observes the (deceitful) vow of a cat, O god, (such is he) the lord of Umā. He is a fettered soul without authority. He is proud and lustful. I do not see his face and he returns to (his) previous impure state. (This) has been forbidden at (my) command. O god, the entry (of such a one) is useless."[1] (41-47)

After he tarried there for fifty years . . . (?) Śaṁkara (thought): "I have not entered. My effort is useless." (Then) Śaṁkara wandered in the mortal world and performed austerities. Then, greatly troubled by the pain of (his) distress, he went again to Vārāṇasī. (Thinking that) one who is detached should abandon (the worship of) the Liṅga, he became a staff-bearing renouncer by himself (without taking initiation from someone else). The lord renounced (everything, including the observance of his vow) at the confluence of the Ganges and Yamuna by himself and, having brought about his own splitting apart of the Liṅga, returned to Vārāṇasī.[2] (48-51ab)

He then assumed the form of a Ṛṣi, that is, a great sage by the name of Vyāsa. (And so) that same Śaṁkara yoked to Māyā (became)

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[1] *ājñāhīno vrataduṣṭo vikāragatacetanaḥ [k, kh: vikārā- -na]* || 43 ||
tatrādeśaṁ mahādevi yat kartavyaṁ [k, kh: kattavyaṁ] vadasva tat |
praveśaṁ [k, kh: pradeśaṁ] dīyatāṁ kiṁ [k, kh: no] vā śaṁkarasya na dīyate || 44 ||
tam ākarṇya [kh: -karṇṇo] vacaṁ devī kopāviṣṭāvadad idam [k, kh: vade hi vaṁ] |
praveśo [k, kh: -śaṁ] naiva dātavyo [k, kh: -vyaṁ] ājñāhīnasya karhicit || 45 ||
vaiḍālavratadhārī [k, kh: -ri] ca eṣa deva umāpatiḥ [k, kh: -ti] |
paśuḥ sa cāprameyī [k: yaśacaś cā-; kh: paśavaś coprameyī] ca garvitaḥ kāmalampaṭaḥ || 46 ||
tasya vaktraṁ na paśyāmi [k, kh: -syāmi] āśaucaṁ yāti [k: āśīstyeyati; kh: āśītmeyati] pūrvakam |
niṣiddham ājñayā deva [k, kh: devo] nirarthaṁ [k, kh: narathaṁ] ca praveśanam ||
Ibid. 16/43cd-47.

[2] *sthitvā varṣaśatārdhaṁ tu [k, kh: -stu] uditmānī(?) ca śaṁkaraḥ [k, kh: -ra]* |
praveśaś [k, kh: -śaṁ] ca na me jāto [k, kh: -taṁ] vṛthā mama pariśramaḥ [k, kh: -mam] || 48 ||
*bhramate martyaloke [k: matyaloke; kh: manyaloke] tu tapasaṁtaptaḥ [k: tapabhratapta; kh: tapabhra * pta] śaṁkaraḥ* |
vikalātapasaṁkliṣṭo [k, kh: -kliṣṭaṁ] vārāṇasyāṁ gataḥ punaḥ || 49 ||
viraktas tu tyajet [k, kh: tyaje] liṅgaṁ daṇḍapāṇiḥ [k: dandayāṇi; kh: daṁdapāṇi] svayaṁ kṛtaḥ [k, kh: kṛtam] |
gaṅgāyamunayor [kh: -yamnunayo] madhye [k: madhya] nyāsaṁ kṛtvā svayaṁ [k: tavāṁ; kh: kṛtavān] prabhuḥ || 50 ||
liṅgabhedaṁ [k, kh: -bhedaḥ] svakaṁ kṛtvā vārāṇasyāṁ punar gataḥ | Ibid. 16/48-51ab.

Vyāsa-Śaṁkara and, in order to earn (the boon of the) Command, he returned to the goddess's hermitage. The god worshipped again in the western temple of Meru. Tranquil, bearing a form of Māyā and that of the great Ṛṣi Vyāsa, the deities asked him: "Who are you, sir? Why have you come here? (Are you a) Gandharva or a Kinnara? Or (are you) some Ṛṣi? (Are you) Brahmā or Viṣṇu, or Rudra or some Siddha? Or are you the Moon or Sun or (are you) a human aspirant (*sādhaka*)? You are sinking in the ocean of transmigratory existence and, due to (your) dispassion, have come here. Pray tell (us) truly, as the goddess would, what (your) purpose is." This the Yoginīs asked Vyāsa and Śaṁkara.[1]

The Ṛṣi Vyāsa-Śaṁkara, hearing their words (replied): "I am a soul frightened by transmigratory existence. I am the soul of Vyāsa and have conquered the senses. I will travel on this painful inner journey to (achieve) liberation. Please convey my message to the goddess in the hermitage of the eight Mothers (*aṣṭagraha*); (tell her that) I, (her) disciple, am present (here) and desire initiation and am anxious (to achieve) liberation. O goddess, I have come. O Maheśvarī! knowing that the wise Vyāsa also thus stands immobile (before you),[2] be compassionate." (51cd-60ab)

Then, the goddess was informed (of his presence) by the (divine) forms, (who are never) separate (from her). When the great goddess (Maheśānī) had heard that, (she knew that) Śaṁkara in the form of Vyāsa (was present and so), she whose face is the Full Moon

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[1] *ṛṣirūpadharaḥ paścān nāmnā vyāso [k, kh: missing] mahāmuniḥ* ‖ 51 ‖
sa eva māyayā yukto śaṁkaro vyāsaśaṁkaraḥ |
ājñā-m-upārjanārthāya gato devyāśramaṁ punaḥ ‖ 52 ‖
punaś cārādhayed [k, kh: punarārā-] devo meroḥ [k, kh: mero] paścimamandire |
māyārūpadharaḥ śānto [k, kh: -ntaḥ] vyāsarūpī mahā – ṛṣiḥ ‖ 53 ‖
pṛcchante devatās tasya ko bhavān kim ihāgataḥ |
gandharvaḥ kinnaro vāpi ṛṣir vā [k, kh: ṛṣayo] vātha [k, kh: cātha] kaścana [k: kaścena] ‖ 54 ‖
brahmā vā viṣṇu rudro [k: rudrā] vā kiṁ vā siddho 'pi kaścana |
candraḥ [k, kh: candra] sūryo 'thavā tvaṁ hi mānuṣo [k, kh: -ṣī] vātha sādhakaḥ ‖ 55 ‖
saṁsārābdhinimagnas tvaṁ virāgād iha āgataḥ [k: virāgaḥd ihamāgataḥ; kh: virāgād ihamāgataḥ] |
yat kāryaṁ [k, kh: kārya] kathyatāṁ satyaṁ [k: śattvaṁ; kh: śatvaṁ] yathā devyā [kh: deyā] nigadyate [k: -nte; kh: -dyaṁte] ‖ 56 ‖
evaṁ pṛcchanti yoginyo vyāsasya śaṁkarasya ca | Ibid. 16/51cd-57ab.

[2] The Sanskrit reads: *vyāso 'py evaṁ viditvā ca sthito niścalo buddhimān* | I take '*iti*' which marks direct speech to be understood. Restoring it we get: *vyāso 'py ayaṁ ca sthito niścalo buddhimān iti viditvā (dayāṁ kuru maheśvari).*

> was pleased. Śaṁkara (then) observed a vow of silence[1] for a full hundred years. (Then) Vyāsa was told there (what to do) in a dream.[2] (60cd-62)

The period of a hundred years is one of completeness. This is the length of a full lifetime and the time it takes to complete a vow or penance. Thus, the goddess is finally pleased and reveals herself in her Vaiṣṇava form. However, Śaṁkara / Vyāsa is in the deluded state of Māyā induced by the goddess and by him freely accepted out of ignorance. In relation to this illusory dream-like state in which false, unreal things appear, the condition of yogic consciousness in which reality is perceived is like a dream. In this state the goddess flies up into the sky. Thus she affords a glimpse of how she will ultimately reveal herself in her most authentic form as the bird goddess – Khageśī – the goddess – *īśī* – who moves – *gā* – in the sky – *kha* – of transcendental emptiness. She takes him to the cave dwelling, that is, the Triangle at the End of the Twelve, also called Candrapura – the City of the Moon, in the centre of which she, the Virgin Goddess, sits within the Liṅga. Before it, as in the other versions, Vyāsa / Śaṁkara / Bhairava recites a hymn of praise. In this case it is prefixed by a recitation of the scriptures, but not the Kaula ones, which the goddess has yet to reveal.

> (The goddess) flew in the sky. She whose face was most beautiful and bore Viṣṇu's form, was wet (with nectar). She carried a sword and, expanding (with joy), the sage saw her then. She lifted Vyāsa up and placed (him) in the cave dwelling. In a dream Vyāsa entered into Candrapura, the auspicious House and by the power of (the goddess's) intense Command, he uttered the ocean of scriptures (*śāstra*). (He uttered) the Vedānta and Siddhānta along with (their)

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[1] The observance of a vow of silence is empowering. We have seen that the goddess also observed it and so does the First Siddha who is accordingly called Tūṣṇīnātha – the Silent Lord (KuKh 3/1).

[2] *teṣām ākarṇya [k, kh: – kaṇya] vacanaṁ ṛṣir yo [k, kh: ṛṣayo] vyāsaśaṁkaraḥ* || 57 ||
ahaṁ saṁsārabhītātmā vyāsātmā ca jitendriyaḥ |
mokṣārthaṁ tu kariṣyāmi [k, kh: cariṣyāmi] idaṁ kāṣṭāntarāyaṇam || 58 ||
aṣṭagrahāśrame [k: -māṁ; kh:-rgrahāśramo] devyāṁ [k, kh: devyā] vijñaptiṁ kriyatāṁ mama |
upasannas tv ahaṁ śiṣyo [k, kh: śiṣya] dīkṣārthī mokṣakāṅkṣiṇaḥ [k, kh: – kāṁkṣitā] || 59 ||
āgataś ca ahaṁ devi dayāṁ kuru maheśvari |
vyāso 'py evaṁ [k, kh: avaṁ] viditvā ca sthito niścalo buddhimān || 60 ||
vijñaptā tu [kh: (?)] tadā devī divyābhinnātmamūrtibhiḥ [k: devyābhirnnasra-; kh: devyābhinnasra-] |
tad ākarṇya [k: – karṣya; kh: -karmma] maheśānī [k, kh: -ni] vyāsarūpī tu śaṁkaraḥ || 61 ||
*tuṣṭā pūrṇenduvadanā maunam āsthāya [k: -māsthā *] saṅkaraḥ [kh: śaṁka *(?)]* |
pūrṇavarṣaśate [kh: pūrṇavarṣavarṣaśate] tatra svapne vyāso niveditaḥ [k, kh: svapnaṁ vyāse niveditam] || YKh (2) 16/57cd-62.

> parts in accord with the order in which they are read. By offering such knowledge, and with flowers, he worshipped Speech. Vyāsa worshipped the Liṅga with other words of the hymn. (Finally) the Virgin Goddess (Kumārikā) was satisfied by his great King of Hymns (*Stavarāja*).[1] (63-67ab)

The goddess within the Liṅga is Vaiṣṇavī. When she is within it, everything – even the gods – is dissolved away into the consuming void of her pervasive state. Then she is Viṣṇu, the Pervasive One. He is all the gods, everything that exists and the author of their creation, persistence and destruction. And the goddess Vaiṣṇavīśakti is his essential nature.

> The venerable Kumārī said: "I am the Vaiṣṇavī and the power that is the cause of the universe's persistence. (I am) Vaiṣṇavī, the fivefold energy; (I am) Viṣṇu's essential nature (*ātman*) and the deity. (I am) Viṣṇu's seal (*mudrā*)[2] within the Triangle and I am Viṣṇu's form. (I am the goddess) whose face is the Yoni (*bhagānanā*), the Great Pervasion,[3] the effect and Viṣṇu's instrument. There is no Rudra, no Viṣṇu, no Śambhu anywhere in the mortal (world). There is no Sadyojāta, Vāmanaka, Aghora, Īśa, Tatpuruṣa[4] nor Sadāśiva.
>
> There is no Brahmā, no Fire, no Sun, no Moon, no Śakra, Varuṇa, Agastya, Ketu, Dhruva or the teacher Bṛhaspati. Everything is the universe made of Viṣṇu. The seed is said to be Brahmā. Viṣṇu is persistence. Viṣṇu is the ocean. Viṣṇu is the Pervasive One (*viṣṇu*) who is the supreme divine form. He holds a conch, discus and mace.[5] (67cd-73ab)

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[1] *ākāśagāminī klinnā viṣṇor [k, kh: viṣṇo] mūrtir varānanā* |
khaḍgahastā vijṛṁbhantī [k: vikṛṁ-; k, kh: -bhānti] paśyate [kh: (?)] tāṁ tadā muniḥ || 63 ||
tayā cotthāpito vyāso nikṣipto guhavāsake |
svapne [k, kh: praviśate] praviśate [k, kh: svapne] vyāso gṛhe candrapure śubhe || 64 ||
tīvrājñāyāḥ [k, kh: -yā] prabhāvena [kh: (?)] nigadet [k, kh: -ta] śāstrasāgaram |
vedāntaṁ caiva siddhāntaṁ pāṭhakramapadānvitam || 65 ||
*īdṛgjñānapradānena [k, kh: iga * * pra-] vācaṁ [k, kh: -kaṁ] puṣpaiḥ samarcayet* |
liṅgam ārādhayed vyāsaḥ stuter anyaiḥ [k, kh: stutir-] pralāpakaiḥ || 66 ||
stavarājena mahatā tuṣṭā tasya kumārikā | Ibid. 16/63-67ab.

[2] Mudrā – literally 'gesture' or 'seal' is śakti – the energy of the god or that of the goddess that she herself embodies. In this case she is Viṣṇu's energy – Vaiṣṇavīśakti.

[3] The Great Pervasion (*mahāvyāpti*) is the liberated state free of the confines of the body, space and time. Viṣṇu's name, which is derived from the root *viṣ*, meaning 'to pervade', literally means 'the pervasive one'.

[4] These are the five faces of Sadāśiva, also called the Five Brahmās or Instruments (*karaṇa*). They are discussed below in chapter 3, p. 637 ff..

[5] *vaiṣṇavī ca ahaṁ śaktiḥ [k, kh: śakti] sthitihetur [k, kh: -hetor] jagasya ca* || 67 ||

> Know that Rudra is made of Viṣṇu and Viṣṇu is subtle, supreme (transcendent) and inferior (immanent). Viṣṇu is universal pervasion. He is the intellect, mind and ego.
>
> Vaiṣṇavī is said to be Nature (*prakṛti*). The bliss of consciousness belongs to Viṣṇu. The Bhaga is Viṣṇu. The supreme will which is made of Viṣṇu is Kula. Viṣṇu is eternal bliss. Viṣṇu is the energy of Kuṇḍalinī. All that is made of energy belongs to Viṣṇu. The energy Vaiṣṇavī is the deity.
>
> There is no other Rudra at all, no other Viṣṇu, Brahmā, god or deity. There is one energy with three aspects, that is, the imperishable energy Vaiṣṇavī. She is the mother who generates Brahmā in the mobile and immobile universe. I abide in three forms to emanate, preserve and withdraw. I am that Vaiṣṇavī energy. I abide in the form of Viṣṇu.[1] (73cd-79ab)

The goddess declares that she is the Mother of the universe. She sustains the world and nourishes all living beings with her divine, nectar-like power and so she is Viṣṇu, the sustainer. Rudra, the destroyer is born from Viṣṇu when the time

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vaiṣṇavī pañcadhā śaktiḥ [k, kh: śakti] viṣṇor ātmā ca [k, kh: viṣṇur ātmā na] devatā |
viṣṇor mudrā trikoṇānte [k: trikonaunte; kh: trikonānte] ahaṁ vai viṣṇumūrtikā || 68 ||
bhagānanā mahāvyāptiḥ kāryaṁ karaṇavaiṣṇavaṁ |
na rudro [k, kh: rudra] vidyate kaścit na viṣṇur vidyate [k, kh: nānavī vidyate] kvacit [k, kh: kvaci] || 69 ||
na śambhur vidyate [k, kh: śambhu-] martye na sadyo [k: sadyā] naiva vāmakaḥ [k, kh: -kam] |
nāghoro [k: nāghorau] vidyate īśas tatpuruṣo [k, kh: īśaṁ -ṣa] na sadāśivaḥ [k, kh: -vam] || 70 ||
na brahmā na ca vai vahnir [k, kh: vahni] na sūryo naiva candramāḥ [k, kh: -mā] |
na śakro varuṇo 'gastyo [k, kh: varuṇāgastvo] na ketur dhruvakaś ca [k, kh: ketu dhruvakasya] na || 71 ||
na gurur bṛhaspatiḥ kaścit sarvaṁ viṣṇumayaṁ jagat |
bījaṁ brahmā smṛto viṣṇuḥ [k, kh: viṣṇu] sthitir viṣṇur mahodadhiḥ || 72 ||
viṣṇur viṣṇuḥ [k, kh: viṣṇu] parāmūrtiḥ śaṅkhacakragadādharaḥ | YKh (2) 16/67cd-73ab.

[1] *rudraṁ viṣṇumayaṁ vidyād viṣṇuḥ [k: viṣṇu] sūkṣmaḥ [k, kh: sūṣma] parāparaḥ* || 73 ||
sarvavyāptimayo [k, kh: -yaṁ] viṣṇur buddhimano 'haṁkṛtiḥ [k: viṣṇubuddhinarahaṁ-; kh: viṣṇuvuddhivarahaṁkṛtiḥ] |
vaiṣṇavī prakṛtir uddiṣṭā caitanyānanda – [k, kh: vaitatyā-] vaiṣṇavam || 74 ||
bhagaṁ viṣṇuḥ [k: viṣṇu] parecchā yā viṣṇumāyā [k, kh: – māyāṁ] kulātmikā |
nityānandamayo [k, kh: -māyā] viṣṇuḥ viṣṇuḥ [k, kh: viṣṇu] kuṇḍalinīkalā || 75 ||
viṣṇoḥ śaktimayaṁ sarvaṁ vaiṣṇavīśaktir [k, kh: -śakti] devatā |
nānyo rudro bhavet kaścin nānyo viṣṇuś ca kaścana [k, kh: -naḥ] || 76 ||
brahmāpi [k, kh: brahmo 'pi] nānyam astīti nānyo devo na devatā |
ekā śaktis tridhā bhedair [k, kh: bhedai] vaiṣṇavī śaktir avyayā || 77 ||
brahmasyotpattijananī [k: brahmasyātpatti-] jage [k, kh: yage] sthāvarajaṅgame |
sṛṣṭisthitivināśāya triprakārā [k, kh: trikārā] hy ahaṁ sthitā [k, kh: sthitāḥ] || 78 ||
ahaṁ sā vaiṣṇavī śaktiḥ [k, kh: śakti] sthitāhaṁ viṣṇurūpiṇī || Ibid. 16/73cd-79ab.

of universal destruction comes. Thus she is the beginning, middle and end of all things:

> (I am she who) is called the supreme Mother and is much loved by the Siddhas. (I am) also she (who) protects the universe according to its nature, age after age. At the end, when it finishes, it is lead to the cage (of darkness) by (that same) energy. Then Viṣṇu is Rudra and Rudra's energy is Vaiṣṇavī. Rudra is born from Viṣṇu's bliss, the supreme that is (both) supreme and inferior (is thus generated from) the supreme. By virtue of (my) triple nature I, Vaiṣṇavī, possess all (these divine) forms. (I am the energy that) abides threefold in the beginning, middle and end for (each) person. The soul (*jīva*) does not live in living beings without nectar, (and I am that nectar). As long as energy does not assume (this) form, so long does death persist. In this way, (I am) she (who) is your supreme energy, (the energy) of Viṣṇu that brings about (universal) destruction.[1] (79cd-84ab)

Ultimately everything is generated, sustained and dissolved away in the goddess's triadic energy. She is at once both all the energies of Speech (i.e. 'the letters') and the lunar nectar that gives life to all living beings:

> That great power (*mahat*) is Viṣṇu and (its) form is energy (*śaktibimba*) that abides threefold. The great fools (of this world) do not know the empowered (*śākta*) body of Viṣṇu. Then those who are undeveloped have the form of many (corporeal) abodes. They do not know the one energy, (the goddess) who pervades everything and is the abode of all living beings who is said to be made of (the energies of) all the letters. Satisfaction (of all desires is attained) by means of that nectar and there is no rebirth. I am she who is threefold as emanation, persistence and withdrawal. I pervade the entire universe

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[1] *parā mātā samākhyātā siddhānāṁ cātivatsalā* || 79 ||
sā cāpi pālayed viśvaṁ yugānuyugarūpataḥ [k, kh: -ta] |
ante caivāvasāne [k, kh: – vaśāne] tu śaktyā nayati [k, kh: nīyati] pañjaram || 80 ||
tadā viṣṇur [k, kh: viṣṇu] bhaved [k, kh: bhave] rudraḥ rudraśaktis tu vaiṣṇavī |
vaiṣṇavānandajaṁ rudraṁ parāt paraṁ [k, kh: para] parāparam || 81 ||
sarvamūrtidharāhaṁ vai vaiṣṇavī trisvarūpataḥ |
ādimadhyāvasāne [k: – madhyāvaśānaṁ; kh: -vaśāne] tu tridhā tiṣṭhati jantave || 82 ||
amṛtena vinā jīvaḥ naiva jīvati jantuṣu |
yāvan na [k, kh: yāvat ta] rūpate śaktis tāvan mṛtyuḥ kṛtaḥ kila [k, kh: kilaḥ] || 83 ||
evaṁ te sā [k, kh: tā] parā śaktiḥ viṣṇoḥ saṁhārakāriṇī | Ibid. 16/79cd-84ab.

> and the four types of living beings.[1] Why do you praise (me)? Why do you meditate on me? Who else apart from me has authority? Who are you (heralded thus) with hymns and words (of praise)?"[2] (84cd-89ab)

After the goddess has told the god about herself, it is the god's turn to do so. However, he does not tell her who he really is. He is still under the powerful influence of Māyā – the form in which the goddess is now interacting with him. Somehow he realises at least this much and that, like all fettered souls, he must first propitiate the goddess in this form because it is in this form that she is the source of bondage.

> Vyāsa said: "I am a Brahmin and a Ṛṣi. I am Vyāsa, a companion of the gods. I am a soul frightened by the fear of transmigratory existence. I am an insensitive fool. I was born in the Middle Country (*madhyadeśa*). (I am) distressed and (my) senses are disturbed. O goddess, I am Vyāsa. The goddess is Nature (and (I am) under the control of Nature. O Bhairavī, by prostrating fully (before you) (I take) your refuge. Impart all the teaching, the initiation and the transmission of the Command (*ājñākrama*) to me.[3] (89cd-92ab)

The goddess is still not ready to transmit the Command to the god because, until he gives up the illusory form he has assumed, he is not ready to receive it. However, she is sufficiently pleased to teach the god the true nature of Māyā now that she sees that he is receptive enough to at least begin to understand. Māyā, she explains, is both binding and liberating, generates either an illusory or a real universe, is profane or sacred, according to whether one is ignorant of its true divine

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[1] See note to KuKh 2/14.

[2] *etad [k, kh: eta] eva mahad viṣṇuḥ śaktibimbaṁ [k, kh: -viṁva] tridhā sthitam* || 84 ||
na jānanti mahāmūḍhāḥ śarīraṁ śāktaṁ [k, kh: śākta] vaiṣṇavam |
tadā te apravṛddhāś ca nānāśramaparigrahāḥ || 85 ||
śaktim ekāṁ [k, kh: śaktirekā] na jānanti yayā [k, kh: yena] vyāptam aśeṣataḥ |
ālayaḥ [k, kh: -yaṁ] sarvabhūtānāṁ sarvavarṇamayī [k, kh: -varmma-] smṛtā || 86 ||
tenāmṛtena tṛptiḥ [k: tṛptī; kh: tṛpta] syāt [k, kh: sya] punarjanma na vidyate |
sāhaṁ tridhātmikā caikā sṛṣṭisthitilayātmikā || 87 ||
*mayā vyāptaṁ jagat [kh: ja * t] sarvaṁ bhūtagrāmaṁ [k, kh: -ma] caturvidham* |
kasmāt [k, kh: kasyāt] tvaṁ stavase kim arthaṁ dhyāyase mama || 88 ||
ko [k, kh: ki] mamānyo 'dhikārī syāt kas tvaṁ vākstutipūrvakaiḥ | Ibid. 16/84cd-89ab.

[3] *brāhmaṇo 'haṁ ca ṛṣis tu [k, kh: ṛṣaya] vyāso 'haṁ devasārathiḥ [k, kh: -thi]* || 89 ||
saṁsārabhayabhītātmā mūrkho 'haṁ sa jaḍātmakaḥ [k, kh: – kaṁ] |
madhyadeśe tv ahaṁ jāto [k: jātar; kh: jāta] vikalo [k, kh: -kālā] vikalendriyaḥ [kh: -kālā-] || 90 ||
vyāso 'haṁ [kh: vyāsodaṁ] prakṛtir devī [k, kh: -devi] prakṛtyā vaśavartinaḥ [k, kh: caśa-] |
sāṣṭāṅgapraṇipātena [k, kh: śā -] śaraṇaṁ tava [k, kh: nava] bhairavi || 91 ||
dīkṣām ājñākramaṁ sarvaṁ upadeśaṁ vadasva me || Ibid. 16/89cd-92ab.

nature and does not worship, or otherwise. So the goddess exhorts the god to be truthful and authentic in relation to himself first of all. In this way Māyā will work for his benefit to reveal what Māyā herself has hidden. Anyway, he cannot hide himself from the goddess who is omniscient Māyā:

> The venerable Kumārī said: "Vyāsa's state is nothing (real). O Śaṁkara, (there is nothing) of mine (I can give) you. O Śaṁkara! (See) the illusory form of a Ṛṣi assumed (by you). Why do you take suffering (onto yourself by the observance of) vows, Kaula practice (*caryā*), austerity and the like? All this is the net of Māyā. Māyā is the cage of Nature. Māyā is the intellect. Māyā is the mind. Māyā is the wish-granting gem. Māyā is (the variety and changes of phenomena and so is) like waves; also, (it is the essential nature of all phenomena and so it is) like the water (from which waves are made). Māyā is the bondage of Karma. Māyā pervades this world and the entire mobile and immobile universe. Māyā is the supreme *Nirvāṇa*. Māyā is the supreme delusion. Māyā, the whore, is the source (*yoni*) (of the universe). Māyā is the sacrifice (*yāga*) without consciousness. Māyā is *maṇḍala* and mantra. Māyā is the ocean of the principles (of existence). Māyā is Śakti. Śiva is Māyā. Due to Māyā, Śaṁkara (appears as) a sage.[1] (92cd-97)
>
> And (there is) Māyā in the form of one's sister and she is (one's) daughter due to Māyā. And that pure mother is Māyā. Another Māyā is the (liberating) sixteenth energy (of the moon).[2] Māyā paralyses all things. Māyā is (one's) relative and my intelligence (*mati*). Māyā is in the encompassing (union of) the Bhaga and Liṅga. Māyā serves to delude and is the lord of worldly experience. The

[1] *vyāsatvaṁ na bhavet kiñcit [k, kh: kici] mama tvaṁ prati [k, kh: pari] śaṁkara* || 92 ||
aho māyātmakaṁ rūpaṁ śaṁkara [k, kh: -ro] ṛṣer uddhṛtam [k, kh: ṛṣirūdhṛka] |
kim arthaṁ kuruṣe [k, kh: -mā] kaṣṭaṁ vrataṁ caryātapādikam || 93 ||
māyājālam idaṁ sarvaṁ māyā prakṛtipañjaram |
māyā buddhir mano māyā māyā cintāmaṇiḥ [k, kh: – maṇī] pṛthak || 94 ||
māyormyādijalavidhiḥ [k, kh: māyārmmādi-; kh: -jaladhviḥ] māyā karmanibandhanam |
māyāvyāptam idaṁ lokaṁ sarvam eva carācaram || 95 ||
māyā paramanirvāṇaṁ māyā paramaḍambaram |
māyā raṇḍā bhaved yonir [k, kh: yoti] māyā yāgam acetanam [k, kh: -naḥ] || 96 ||
māyā maṇḍalakaṁ mantro [k, kh: mantraṁ] māyā tattvamayārṇavam [k, kh: -rārṇavaṁ] |
māyā śaktiḥ [k, kh: śakti] śivo māyā śaṁkaro [k, kh: śekharo] māyayā [k, kh: muni] muniḥ [k, kh: māyayā] || Ibid. 16/92cd-97.

[2] In the following chapter we will discuss the symbolism of sixteenth and seventeenth energies of the Moon and their relationship to the goddess.

entire universe is born from Māyā. Bliss is the outpouring brought about by Māyā.[1] (98-100ab)

In this way everything is made of Māyā. (Māyā is the goddess) Bhairavī (who embodies and generates the) Śāmbhavī creation.[2] You, Bhairava, have come here after assuming Hara's state of Māyā and (you are) the Self. Why do you conceal (yourself) and do not reveal yourself? O sinless one, (even) I do not know your (true) nature by (means of) Māyā. O god, Umā's lord, you are always a liar. The concealment, which is falsity, is a sin and due to falsity there is hell. (The soul) is bound by falsity. There is (frustrating) deceit in falsity. Lassitude is the result of falsity and lassitude binds with (many) impediments. Due to falsity there is an impediment at every step. Due to falsity there is no other (superior world) beyond and there is (no benefit) here of this world due to falsity. Knowledge is not transmitted due to falsity and there is no liberation due to falsity. O wise one, falsity is death (itself). Falsity is the worst mistake. O Śaṁkara, your form is concealed. You present yourself as if you were Vyāsa. Abandon all that untruth and reveal yourself. It is not the case that I do not know you. Why do you hide yourself again?"[3] (100cd-107)

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[1] *bhaginīmayamāyā ca duhitrī sā ca māyayā* |
sā ca māyāmbikā śuddhā māyānyā ṣoḍaśī kalā || 98 ||
sarvastambhakarī [k, kh: -stambhaṁ-] māyā māyā bandhur matir mama |
bhagaliṅgāvṛtā [k, kh: -tau] māyā māyā mohāya [kh: mohoya] bhogarāṭ || 99 ||
māyotpannaṁ [k: māyātpannaṁ] jagat sarvaṁ ānando māyayodbhavaḥ [k: ānandaṁ māyayādbhavaṁ; kh: ānandaṁ māyayodbhavam] | YKh (2) 16/98-100ab.

[2] See above, p. 30; also verses 28-33 of this passage.

[3] *evaṁ māyāmayaṁ sarvaṁ śāmbhavīsṛṣṭibhairavī* || 100 ||
māyāharapadaṁ [kh: māyoharapadaṁ] kṛtvā bhairavas tvam ihāgataḥ [k, kh: bhairava-; k, kh: –gatāḥ] |
kim arthaṁ guhyase [k, kh: gṛhayase] cātmā ātmānaṁ na prakāśyase [k, kh: prakāsyase] || 101 ||
māyayā [k, kh: adyayā] ca tvadīyātmā naiva jñātaṁ mayānagha |
asatyavādī tvaṁ deva sarvakālam umāpate || 102 ||
asatyācadanāt [k: nacadaṁmāt] pāpaṁ narakaṁ cāpy asatyataḥ [k, kh: -nā] |
asatyād bandham āpnoti asatye ca [k, kh: missing] viḍambanā || 103 ||
asatyād bhavate glāniḥ [k, kh: -ni] glānir vighnaiḥ [k: ślānoṁ; kh: ślāno] prabādhyate |
asatyād bhavate vighnaṁ bhavate ca pade pade || 104 ||
asatyān na paratra syān nehalokam asatyataḥ [k, kh: syān ekalokam asatyata] |
asatyān na kramet jñānaṁ naiva mokṣam asatyataḥ [k, kh: -na] || 105 ||
asatyaṁ [k, kh: asatyā] sādhu maraṇaṁ asatyaṁ duṣkṛtaṁ param |
śaṁkara cchannamūrtis tvaṁ vadasy ātmānaṁ [k, kh: -na] vyāsavat || 106 ||
asatyam etat sarvaṁ tyajya ātmānaṁ prakaṭaṁ kuru |
na tvaṁ [k, kh: tva] na tu [k, kh: nastva] mayājñātaḥ [k, kh: -taṁ] kim ātmā guhyase [k, kh: gṛhame] punaḥ || YKh (2) 16/100cd-107.

The god has understood the goddess's teaching sufficiently to realise and admit that he is in reality the god. Nonetheless, he cannot shake of the Māyā that torments him by himself. Knowledge is not enough if it is not accompanied by the grace of the goddess's liberating Command. The proud man who believes that he can achieve everything without the deity's grace will never be freed of the illusion that binds him. He must first of all realise how profoundly helpless he is without the deity's grace. Until she reveals herself to him, his miseries will only increase because the source of all his suffering is her absence. So, as in the other versions, the god pleads with the goddess that she should transmit the Command to him because it is from him that she originally received it. But above all, he has reached the depth of dispair; he is desperately in need of her and the Command she transmits through the union that can only take place when she reveals her true nature.

> Vyāsa said: "Although you are Mahāmāyā whose nature is emanation and, (symbolized by an inverted triangle), face downwards. And you are Māyā, the deity with three eyes (*virūpākṣī*), Kaśmalī by name. You are the construction of forms (*mūrtiracanā*) and, without parts, your nature is the Māyā, which is the womb (of creation) (*bhaga*). In this way, by the process (*krama*) of Māyā, I am Vyāsa whose nature is Śaṁkara. Māyā deludes me and I am distraught due to Māyā. Your great knowledge has arisen on the mountain of Himavat who knows accomplishment and, O goddess, (it having been received) from you and offered in this way, you are today my refuge.[1] O (goddess) my lord (*svāmin*),[2] by worshipping (me you have) become as I am (*samadharmiṇī*). And in this (your) eighth rebirth you have energized the Command. O great goddess, by giving (you) the Command it has become mine, O Kuleśvarī. (I have) become distraught as (my) body is tormented by austerity. Have mercy on me! Be gracious! Transmit the Command (to me)! (I am) a humble, blind, miserable fool. (I am) deformed and insensitive. (I have) fallen from

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[1] *yady api tvaṁ mahāmāyā sṛṣṭirūpā adhomukhī [k, kh: adho-]* |
tvaṁ ca māyā virūpākṣī kaśmalī nāma devatā || 108 ||
tvam eva mūrtiracanā bhagamāyāsvarūpiṇī |
tathā māyākrameṇaiva vyāso 'haṁ śaṁkarātmakaḥ || 109 ||
māyayā ca vimūḍho [k: vimūḍo] 'haṁ māyayā vikalaṁ gataḥ |
tavotpannaṁ mahājñānaṁ siddhijñahimavangirau [k, kh: siddhijñā-] || 110 ||
tvatto devi samarpyaivaṁ [k, kh: samārpyevaṁ] tvam adya śaraṇaṁ mama | Ibid. 16/108-111ab.

[2] Concerning this way of addressing the goddess as if she were male, see note to KuKh 4/38 and to the Sanskrit texts of KuKh 5/40c and KuKh 3/45b. The goddess possesses all that the god does, including the prestige and status of his gender. But note that although the goddess is the god's equal, she is so because she worshipped the god.

> wisdom. (I have) fallen from (my) austerities and from heaven. (I have) fallen from (my) final goal. O divine mistress of the gods, you are my saviour in (this) profanity (*adivyaka*). (Your) form is Viṣṇu and the rays (of divine Light). You have created the entire universe. Kaulinī, assume your own (true) nature and reveal reality!"[1] (108-116ab)

Now Kumārikā – the Virgin Goddess – relents, or at least does so to the extent that she withdraws her deluding Māyā and reveals herself to the god as Viṣṇu. Now we begin to learn the truth. The goddess has assumed the form of Viṣṇu because, as his essential nature, she is the power he possesses, as is the case with all the gods and, indeed, all things. Viṣṇu's power is his Vaiṣṇavīśakti, that is, Mahāmāyā. Kumārikā, the goddess in the Liṅga, has assumed this form in order to bind the god:

> Then, after the goddess Kumārikā had heard Vyāsa's words, she hid her Māyā nature from him and assumed (her) Vaiṣṇava form. Viṣṇu held a conch, discus, mace and rosary. Stainless (*nirañjana*), he wore yellow clothes and, mounted on Garuḍa, he was radiant. Keśava, that is, Janārdhaka, was accompanied by Mahālakṣmī. (He), the god Hari, born from a lotus womb, is the imperishable cause (of all things). Thus, infinite Viṣṇu is Kumārikā who is Māyā and, in order to delude Vyāsa, resides face down in the Liṅga; she appeared (*saṁjātā*) there on the Island and, (as) Viṣṇu, asked Śaṁkara.[2]

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[1] *saṁpūjanāt tu [k: sapūjanāni; kh: sapūjanmāni] me svāmi [k, kh: bhāyī] saṁjātā [k: sajātāṁ; kh: sejātāṁ] samadharmiṇī [k, kh: samaṁdharmiṇī]* ǁ 111 ǁ
janmany asmin aṣṭame hi [k, kh: asmin caivāṣṭame janme] ājñā uddīpitā tvayā ǀ
ājñādānād mahādevi [k, kh: -dānirmmahādevi] mama jātā kuleśvari ǁ 112 ǁ
tapasā kliṣṭadehe tu [k, kh: stu] vikalatvaṁ [k, kh: -tva] samāgatam [k, kh: -ta] ǀ
kṣamyatāṁ me [k, kh: mai] kṣamāpāya [k, kh: kṣamāyesi] ājñāsaṁkrāmaṇaṁ kuru ǁ 113 ǁ
dīnāndhakṛpaṇo mūrkho [k: mūrkheḥ; kh: mūrkhaḥ] vikalāṅgo [k, kh: -ṅga] hy acetanaḥ ǀ
jñānabhraṣṭas [k, kh: -ṣṭaṁ] tapobhraṣṭaḥ [k, kh: tapa- -ṣṭaṁ] svargāc cyutaparāyaṇaḥ [kh: -cyutaṁ-; k, kh: -yaṇaṁ] ǁ 114 ǁ

tvaṁ trātā mama deveśi divya adivyake rūpe [k, kh: rūpake] ǀ
tvayā sṛṣṭaṁ jagat sarvaṁ viṣṇurūpā gabhastayaḥ ǁ 115 ǁ
svarūpaṁ gṛhṇa tattvaṁ [k, kh: gṛhiyacca tvaṁ] ca prakaṭaṁ kuru kaulini ǀ
YKh (2) 16/111cd-116ab.

[2] *vyāsasya vacanaṁ śrutvā tato devī kumārikā* ǁ 116 ǁ
māyātmā [k, kh: sadhātmā] gopayet tasya vaiṣṇavaṁ rūpam āsthitā ǀ
śaṅkhacakragadāpāṇiḥ akṣasūtraṁ nirañjanam ǁ 117 ǁ
pītāmbaradharo [k, kh: -raṁ] viṣṇuḥ [k, kh: viṣṇuṁ] tārkṣyārūḍhaḥ [k, kh: tārkṣā- ḍhaṁ] sutejasaḥ [k, kh: -saṁ] ǀ

> The venerable Bhagavat said: "O Rudra, Supreme Lord whose mind has merged into the goddess! What excellent boon do you desire? O Hara, I will explain what liberation is (to you). I am Viṣṇu who is called Endless and bear a conch, discus and mace. O Vyāsa, if there is anything you desire, I will give (it to you,) beyond (all) conception."[1] (116cd-122)

The goddess has withdrawn her Māyā and revealed herself as deity and so a great deal of progress has been made, but the god is still far from his goal. The goddess has not yet revealed herself in her true, most complete nature. She has only revealed the form she has assumed in order to delude the god. She has shown enough of herself for the god also to realise a part of himself as he truly is. Accordingly, she addresses him as Rudra, but even so continues to also call him Vyāsa. So even though he has received a revelation, instead of becoming blissfully enlightened, the god is even more distressed. Now the god's authentic identity comes to the fore at the expense of the false one. So first Śaṁkara speaks and then Vyāsa, but as Vyāsa who knows his true identity and as Śaṁkara who knows he has been deluded. So he understands enough to know that the goddess is still tricking him. He wants his spouse back, the goddess who is hiding from him in the Liṅga and for whom he is suffering the pangs of separation. This is whom he has been seeking and with whom he wishes to converse. He has never forgotten her. She is has always been the focus of his spiritual discipline – a fact the goddess herself acknowledges when she addresses him as one whose 'mind has merged into the goddess'. The god implicitly explains that this is so because he constantly recalls the 'scalpel of divine knowledge', which is the goddess herself within his own body as Kuṇḍalinī and her seed-syllable mantra that embodies her sonic energy.[2]

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*mahālakṣmīsamāyuktaḥ [k, kh: -ktaṁ] keśavo [k, kh: -vaṁ] * janārdhakaḥ [k, kh: -rakam]*|| 118 ||
padmagarbhodbhavo [k, kh: -vaṁ] devo [k, kh: -vaṁ] hariḥ [k, kh: hari] kāraṇam avyayam |
evaṁ viṣṇur anantātmā māyārūpā kumārikā || 119 ||
*vyāsasya mohanārthāya [k, kh: -nāya *] liṅgasthā cādhomukhī [k, kh: cottarāmukhī]* |
saṁjātā tatra dvīpānte viṣṇuḥ [k, kh: viṣṇo] pṛcchati [k, kh: pṛchāmi] śaṁkaram [k: -ra] ||
Ibid. 16/116cd-120.

[1] *śrībhagavān uvāca [k: * * * * * *; kh: * * *(?)śrībhavān uvāca]*
bho rudra parameśāna devyāstaṅgatamānasaḥ |
kiṁ varaṁ [k, kh: varā] vañchase [k, kh: vachase] vāraṁ [k, kh: jāraṁ] mokṣaṁ vyākhyāmy ahaṁ hara || 120 ||
ahaṁ viṣṇur anantākhyaḥ [k, kh: – khyaṁ] śaṅkhacakragadādharaḥ [k: -ra; kh: -rī] |
*yat kiñcid icchase [k, kh: -saṁ] vyāsa dadasyāmy atikalpanāt [k: * * dasvāṭikalpata; kh: (?)]* ||
Ibid. 16/121-122.

[2] See note to KuKh 5/35-36.

The venerable Śaṁkara said: "I am disfigured, distraught and foolish, and am not one whom you should have relations with (*agamya*) and (so) I do not ask you anything. And I do not ever want knowledge of the Command from you. Nonetheless, even though I have become distraught (*vikala*) in the Middle Country, I have come recalling to mind that scalpel of divine knowledge. The goddess Umā is my wife who, due to Māyā I have not know. . . . (?) Recollecting you I have come, O great lady, greedy for knowledge. There is not the slightest thing you need do for me here. My previous wife is present within the Liṅga. Concealing (herself) she has become Bhagavat (i.e. Viṣṇu) and it is she who should speak to me."[1] (123-127)

The venerable Bhagavat said: "O Śambhu! Supreme Void! (You) whose mind is centred on the goddess! The goddess in the form of Kumārī was born on Himavat's mountain. She gave this Liṅga which is reality and the supreme cause (of all things). And I am the authority there. I, Kumārikā, am a limb of that (Liṅga). Thus, (I) abide as the bliss of my own experience of the Void. O Vyāsa whom do you contemplate having performed painful austerities?"[2] (128-130)

The goddess is ready to concede that the god is right. She admits that she is in reality the Virgin born to Himavat in the Western House and so is the goddess he lost in a previous life and is now hiding from him in the Liṅga. But she has not yet finished testing him. She asks him here whether it is really her that he contemplates, to which he responds further ahead that there is no other Vidyā except her. She will

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[1] *śrīśaṁkara uvāca*
yady apy ahaṁ [k: yadyapahaṁ] ca vikalo [k, kh: vikalaṁ] vihvalo [k: -lā] dhīvivarjitaḥ |
tathāpi te agamyo 'haṁ [k, kh: agamyāhaṁ] na te pṛcchāmi kiñcana [k, kh: kahi] || 123 ||
tvan nāhaṁ [k, kh: + na] ca icchāmi ājñājñānaṁ kadācana [k: -naḥ] | *[kh: (?)]*
yady apy ahaṁ ca vikalaḥ saṁjāto madhyadeśataḥ || 124 ||
divyajñānaśalākāṁ tāṁ [k, kh: -kāyā] smṛtvā cāhaṁ samāgataḥ [k, kh: smṛtvāhamāgataḥ] |
*māyājñātā umā devī mama bhāryāha [k: bhāryaha; kh: (?)] * * * [kh: (?)]* || 125 ||
tava [kh: (?)] smṛtvā mahābhāga āgato jñānalampaṭaḥ |
yuṣmābhir na ca me kāryaḥ [k, kh: kāryaṁ] svalpo 'pi iha vidyate || 126 ||
madīyā pūrvikā bhāryā liṅgānte samupasthitā |
*āstāṅgakṛtasaṁjātā [k, kh: -sākṛtra-] bhagavān [kh: bhaga * n] sā bravīti [k, kh: -hi] mām* ||
YKh (2) 16/123-127.

[2] *śrībhagavān uvāca*
śambho [k, kh: śaṁmo] bho paramākāśa devyāstaṅgatacetasaḥ |
*kumārīrūpiṇī [k: kumārarū * ṇī; kh: kumārī * * *(?)] devī saṁjātā himavadgirau* || 128 ||
tayā liṅgam idaṁ dattaṁ tat tattvaṁ kāraṇaṁ param |
tatrādhikāriṇī cāhaṁ [k, kh: haṁ ca] tadaṅgāhaṁ kumārikā || 129 ||
ataḥ svānubhavānandā saṁsthitā gaganasya [k, kh: gagatasya] tu |
*kāṁ tu tvaṁ dhyāyase [k, kh: kā * tvamārāse?] vyāsa kṛtvā kaṣṭottarāyaṇam* || Ibid. 16/128-130.

go on labouring him with the same question put in different ways: "O Rudra," she will ask later, "tell me the truth. Why have you taken refuge in me?"[1] Again: "Why do you contemplate me? Why am I being praised (in this way)?"[2] As in the version in the KuKh, the god locates the goddess he seeks by the sound of her voice.[3] He knows she is there and is prepared to do anything to prove how much he loves her, even to the extent of immolating himself in the fire of his own austerity and Yoga:

> The venerable Vyāsa said: "I heard the voice of Umā before in this Liṅga. She reposes in my heart and (so) today I have come to take refuge (in her). If that slender (beautiful) woman were not to exist then what purpose (could there be) in life?"
>
> Thus, Vyāsa, greatly pained, committed an astonishing suicide (*kāla*). Having kindled the Fire of Time and having recollected the energy of Vaiṣṇavī, he was burnt by the fire of divine Yoga (and so) there was no Vyāsa and no Śaṁkara and, O Maheśvara, Nature was burnt to ashes by Māyā.[4] (131-134ab)

We have observed several reversals in this version of the myth with respect to the ones we have examined before. The 'heterodox' god Śaṅkara becomes the 'orthodox' mortal Vyāsa. The Śaiva goddess becomes the god Viṣṇu. The *smārta* Viṣṇu becomes Kaula and is represented by a Yoni. All these reversals depend on one, namely, the Śaiva goddess who is the liberating energy of the Command becomes Vaiṣṇavīśakti, the binding energy of Mahāmāyā and Prakṛti. It is this reversal that reverses truth to falsity and the authentic liberated nature of deity to the illusory fettered one. But these reversals must be brought to an end. The matter must be set straight by another reversal, namely, the god's self-immolation. In the 'forward', original version, the goddess recollects her own nature as Aghoreśvarī who, as the consort of her future partner Aghora, is a more authentic form of herself. Here the god contemplates the goddess who is in an illusory form. In the first version the goddess is alone. In this one, both the god

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[1] Ibid. 16/140.
[2] Ibid. 16/147.
[3] See above, p. 142 with reference to KuKh 3/162-164ab.
[4] *śrīvyāsa uvāca*
asmin liṅge purā vāṇī umāyāḥ [k, kh: -yā] saṁśrutā mayā |
viśrāntā [k, kh: visrāntā] hṛdaye me 'dya tasyāhaṁ śaraṇaṁ gataḥ || 131 ||
yadi nāsti ca tanvaṅgī [k, kh: tanūgī] jīvane [k, kh: jīvite] kiṁ prayojanam |
evaṁ duḥkhāturo vyāsaḥ kurute kālam adbhutam || 132 ||
*kālāgniṁ [k, kh: -gni] ca samuddīpya smṛtvā vai vaiṣaṇavīṁ [k: -vī; kh: -vī] kalām [k, kh: -l*ā] |
divyayogāgninā dagdho [k: dagdhā; kh: dāgdhā] na vyāso na ca śaṁkaraḥ || 133 ||
prakṛtir bhasmasānītā [k, kh: prakṛtiṁ-; k, kh: -bhaśma- -ta] māyayā ca maheśvara |
YKh (2) 16/131-134ab.

and the goddess are consumed by their own innate fire, the former in that of Yoga and the latter, Māyā.

The goddess realises that she has pushed the god too far. After all, she has deluded him, however much she may try to explain to him that his state is an illusory one and it is his ignorance of his true nature that is at the root of his troubles. One wonders how much she has been tormenting him out of spite – as vengeance for her own mistaken feeling that the god does not really care for her. Whatever be the real reasons, she repents and brings him back to life. The goddess's immolation was the door to her final rebirth in which she is destined to receive the full empowerment through which she assumes her most authentic and essential nature. In the same way the god is brought back to life in his original form now ready to be completely divested of the Māyā that envelops him and see the goddess who may accordingly reveal herself fully so that she can give and he can receive her empowering grace. But first he must understand that just as his form as Vyāsa does not really conceal him, so too her form as Viṣṇu and his energy are not really distinct from the one he is seeking. He must worship her also as Viṣṇu:

> Then Viṣṇu, the supreme Yoni, was sad. (He / she thought): "I have fallen from (my) austerities (and so) Bhairava has disappeared into the earth." Then when that goddess, who is the divine energy of nectar that rains down specks (of nectar) onto Himavat, meditated there, a drop of this nectar, which is the supreme energy, fell that very moment from the sky onto the earth. O Hara, thus the god who is Bhairava appeared (*saṁbhavita*). He is Śrīkaṇṭha, that is, Rudra, Maheśvara with one face. Viṣṇu, the Kaula immersed in Yoga looked (at the god who stood) in front (of him).[1] (134cd-138ab)
>
> The venerable Bhagavat said: "O Śrīkaṇṭha! Great Rudra! You have come into being due to (this) drop of nectar. I am Kumārikā, Viṣṇu's supreme energy, (the awakened Kuṇḍalinī whose form is like) a straight line. O foolish one, you previously committed suicide due to

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[1] *evaṁ viṣṇuḥ [k, kh: viṣṇu] parā yoniḥ śokam ācarate tadā* ॥ 134 ॥
*tapobhraṁśaś [k, kh: tapabhraṁśaṁ] ca me jāto [k, kh: -taṁ] bhairavo 'staṅgataḥ [k: -taṁ; kh: bhai * vostaṁgataḥ] kṣitau* ।
yā sā divyāmṛtakalā himavatkaṇavarṣiṇī ॥ 135 ॥
dhyātvā devī tatas tatra antarikṣāc [k, kh: antarī-] ca bhūtale ।
tatkṣaṇāt patito bindur āmṛteyā [k, kh: āmṛteyaḥ] parā kalā [k, kh: -kalāt] ॥ 136 ॥
tasmāt saṁbhavito devaḥ [k, kh: deva] sa [k, kh: mā] ca yo [k, kh: yā] bhairavo hara ।
śrīkaṇṭho bhavate rudra ekavaktro [k, kh: – vaktraṁ] maheśvaraḥ [k, kh: -ra] ॥ 137 ॥
*paśyate purato viṣṇuḥ yogāvasthitas tu [k, kh: -sthita *] kaulikaḥ [k, kh: - kaṁ]* ।
Ibid. 16/134cd-138ab.

> (your) mistaken knowledge. You did not see (that) great body (*mahāpiṇḍa*) in the form of a Liṅga. I, Hari's energy, Mahālakṣmī, abide in your body. O Rudra, tell me the truth. Why have you taken refuge in me?"[1] (138cd-141ab)
>
> Śrīkaṇṭha said: "I have fallen due to (my) pride (*ahaṁbuddhi*) and due to the fall of (my) intellect, I have been destroyed. O (goddess) worshipped by the gods, due to Māyā, I do not know your (true) nature (*rūpa*). O Supreme Goddess, have mercy. O goddess, you are my refuge. O fair lady, I praise your Viṣṇu nature with great devotion."[2] (141cd-143ab)

Next comes Śrīkaṇṭha's hymn which is in a prose metre (*daṇḍaka*), like the *Mālinīstava* with which Bhairava praises the goddess in the Liṅga. The goddess is praised in this hymn as Viṣṇu and other deities, many of which are mentioned in the original *Mālinīstava*. In the last line she is addressed as Kāmeśvarī, supreme Ciñciṇī, wish-granting gem, supreme Kaulinī, Khageśvarī of the Command. Then the god says:

> "Victory! Victory (to you who are) in the middle of the Liṅga of the Void (*khaliṅga*), invisible, (you who are) Light and (whose) form is the Supreme Void (*ākāśa*), worshipped with great devotion. I have come (to take) refuge (in you) O mistress (*svāminī*), have mercy on me."[3]

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[1] *śrībhagavān uvāca*
bho [k, kh: mā] śrīkaṇṭha mahārudra jātas tv [k, kh: tvā] amṛtabindunā ‖ 138 ‖
ahaṁ viṣṇoḥ parāśaktiḥ ṛjurekhā kumārikā |
bhrāntijñānāt tvayā pūrve kṛtaṁ kālam abuddhimān ‖ 139 ‖
liṅgarūpaṁ mahāpiṇḍaṁ tvayā naivopalakṣitam |
mahālakṣmī hareḥ śaktis [k, kh: śakti] tiṣṭhāmi tvaccharīragā ‖ 140 ‖
sadbhāvaṁ brūhi māṁ rudra kim arthaṁ śaraṇaṁ mama ‖ Ibid. 16/138cd-141ab.

[2] *śrīkaṇṭha [k: * * *] uvāca*
ahaṁbuddhyā paribhraṣṭaḥ matibhraṁśāt [k, kh: -sāt] kṣayaṁ gataḥ ‖ 141 ‖
*tvadīyaṁ māyayā rūpaṁ na me jñānaṁ [k, kh: jñāṁ *] surārcite* |
kṣamyatāṁ parameśāni [k, kh: -śvari] tvaṁ [k, kh: -tvāṁ] devi śaraṇaṁ mama
*[k: mamaḥ; kh: * maḥ]* ‖ 142 ‖
stunomy [k, kh: stutomy] ahaṁ mahābhaktyā viṣṇutvaṁ [k, kh: viṣṇutve] tava [k, kh: nava] sundari | Ibid. 16/141cd-143ab.

[3] *khaliṅgamadhyasaṁsthitām adṛṣṭavigrahāṁ jyotirūpāṁ parākāśamūrtikāṁ mahābhaktyārcitāṁ śaraṇāgato 'smi jaya jayānukampasva māṁ svāmini* ‖ Note that the concluding phrase echoes the one (i.e. kṣamasvāparādhaṁ) that occurs at the end of the Mālinīstava.

The text continues:

> The purified soul who, pure, recites this in front of the Kramaliṅga is free from all sins and attains Rudra's world. It was uttered by Śrīkaṇṭha and, secret, it should not be told to (just) anybody. It should be given to a true devotee, (and) never to one who is averse (to the goddess). She who offers Śaṁkara a boon, the faultless energy of Viṣṇu, worshipped by (this) hymn, spoke (the following) words free of fear.
>
> The mistress of the sacred seats said: "O Rudra, born from nectar! Fire born from the Middle Country! Vyāsa! Śaṁkara! Śrīkaṇṭha! Why do you contemplate me? Why am I praised (in this way)? Tell me the cause (of this) as it really is!" (143cd-147)
>
> Śrīkaṇṭha said: "Having abandoned this Vaiṣṇavī Māyā, reveal (your) essential nature (*svarūpa*). Tell me the Kula liturgy (*krama*) and (give me) the Kaulika consecration. O mistress of the gods, you are my saviour. There is no other (true) Vidyā at all. (I am) devoid of the Command and have fallen from (my) austerities. O mistress of the gods, tell (me) the knowledge (that will liberate me)." [1] (148-9)

Now, finally, the goddess acknowledges the purity of the god's intentions. She relents and, giving up her Māyā, the true identity of both the god and the goddess is restored. As in the version in the KuKh, she is the young Bhadrakālī. He is Śaṁkara as the androgynous Ardhanarīśvara with five faces. In the Kubjikā Tantras, the god is commonly represented as a form of the five-faced Svacchandabhairava who is the equivalent of the Sadāśiva of the Siddhāntāgamas.

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[1] *yaḥ paṭhet śuddhaśaucātmā [k, kh: suddhasāvātmā] kramaliṅgāgrataḥ śuciḥ [k, kh: su-]* ll 143 ll
sa muktaḥ sarvapāpebhyo rudralokaṁ sa gacchati l
śrīkaṇṭhabhāṣitaṁ guhyaṁ nākhyeyaṁ yasya [k, kh: missing] kasyacit [k, kh: yasya cit] ll 144 ll
sadbhaktāya [k: sadbhuktasya; kh: sadbhaktasya] pradātavyaṁ vidviṣṭaṁ [k, kh: vidviṣṭa] na kadācana [k, kh: – naḥ] l
stotreṇārādhitā [k: stotraṇārodhitā; kh: -rodhitā] tuṣṭā viṣṇuśaktir anāmayā ll 145 ll
*vadate tv abhayaṁ vākyaṁ [k: vākya] śaṁkarasya [kh: śaṁka * sya] varapradā* l
pīṭheśvarī uvāca
bho rudrāmṛtasaṁbhūta madhyadeśodbhavānala ll 146 ll
vyāsa śaṁkara śrīkaṇṭha kim arthaṁ dhyāyase hi māṁ [k, kh: mama] l
stutāsmi [k, kh: stuto.asi] tat kim arthaṁ māṁ kāraṇaṁ brūhi tattvataḥ ll 147 ll
śrīkaṇṭha uvāca
māyāṁ ca [k, kh: māyeyaṁ] vaiṣṇavīṁ [k, kh: -vī] tyaktvā svarūpaṁ [k, kh: -pa] prakaṭaṁ kuru l
kulakramaṁ [k, kh: -ma] ca me brūhi abhiṣekaṁ ca kaulikam ll 148 ll
tvaṁ trātrī [k, kh: -nā] mama deveśi nānyā vidyā hi [k, kh: ni] karhicit [k, kh: karhacit] l
ājñāhīno tapobhraṣṭo [k, kh: tapa-] brūhi jñānaṁ sureśvari ll Ibid. 16/143cd-149.

However, he is very rarely, if ever, represented as Ardhanarīśvara. The intention behind doing so here is, presumably, to stress that although the goddess controls Māyā and can delude even the god, in reality she originates from him. Notice also that the god is the divine prototype of the earthly Siddha – the fully accomplished adept who has achieved – *siddha* – the goal. The teachings are the 'oral tradition of the Yoginīs' that is on the lips of the goddess.[1] Even so, they are propagated in the world through lineages of Siddhas. Although they are all earthly representatives of the god, the First Siddha – Ādisiddha – is identified with the god most directly. The god is the First Siddha and the First Siddha is the god. The interface between these two conditions is the vision of the goddess accompanied by the realisation that union has taken place with her:

> Having heard the God of the god's words and, auspicious, established in the state of Yoga, she abandoned (her) Vaiṣṇavī Māyā and she became Bhadrakālikā, the goddess who is Dakṣa's daughter, in order to delude Śrīkaṇṭha. (150-151ab)
>
> Bhadrakālī said: "I am Dakṣa's daughter, born as Bhadrakālikā. O Vyāsa, Śrīkaṇṭha! Śaṁkara! (I am) beautiful and have big eyes. A great, divine and supreme Command was born on Himavat's mountain. Dakṣa's daughter, who desired you, in (her) eighth birth, abandoning Māyā, (her) true nature was revealed. O Śaṁkara, you also displayed this, one of your forms. Thus, O lord Śaṁkara, I wish to see you, Śaṁkara. O Lord, you have appeared (before) in this way by the power of supreme knowledge. (You are) he, the Siddha who has been pierced (by the power of the Command) and, made of universal bliss, is accompanied by Yogeśvarī. He is Śaṁkara's lord; supreme, he has five faces, three eyes, holds a spear and, adorned with matted hair and crown, (his) divine body is covered with ashes. He is the pervasive lord Ardhanarīśvara. (151cd-157ab)
>
> Beautiful he is, stainless as pure crystal. (He is) the Lord (*īśvara*), supreme Śambhu, who bears a divine form and is auspicious. O Mahādeva, the three-eyed one, who, self-generated, is such as was repeatedly praised with greatly divine and mental hymns."[2]

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[1] See below, ibid. 16/182ab.

[2] *devadevasya ca girāṁ śrutvā yogāvasthasthitā [k, kh: yogāvasthaṁ] śubhā [k, kh: śubhāṁ]* |
tyaktvā tu vaiṣṇavīṁ [k: -vo] māyāṁ jātā sā bhadrakālikā || 150 ||
dakṣasya duhitā devī śrīkaṇṭhasya vimohanāt |
bhadrakāly uvāca
dakṣasya duhitā cāhaṁ utpannā bhadrakālikā || 151 ||
surūpā ca viśālākṣī [k: viśākṣī; kh: viśākṣīṁ] vyāsa śrīkaṇṭha śaṁkara [k, kh: śekhara] |
mahādivyā parā ājñā saṁjātā himavadgirau [k: -vangirau; kh: -vaṅgirau] || 152 ||

The venerable Bhadrakālī said: "O Śambhu! Supreme Lord! Destroyer of the universe! Why are you pained, O Lord? (There is no need for it), the Lord's accomplishment is complete. There is no other (truly) knowledgeable being apart from you amongst the wise in the triple world. Why do you worship me, delighting (as it were) in the darkness of ignorance? That is an unparalleled wonder. Get up and have mercy on me!"[1] (157cd-161)

The Lord said: "Today, I am one who has done auspicious work. Today I am Śaṁkara and Śiva. I have seen a divine energy: Dakṣa's daughter, in (her) youth. I have become distraught and mad by that second very powerful curse. Thus, today, I have seen you; (so, I have become) a great Siddha. (I have) experienced you as (my) wife for seven births, age after age. (162-164ab)

(Coming from) Himavat's house you were married (to me) for seven rebirths. In the first (birth your) name (was) Subhagā and Kāladūtī in the second birth. You (were) Revatī in the third and Mokṣalakṣmī in the fourth. You (were) Durga in the fifth birth and Jayeśvarī in the sixth. In the previous birth – the seventh – you (were) Umā, my favourite. You became my wife on Himavat's mountain. Countless daughters of Dakṣa were married off. It is (only) you who

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tvadarthī [k, kh: tvadarthi] cāṣṭame [k, kh: -mo] janme [k, kh: janma] dakṣasya duhitābhavat |
māyāṁ tyaktvā [k, kh: tyajya] svarūpaṁ tu tattvataḥ prakṛṭīkṛtam || 153 ||
tvayāpy ātmīyaikaṁ rūpaṁ śaṁkara tv idaṁ [kh: tvadaṁ] nidarśitaṁ | *[This and the following two lines are missing in MS K]*
tatas tvāṁ draṣṭum icchāmi [kh: draṣṭami-] śaṁkaraṁ nātha śaṁkara [śaṁkaraṁ] || 154 ||
evaṁ nātha tvam āpannaḥ [kh: -nnaṁ] parajñānaprabhāvataḥ [kh: prā-] |
sarvānandamayo viddhaḥ [k, kh: viddhi na] siddho yogeśvarīyutaḥ [k, kh: -saha] || 155 ||
bhavate śaṁkarasyeśo [k, kh: -syāsī] vaktrapañcadharaḥ paraḥ |
trinetraḥ [k: -trā; kh: -traṁ] śūladhārī ca jaṭāmukuṭamaṇḍitaḥ [k, kh: -te] || 156 ||
bhasmoddhūlitadivyāṅgaḥ [k, kh: -ṅga] ardhanārīśvaro [k, kh: -raṁ] vibhuḥ [k, kh: vibhum] |
śobhāḍhyaḥ [k, kh: -ḍhyaṁ] sundaro [k, kh: -raṁ] hy ekaḥ [k, kh: dekaṁ] śuddhasphaṭikanirmalaḥ [k, kh: -lam] || 157 ||
īśvaraḥ [k, kh: -raṁ] paramaḥ [k, kh: -maṁ] śambhur divyarūpadharaḥ [k, kh: śambhuṁ divyarūpadharaṁ] śubhaḥ [k, kh: -bham] |
evaṁvidhaḥ [k, kh: -vise] mahādeva svayaṁbhūtaḥ [k, kh: -naṁ] trilocanaḥ [k, kh: -nam] || 158 ||
stutaḥ [k, kh: stuti] stotrair mahādivyair mānasaiś ca muhurmuhuḥ | Ibid. 16/151cd-159ab.

[1] *śrībhadrakāly uvāca [k: śrī * * * * vāca (?)]*
bho śambho parameśāna jagatsaṁhārakāraka || 159 ||
*kim arthaṁ kliśyase [k: kliṇyase] nātha sarvā siddhir yataḥ [k: siddhi yata; kh: si * yata] prabhoḥ [kh: prabho]* |
tvadṛte [kh: nvadṛte] jñāninām vidvān trailokye 'nyo na vidyate || 160 ||
ārādhyatāṁ kim arthaṁ māṁ ajñānatamamoditaḥ |
āścaryam etad atulaṁ [k: -menada-] uttiṣṭhasva kṣamasva mām || Ibid. 16/159cd-161.

was born over the course of the repeated round of the Ages."[1] (164cd-168ab)

No version of the myth can omit an account of the union of the god with the goddess. There are two modalities, both of which we have already noted are found in the versions synthesized in the KMT. In one modality, the couple do not marry; in the other they do. In most cases, as in this instance, the hierogamy is presented in the Kubjikā Tantras as a 'legitimate' marriage, echoing the one between Śiva and Pārvatī described in the Purāṇas. There is no transgression of basic Brahminical norms. Indeed, it is understood in the most 'orthodox' way possible of repaying the debt incurred towards one's forebears who by their union maintained the propagation of the family lineage. But in this case it is the god and the goddess who repeatedly through seven rebirths marry until finally in this, the eighth one, the debt is extinguished. In other versions we have seen that in previous lives the goddess is the goddess of a series of traditions. We are not told there that she unites with the god in those lives. Conversely, the identity of the goddess in previous births in this version does not agree with the others. But although she is not presented her as the goddess of earlier, lower traditions, if we are justified in linking the two versions, the implication is that the origins of those traditions were also attended by a hierogamy as this one is. Uniting in marriage in the previous lives they enjoyed the bliss of the highest state taught in the tradition in that life through their union. Now in the last one, there is no need of further union in the world of rebirth. The god attains *Nirvāṇa*, the extinction of transmigratory existence. The purpose of the hierogamy described at the beginning of the KRU (which is also a marriage) is to generate the universe – a cosmologonic concept that pre-dates the development of the Tantras. In that case union takes place prior to the existence of the cosmic order and hence is outside it.

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[1] *īśvara uvāca [kh: uvā *]*
adyāhaṁ [k, kh: adyahaṁ] puṇyakarmaṇaḥ adyāhaṁ [k, kh: adyahaṁ] śaṁkaraḥ śivaḥ ǀ
divyā śaktir mayā dṛṣṭā dakṣaputrīti yauvane ǁ 162 ǁ
dvitīyenātiśāpena vikalonmattatāṁ gataḥ ǀ
tasmād adya [k: tasyādadya] mahāsiddhaḥ yaj jātaṁ tava darśanam ǁ 163 ǁ
saptajanmani bhāryā tvaṁ anubhūtā yuge yuge ǀ
himavato [k, kh: -nta] gṛhāt [k, kh: gṛhā] tvaṁ hi saptajanmavivāhitā ǁ 164 ǁ
prathame subhagā [k, kh: śubhagā] nāma kāladūtī dvijanmani ǀ
revatī tvaṁ tṛtīye tu mokṣalakṣmī caturthake ǁ 165 ǁ
durgā tvaṁ pañcame janme ṣaṣṭhe caiva [kh: ṣaṣṭhaścaiva] jayeśvarī ǀ
*umā tvaṁ saptame janme mameṣṭā pūrvajanmani [kh: pūrvvana * ni]* ǁ 166 ǁ
himavato [k: himvanta; kh: himavante] girau jātā tvaṁ ca bhāryā madīyakā ǀ
dakṣakanyā [k: dakṣakaṁnyā] anyānekāḥ [k: nyakāmāni; kh: nyekāni] asaṁkhyātā vivāhitāḥ [k, kh: -tā] ǁ 167 ǁ
yugānāṁ punarāvṛtir jātāsi [k, kh: -tijātāsi] ca [k: va] tvam eva hi ǀ Ibid. 16/162-168ab.

It is a transcendental union that does not take place in the world of transmigratory existence. These unions, however, are not like that. They do not mark the beginning of the cosmic order, but rather the stages that lead to its end. The god and the goddess are portrayed as the deities of love and passion. One would expect their union, like their love and their very nature, to be divine. Indeed, when it takes place in the world, each instance nevertheless exemplifies somehow the false enjoyment created by Māyā. But it is nonetheless necessary for the spiritual development that ultimately leads beyond Māyā. So having come to the end of the series of unions, Bhairava is finally fit to receive the goddess's empowering Command and with it the transmission of the teaching. This is the ultimate accomplishment (*siddhi*), greater even than the attainment of *Nirvāṇa*.

> Once the Lord of the gods, the Lord of the Lord of Passion had spoken thus, he desired union with the goddess by the power of the divine Command. Maheśvarī enjoyed the sport of love and, in (her) eighth birth she enjoyed their mutual passion. (The god said:) "Today be Bhadrakālī. (It is) I, Śaṁkara who has come. Mutually we play up to the end of the cosmic age. (We are) mutually Rati and Kāma (for one another)."
>
> Thus (the goddess) was delighted in Śaṁkara and full of the bliss of (love) games. The goddess who bestows boons (to all) and to Śaṁkara, spoke: "In (this my) eighth birth having enjoyed pleasure (*bhoga*), with me, this is the debt that remains. We have mutually enjoyed the false object of enjoyment as it is (in the world and created) by Māyā. In this, the eighth age of Māyā, there is no return anymore." When the Lord, full of bliss, heard, the goddess's words, he said: "O Mother of Kula, with you I am one whose suffering has been burnt away. I am Śrīkaṇṭha who is free of debt. My world of transmigration has been destroyed. So what wonder is it if (I have attained) Nirvāṇa, the supreme state. I am detached in every way (and so) reveal (your) divine knowledge!"[1] (168cd-176)

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[1] *evam uktvā [kh: evamuktā] * deveśaḥ [k, kh: -śa] kāmarājeśvareśvaraḥ [k, kh: -reśvara]* ‖ 168 ‖
divyājñāyāḥ [k, kh: -yā] prabhāvena devyā saṁgamam icchati |
kāmakrīḍāvinodena upabhuktvā maheśvarī ‖ 169 ‖
bhuktvā caivāṣṭame [k, kh: -ma] janme divyaṁ kāmaṁ parasparam |
bhadrakālī bhavādya tvaṁ śaṁkaro 'haṁ samāgataḥ ‖ 170 ‖
krīḍāmau [k, kh: -mo] yugaparyantaṁ ratikāmau [k: -maṁ; kh: -kāmaṁ] parasparam |
*evaṁ sā śaṁkare [kh: śaṁ * re] hṛṣṭā krīḍanānandanirbharā [k, kh: krīḍitā-]* ‖ 171 ‖
vadate varadā devī śaṁkarasya varapradā |
bhavate cāṣṭame janme bhuktvā bhogaṁ mayā saha ‖ 172 ‖
idaṁ ṛṇaṁ [k, kh: riṇo] ca śeṣo 'yaṁ vidyamānaṁ yathāsthitaṁ [k: yarbha-; kh: nvayarbhasthitaṁ] |

When the goddess first revealed herself as Bhadrakālī and, as a consequence, the god resumed his original identity, the goddess hastened to reiterate that the god need not receive the Command from her. Instead of worshipping her, the goddess pleads: "Get up and have mercy on me!"[1] Here again she declares her true identity within the Liṅga and so she initiates the dialogue we are already familiar with in the other versions we have examined.

> After the goddess Bhadrakālī heard this, that is, Śambhu's speech, the virgin (goddess) also came in the form of a divine virgin (*kumārī*) and freely uttered with all (her deepest) feelings (these) divine words.[2] (177-178ab)
>
> The venerable Kumārī said: "I am Khageśvarī, the virgin who observes a vow of chastity. I am the leader within the tradition (*anvya*) and the Cave is the Liṅga which is my hermitage. You are Bhairava, the pervasive Lord whose cardinal characteristic is supreme bliss, directly apparent. Accomplishment is achieved in a special way by the transmission that takes place from master to disciple. You are my Lord, so how can you relate (to me as my) disciple? O Mahādeva, you are omniscient; how can you (assume the role of a) disciple? Bearing this in mind, tell me what would be best, and free of fear."[3] (178cd-181)

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kṛtrimaṁ [k: kṛtimaṁ] māyayā bhogyaṁ bhuktaṁ tac ca parasparam || 173 ||
punarāvartanaṁ nāsti asmin māyāyugāṣṭame |
devyāgirām imāṁ śrūtvā īśvaro 'śokapūritaḥ || 174 ||
vadate śokadagdhas tu tvayā sārdhaṁ [k, kh: tvayārddhaṁ] kulāmbike |
śrīkaṇṭho 'haṁ [k, kh: -kaṇṭhāhaṁ] gata – ṛṇaḥ [k, kh: -riṇaṁ] saṁsārasya kṣayaṁ mama || 175 ||
bhavatīti kim āścaryaṁ nirvāṇaṁ paramaṁ padam |
virakto 'haṁ sarvabhāvena divyaṁ jñānaṁ prakāśayet || Ibid. 16/168cd-176.

[1] Ibid. 16/160ab. See above, p. 183.

[2] *śambhor vākyam idaṁ [k, kh: śaṁbho] śrutvā devī sā bhadrakālikā* |
divyakaumārīrūpeṇa [k, kh: -kaumārarūpeṇa] kumāry api [k: kumāryāśīm; kh: kumāryyaśīm] upāgatā || 177 ||
bruvate sarvabhāvena divyāṁ [k, kh: divyā] vāṇīṁ [k, kh: vāṇī] svatantrataḥ [k, kh: -tā] |
Ibid. 16/177-178ab.

[3] *śrīkumāry uvāca [kh: -kumāyyuvāca]*
ahaṁ khageśvarī nāma kumārī brahmacāriṇī || 178 ||
anvaye nāyikāhaṁ [k, kh: nāyakāhaṁ] sā mama liṅgāśramaṁ guhā |
tvaṁ bhairavo [k, kh: -va] vibhuḥ sākṣāt paramānandalakṣaṇaḥ || 179 ||
guruśiṣyakramāt siddhir [k, kh: siddhi] viśeṣād upalabhyate |
evaṁ te śiṣyasaṁbandhaṁ kathaṁ [k, kh: katha] me tvaṁ prabhur yataḥ || 180 ||
sarvajño 'si mahādeva kathaṁ śiṣyas tvam arhasi [k, kh: śiṣya-] |
evaṁ buddhvā [k, kh: baddhā] mama brūhi yathā śreyo 'bhayo bhavet || Ibid. 16/178cd-181.

The Lord said: "The oral tradition (*mukhāmnāya*) of the Yoginīs that is hard to acquire is on your lips. I here *** (?).[1] Devoid of the Command, I am powerless. You are (my) teacher and my refuge. If you considered (yourself) to be my wife and if there was ever any love (for me) in the past then, O Great Goddess! you should impart (this) auspicious initiation to me. Just as you were previously (my) wife, I was previously (as passionate towards you as would be) the god of love (*pūrvamanmatha*).[2] The debt between us has been cleared; (neither of) us has (any debt towards the other) by any reckoning."[3] (182-185ab)

The venerable Khageśī said: "Occasionally, a husband can be a disciple, (but) that the lord (should) be (one's spiritual) son is contrary (to all the rules). O god, you previously enjoyed all (marital) pleasure (*upabhoga*). (You) yourself have referred to the affection we have (for each other because of our) friendship. O Bhairava, by (doing things) in reverse, the Command is destroyed; how can it flower? O Vīrendra, this is improper, but nonetheless I will tell (you) how Yoginīs and Siddhas behave – (a teaching) that is never easy to acquire. (As if) replete with one hundred blades, the Vidyā and the Kula liturgy (*krama*) are (dangerous). There is no success (*siddhi*) in the Kula liturgy without the (ritual) drinking of liquor (*vīrapāna*), the sacrificial substances (*kuladīpa*), along with (various kinds of) meat and the (eating of the remains of) sacrificial food (*ucchiṣṭacaruka*). Worship is offered (by means of these things) to the oral scripture (that the god and goddess transmit) to one another. (The latter) is the arising of the transmission of the Command and the essential meaning of scripture, which is (the teaching concerning) the group of six (parts that constitute the liturgy). It is very tough and frightening (*raudra*) with its (secret) terminology, conventions and rituals. Tranquil, forbearing, free of anger, the eater of food, a beggar of food and conqueror of the

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[1] This line is too corrupt for me to emend.
[2] The same expression occurs in the KuKh 5/8.
[3] *īśvara uvāca*
yoginīnāṁ mukhāmnāyaṁ [k, kh: +su] durlabhaṁ tvanmukhe sthitam |
*tvasthakā sādbhaveśmā kanacā * sya [kh: kanakasthāsya(?)] bhavediha [k, kh: – haṁ] (?)* || 182 ||
ājñāhīno hy aśakto 'haṁ [k, kh: -hīnamaśakto] tvaṁ guruḥ [k, kh: guru] śaraṇaṁ mama |
yadi manyasi me [k, kh: manyāma de] bhāryā pūrvasneham asīt kvacit [k: -snehadasāt kvat; kh: -snehadasāt kvacit] || 183 ||
tadā śubhāṁ [k, kh: namāṁ] mahādevi dīkṣāṁ [k, kh: dīkṣā] māṁ kartum arhasi |
purāsīs [k, kh: purāsī] tvaṁ yat me bhāryā [k, kh: tvamerbhā] asmy ahaṁ [k, kh: āsyaṁ] pūrvamanmathaḥ [k, kh: – manmathaṁ] || 184 ||
ṛṇaṁ parasparaṁ śuddhaṁ [k, kh: suddhaṁ] nāvayor vidyate kvacit | Ibid. 16/182-185ab.

> senses – as long as one is not like this, how can one (achieve) accomplishment in the Kula?"[1] (185cd-192ab)

Note that the goddess stresses that the essential core of Kaula practice is the offering and consumption of the Kaula sacrificial substances: liquor, meat and the like. Although the goddess introduces this topic by saying that she will explain how Siddhas and Yoginīs behave together, she does not refer to their union. The union of the god, who is the First Siddha and the goddess Yogeśvarī, the supreme Yoginī, is evidently a divine model, but this connection is not made. Instead, the worship of the teachings requires that Siddhas and Yoginīs eat together. Although a possible euphemism for sex, this is passed over in silence. It is how correctly the adept eats the food offered to him by the Yoginī, rather than as a 'conqueror of the senses' how he engages in ritual union with her that is presented as the measure of accomplishment.

Again, before the goddess imparts her empowerment, she expects the god to fulfil the basic requirement demanded of anybody who takes initiation. First of all he must be perfectly moral in the normally accepted sense of the term. He must also give up all outer signs of his previous condition. Concealing one's spiritual identity is basic to Kaula practice.[2] In addition, the goddess wants the god to reform. In order to be a Kaula, he must give up his conventional, public identity in which he is portrayed sitting on a bull with the Ganges flowing from his hair and the rest. He must also renounce the lifestyle of the wandering, transgressive ascetic – the Kāpālika and the Avadhūta. He must even give up worshipping the

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[1] *śrīkhageśy uvāca*
patiḥ śiṣyaḥ [k, kh: patiśiṣyaṁ] kuto 'py asti prabhuḥ putraḥ [k, kh: prabhu putraṁ] viruddhavān ‖ 185 ‖
pūrvaṁ deva tvayā sarvam upabhogaṁ tu bhuktavān [k: sarvan upabhon upabhuktavān; kh: sarvvān upabhon upabhuktavān] ǀ
asmākaṁ maitrikāhlādaṁ svayaṁ [k, kh: svayā] pūrvaṁ ca [k, kh: pūrveva] sūcitam ‖ 186 ‖
ājñāhānir vilomena kathaṁ puṣyati bhairava ǀ
yuktam etan na vīrendra tathāpi te bravīmy aham ‖ 187 ‖
yoginīsiddhacaritaṁ sulabhaṁ [k, kh: sulabhe] na kadācana ǀ
kulakramaṁ ca vidyā ca kṣuradhārāśatākulam ‖ 188 ‖
vīrapānaṁ vinā siddhiḥ kuladīpaiḥ [k, kh: -pai] saphalguṣaiḥ ǀ
vinā ucchiṣṭacarukaiḥ [kh: ucchiṣṭa-] siddhir naiva [k, kh: siddhiṁ naiva] kulakrame ‖ 189 ‖
tatra pūjāṁ prayacchyante [k, kh: pūjā prayacchanti] parasparamukhāgamam ǀ
ājñākramodayo [k, kh: -yaṁ] nāma śāstrārthaṁ [k, kh: -ya] ṣaṭkanirṇayam ‖ 190 ‖
*atikaṣṭataraṁ raudraṁ bhāṣāsaṁketakarmakaiḥ [k, kh: * rmmakaiḥ]* ǀ
śānto [k, kh: – ntaṁ] dānto [k, kh: – ntaṁ] jitakrodho [k, kh: – dhaṁ] bhikṣāśī [k, kh: -sī] ca jitendriyaḥ ‖ 191 ‖
yāvad evaṁ kule nāsti [k, kh: kula nā] siddhis tasya [k, kh: -stasyāt] kuto [k, kh: kṛto] bhavet ǀ
Ibid. 16/185cd-192ab.

[2] See below, chapter 3, p. 507.

Liṅga. This is not generally the view we find in the Kubjikā corpus as a whole. The KuKh expressly says that the initiate should not give up worshipping the Liṅga. Moreover, the wandering, ascetic way of life is normally kept an open option, although there is a very strong tendency to internalize it. The Kubjikā sources reflect in their own way, to a degree, a range of possibilities, which we shall have occasion to discuss in chapter three. In the same way, across Kaula traditions we find a number of possibilities. The *Mālinīvijayottaratantra*, which Abhinava takes as his prime authority, teaches that nothing is prohibited or enjoined; what is essential is that whatever practice one undertakes, it should aid the development of spiritual consciousness. Commenting on the MVT, Abhinava explains:

> The worship of the Liṅga is prescribed in the Śaivasiddhānta in order to impart the knowledge that it consists of the entire cosmic order (*viśvādhvan*). In the Kula and other scriptures, on the other hand, it is prohibited in order to teach that the cosmic nature is in the body. Here (Trika doctrine is concerned with that) which is of the nature of all things, so how can there be either prohibition or injunction?
>
> The practice of the discipline (*niyama*) (enjoined by other Śaiva schools demands) matted hair and the rest. But in order to achieve the state of oneness (*tādātmya*) (this kind of discipline) has been abandoned in the Kaula tradition because it teaches the means based on bliss (*sukhopāya*).[1]

In short, Kaula practice as a whole and the various Kaula schools including the Kubjikā tradition are in part the result of reforms of earlier Śaiva ascetic traditions variously applied as the particular case may be. The Kubjikā cult as a whole has, as we shall see, been adapted to the householder whilst keeping the renouncer's peripatetic ascetic way of life an open alternative. Thus the goddess continues:

> "Being one who has matted hair, shaved head, (having a) topknot, carrying a skull, smeared with ashes or wearing the five insignias – O god, (none of this) leads to accomplishment in the Kula tradition. (Even) a renouncer (*avadhūta*) who does not bear the five insignias and is naked does not quickly achieve success in the western (transmission) of the House of the Yoginīs. This is forbidden and (so)

[1] TĀ 4/256-258ab.

all this is absent in the Kaula (teachings). O Maheśvara, as this is improper how can the Command be given to you?" (192cd-195ab)

After the Lord who is the fulfiller (of all things) had heard this divine speech, the god who desires Nirvāṇa spoke to the virgin goddess (*kumārikā*).[1] The Lord said: "If you are my friend, recall what was previously agreed. And so tell (me) the liturgy (*krama*) and * *, having known (it), the Kula scripture. O goddess, tell me (about) the offerings, the sacrificial substances of the Siddhas and the Kula liturgy. To you belongs the glory (*kīrti*) (while) I am a worshipper of the transmission (*krama*). (Tell me) how the practice of the Rule is; otherwise, I (cannot) cross over (this fettered state). I will abandon the Liṅga and follow your Command, as it is established by the tradition (*pāramparya*) on the western path. And I will worship the first teachers. I will give up all that is forbidden in the Kaula (teachings), especially what is excluded from the teaching (*matabāhya*) and I will practice in tranquillity (*nirvāṇa*). (195cd-201ab)

My greed, passion, and delusion have been destroyed today in every way. The triple world is pervaded by pride and ego. I will give up deceit and especially lust and anger. Tradition and virtue (*vinaya*) – this Kaula (teaching) has emerged today. I will observe all that. O Kaulinī, be gracious!"

After Kumārikā, who is the divine Liṅga, had heard what Śaṁkara said, Khageśī spoke from within the great Liṅga, powerful with (its) radiant energy.[2] (201cd-203ab)

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[1] *jaṭī muṇḍī śikhī [k, kh: -khā] caiva kapālī bhasmaguṇḍitaḥ* ǁ 192 ǁ
pañcamudrādharo deva siddhido [k, kh: -daṁ] na kulānvaye ǀ
mudrāpañcakanirmukto 'vadhūto 'tha digambaraḥ ǁ 193 ǁ
na [k, kh: sa] siddhim āpnuyāc chīghraṁ yoginīgṛhapaścime ǀ
yad viruddham idaṁ [k: yadirūddhaṁmidaṁ; kh: yadirūddhamidaṁ] kaule tat sarvaṁ na ca vidyate ǁ 194 ǁ
kathaṁ te dīyate ājñā anyāyāc ca maheśvara ǀ
*divyāṁ [k, kh: devyā] girām imāṁ [kh: * * * *(?)] śrutvā [kh: (?)] īśvaraś cāha [k: -ścāhya; kh: (?)] pūrṇakaḥ* ǁ 195 ǁ
nirvāṇaṁ vāñchate devo vadaty asau ca kumārikām [k, kh: -kā] ǀ Ibid. 16/192cd-196ab.

[2] *īśvara uvāca*
smara [k, kh: śmarā] me [kh: ma] yadi mitratvaṁ saṁketaṁ pūrvakaṁ [kh: (?)] ca yat ǁ 196 ǁ
*tenācakṣva [k, kh: -cakṣa] kramaṁ * * jñātvā caiva kulāgamam* ǀ
siddhadravyopacārāṇi [k: -dravyāpacārāṇi] brūhi devi kulakramam ǁ 197 ǁ
bhavatāṁ bhavate [kh: bhavatāṁ] kīrtiḥ kramasyārādhako hy aham ǀ
samayācaraṇaṁ yādṛk [k, kh: yāddhak (?)] pārayāmi na cānyathā ǁ 198 ǁ
liṅgaṁ [k, kh: liṅga] visarjayiṣyāmi tvadīyājñāṁ [k, kh: – jñā] karomy aham ǀ
yathā [k, kh: yathe] sā [k, kh: mā] paścime mārge pāramparyavyavasthitā ǁ 199 ǁ
tān [k, kh: te] cāhaṁ pūjayiṣyāmi ādibhūtān [k, kh: -tā] gurūn [k: guruś] ca yān [k: ya; kh: ye] ǀ

As in this version of the myth, much of the dialogue between the god and the goddess reported in the KuKh takes place while the goddess is still in the Liṅga. Here the goddess tells the god to abandon his form with five faces which, as we have seen, is that of the androgynous Svacchandabhairava who, as the god of the Siddhāntāgamas, is Sadāśiva whose faces utter all the scriptures in general and, in particular, the Śaiva Āgama.[1] Sadyojāta, who is Sadāśiva's western face, is the one who utters the Kubjikā Tantras of the western tradition.[2] Authorized and instated as the First Siddha by the grace of the goddess's Command, this will be his task:

> The venerable Khageśī said: "Give up the ash, the matted hair and the form with five faces. Give up the bones and skull and (all) else that is artificial. Give up (the practice of ritual) gestures, the Moon and the sacred thread. Give up the bull and the Ganges. Give up (your) spear and the great serpent, the ascetic's staff and, O god, the garland of severed heads and the skull. Accomplishment (*siddhi*) (can only be found) in Kula, Kaula and the Western (transmission) of Sadyojāta. O Śambhu, the one who bears the form of Sadyojāta has one face and three eyes. Our condition as the Yoni (*bhagatva*) arose out of the previous Siddhakula.[3] That is the Cave of this tradition (*anvaya*) and its teaching (*vicāra*) is the Śrīmata."[4]
>
> Śaṁkara (was made) whole (*avikara*) by the gaze of the goddess that fell (on him). Satisfied by supreme bliss, Hara also abandoned his own Liṅga and there arose the form of Sadyojāta, that is, the One-faced Bhairava.[5] (205-210)

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yad viruddham idaṁ [k, kh: yadi rūddhamidaṁ] kaule matabāhyaṁ viśeṣataḥ || 200 ||
tat sarvaṁ ca tyajiṣyāmi [k, kh: tyajayiṣyāmi] nirvāṇe 'bhyāsayāmy aham [k, kh: nirvāṇo-] |
lobho [k, kh: lobhaṁ] madaś [k, kh: madaṁ] ca māyādya [k, kh: -dyaṁ] naṣṭaṁ me sarvabhāvataḥ || 201 ||
ahaṁkāraṁ mamakāraṁ dvābhyāṁ [k, kh: ā-] vyāptaṁ jagattrayam [k, kh: jaga-] |
ḍambhādikaṁ ca tyajiṣyāmi kāmaṁ krodhaṁ viśeṣataḥ || 202 ||
anvayaṁ vinayaṁ [kh: vinaye] kaulam idam adya [k, kh: kaule daṁvimādyaṁ] vinirgatam |
tat sarvaṁ pālayiṣyāmi prasādaṁ [k, kh: praśādaṁ] kuru kaulini [k: -nī] || 203 ||
śaṁkaralapitaṁ [k, kh: śaṁkaro-] śrutvā divyaliṅgā kumārikā |
tejomahatmahāliṅgāt [k, kh: tejomahaṁ-; k, kh: -ligāt] khageśī vacanam [k: vacana] abravīt [k, kh: vravīt] || Ibid. 16/196cd-204.

[1] See Dyczkowski 1988: 31ff..

[2] See Dyczkowski 2004: 178.

[3] The goddess is alluding to her relationship with the previous Kaula tradition to which she refers as the Siddhakula.

[4] We shall see in the last chapter of this introduction that the *Śrīmata* is at once the name of this tradition, its teachings and the scripture.

[5] *śrīkhageśy uvāca*
tyaja bhasmaṁ jaṭājūṭaṁ yad rūpaṁ vaktrapañcakam |

The venerable Bhairava said: "O goddess, have compassion on me. I am Bhairava who has come before (you). O lord (*prabhu*),[1] impart the Kula liturgy of the Command (*ājñā*) (to me) – burst apart the Liṅga! Reveal yourself according to your own true nature (*svabhāvataḥ*) as the greatly sacred Ocean of the Yoni.[2] Accomplishment (*siddhi*) has come forth from there."

The venerable Khageśī said: "(The Liṅga has) one foot (*ekapāda* – i.e. E).[3] It is located in (the midst of) three energies and is adorned with the qualities of the three measures. (In five nights), O lord, I will burst apart the Liṅga. I will reveal myself and I will tell you (the teachings of the) Kula." (211cd-214ab)

In the meantime, once the goddess had crossed over the most excellent Yoga and once the fifth night had passed, she emerged from the middle of the Liṅga. (This took place) in an auspicious (*śiva*) month on the auspicious (*śiva*) eighth (day of the lunar month) at the end of the middle of the night.[4] She has the form of a sixteen (year-old girl), is dark blue and red and has three eyes. She laughs subtly and is adorned with six faces. She has twelve arms, a crooked form and faces downwards.[5] (214cd-215)

The mass of radiance from (her) garland is associated with the letters (of the Mālinī alphabet) beginning with Na and ending with

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kaṅkālaṁ [k, kh: kaṁkāraṁ] ca kapālaṁ ca tyajānyad [k, kh: -nyaṁ] yac ca kṛtrimam || 205 ||
tyaja mudrās tathā candraṁ tathā copavītakam [k, kh: go- -kāṁ] |
tyajasva vṛṣabhaṁ gaṅgāṁ [k, kh: gaṅgā] tyaja śūlaṁ mahoragam || 206 ||
khaṭvāṅgaṁ ca tathā deva muṇḍamālāṁ [k, kh: -lā] kapālakam |
bhavet siddhiḥ [k, kh: siddhiṁ] kule [k, kh: kulai] kaule sadyojāte tu paścime || 207 ||
sadyarūpadharaḥ śambho ekavaktras [k, kh: -vaktraṁ] trilocanaḥ [k, kh: -naṁ] |
asmākaṁ tu bhagatvaṁ hi pūrvaṁ [k, kh: pūrvva] siddhakulodbhavam [k, kh: siddhi-] || 208 ||
sā guhā anvayasyāsya vicāras [k, kh: -raṁ] tasya śrīmatam [k, kh: – matāṁ] |
devyādṛṣṭinipātena śaṁkaro 'vikaro 'bhavat [k, kh: bhavet] || 209 ||
paramānandasaṁtṛptaḥ [k, kh: -pto] svaliṅgaṁ [k, kh: svacaliṅgaṁ] tyajate haraḥ [k, kh: hara] |
sadyarūpaṁ [k, kh: sadyo-] tu saṁjātaṁ ekavaktraṁ tu bhairavam || YKh (2) 16/205-210.

[1] Concerning this way of addressing the goddess, see note to MāSt line 38.

[2] See above, p. 21.

[3] See KuKh 3/13-14ab and note and also ibid. 3/49. The letter E has the shape of a small downward-facing triangle which is likened to a person standing on one foot. It represents the Liṅga which is the core of the goddess's *maṇḍala*. It consists of three measures (*mātrā*). The syllable AIṀ, which is the sonic form of the goddess within the Liṅga, consists of three and a half measures. The symbolic significance of the measures (*mātrā*) of the utterance of the letter and the syllable will be discussed in the following chapter. See below, p. 381 ff.

[4] Cf. KuKh 6/87cd-88.

[5] The form of the goddess with six faces is the one preferred in the KuKh. It is described there in chapter twenty-nine.

Pha and, endowed with the fifty rays (of the energies of the letters), she is marked with a garland of flames, has light brown, dishevelled hair, and loves snakes. She (also has other forms with) two or six arms and, beautiful, sits on five ghosts (*pañcapreta*).[1] In the left hand (she holds) a skull and (in her other) upraised hands (she holds a) noose and spear. Crooked (*kuṭilā*), her body grey (*dhūmra*), she is Cāmuṇḍā, the accomplished Yoginī (*siddhayoginī*). This Vidyā, of many forms, is the woman (*bhāmā*) who resides within the Triangle. Such is the visualized form (*dhyāna*) of the goddess, the deity called Khageśī.[2] (215-221ab)

Having split apart the Meruliṅga and come forth, she moves mountains. She came forth within the heart, her radiant energy extremely intense and very hard to bear. Bhairava was pierced then by an intense descent of the energy (of grace) (*śaktipāta*). Penetrated by

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[1] These are the Five Instruments (*pañcakaraṇa*), also called the Five Brahmās, they are the gods, Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva. These will be discussed in due course in chapter three.

[2] *śrībhairava uvāca*
kāruṇyaṁ [k, kh: kārūṇyaṁ] kuru me devi bhairavo 'haṁ purāgataḥ |
ājñākulakramaṁ brūhi liṅgasphoṭaṁ kuru prabho || 211 ||
*ātmānaṁ darśayet [k: ātmādarśana māṁ; kh: ātmādarśa *moṁ] devi yat svakīyaṁ [k, kh: -ya] svabhāvataḥ [k, kh: – taṁ]* |
yonyārṇavaṁ [k, kh: -va] mahādivyaṁ siddhis tasmād vinirgatā || 212 ||
śrīkhageśy uvāca
ekapādaṁ [k, kh: -pādas] triśaktisthaṁ trimātraguṇamaṇḍitam [k, kh: trimātraṁ-] |
caiśāna [k, kh: caśāna tu] liṅgasphoṭaṁ [k, kh: liṁsphoṭaṁ] karomy aham || 213 ||
prakaṭayāmy ahaṁ cātmā kulaṁ te kathayāmy aham |
etasmin antare devī taritvā yogam uttamam || 214 ||
vyatīte pañcame [k, kh: – maṁ] rātre liṅgamadhyād vinirgatā |
śivamāse [k, kh: – māśe] śivāṣṭamyāṁ ardharātrāvasānataḥ || 215 ||
dviraṣṭavarṣamākārā [k, kh: -varṣākārā] śyāmā [k, kh: syāmā] raktā trilocanā |
īṣaddhasitamānā ca vaktraṣaṭkavibhūṣitā [k, kh: -ṣaṭkaṁvibhūṣitāṁ] || 216 ||
bhujadvādaśakopetā [k, kh: bhujādvādaśakopetāṁ] vakrarūpā adhomukhī [k, kh: madho-] |
sragdāmadhāmanicayā [k: sradāmadāmānicapā; kh: -dāmānicayā] nādiphāntākṣarayutā [k: rādi-; k, kh: -yutāṁ] || 217 ||
pañcāśatkiraṇopetā [k, kh: -tāṁ] jvālāmālākulāṅkitā [k: -mātā-; k, kh: -kulāṅkitāṁ] |
īṣatpiṅgalakeśābhā [k, kh: -bhāṁ] muktakeśā ahipriyā [k, kh: -priyāṁ] || 218 ||
dvibhujā [k, kh: -jāṁ] ṣaḍbhujā [k, kh: ṣaṭbhujāṁ] ramyā [k, kh: ramyāṁ] pañcapretopari [k, kh: padma-] sthitā [k, kh: -tāṁ] |
vāmapāṇikapālasthā [k, kh: -sthāṁ] pāśaśūlakarodyatā [k, kh: -tāṁ] || 219 ||
kuṭilā [k, kh: -lāṁ] dhūmravapuṣā [kh: dhūta-; k, kh: dhūmavapuṣāṁ] cāmuṇḍā [k, kh: cāmuṇḍāṁ] siddhayoginī [k, kh: -nīṁ] |
trikoṇānte sthitā [k, kh: sthitāṁ] bhāmā [k, kh: -māṁ] vidyeyaṁ bahurūpiṇī [k, kh: -ṇīṁ] || 220 ||
dhyānam evaṁvidhaṁ [k: -dha] devyāḥ [k, kh: devyā] khageśī nāma devatā |
YKh (2) 16/211-221ab.

> (that) divine energy, the god rolled around (*luṭhate*) on the ground.[1] In this way, when he regained consciousness (*labdhasaṁjña*), Bhairava felt embarrassed (*savrīḍa*). Similarly, when the goddess with a crooked face (*kuṭilānanā*) regained consciousness, she too was embarrassed (*salajjā*). Kujeśvarī's neck was bent (*vakra*) and she averted her gaze downwards. At that moment (the goddess) Vakrikā became the aged Mahantāryā. In the Western Cave, she became the mistress (*nāyakī*) in the western tradition.[2] (221cd-225)

We shall see in chapter seven that, in consonance with her roots in the Trika Tantras, the goddess has three forms as a child and as a young and old woman. In this context, in her first form she is the Virgin (Kumārikā) in the Liṅga. She is a young woman when she emerges out of it. Finally, she becomes a mature woman after she passes through the intense union with her consort marked by the signs of possession (in his case) and the 'embarrassment' that heralds union and with it the transmission of spiritual power.

> Then the god Bhairava, who bore the form of Sadyojāta (*sadyarūpa*), shook. He leapt up by the power of knowledge and rolled around (*luṭhate*) again and again. The god, intent on the ritual (*karmaṇaḥ sanmukhena*), secreted blood from the navel, Liṅga and in the Cave. Then he became Bhairava, the abode of blood, in the sacrifice (*yajña*). (Thus) Bhairava bore the form of Sadyojāta (*sadyarūpa* – the Immediately Born).[3] (He was) Sadyanātha, the first (*ādi*) Bhairava in the lineage of Siddhas beginning with Sadya. He acquired the conventional name (*saṁketa*) 'Mitra' and was then Bhairava of the divine Command. He was freed from the fetters of Karma and the Kaula Command was set into operation.[4] (226-229)

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[1] Cf. KuKh 5/33-34 and notes.

[2] *cālayet parvatān meruliṅgaṁ [k, kh: maruliṅga] sphoṭya vinirgatā [k, kh: -tāṁ]* || 221 ||
hṛdaye [k, kh: – yaṁ] yāvan niṣkrāntā [k, kh: – nnikrāntaṁ] tīvratejā [k, kh: -tejāṁ] suduḥsahā [k, kh: -sahāṁ] |
*tīvraśaktinipātena [kh: * vraśakti-; k, kh: + na] tadā viddhas tu [k, kh: vidvastu] bhairavaḥ [k, kh: bhairava]* || 222 ||
luṭhate bhūtale devo āviṣṭo divyaśaktinā |
evaṁ sa [k, kh: sā] labdhasaṁjñas tu savrīḍo bhairavaḥ sthitaḥ || 223 ||
devyapi [k, kh: devīpi] labdhasaṁjñā tu salajjā kuṭilānanā |
adhomukhakṛtā dṛṣṭir vakragrīvā [k, kh: -pīvā] kujeśvarī || 224 ||
tatkṣṇāj [k, kh: tataḥ-] jāyate vṛddhā mahantāryā [k, kh: -tāryāṁ] ca vakrikā |
nāyakī paścimāmnāye saṁjātā paścimāṁ guhām || YKh (2) 16/221cd-225.

[3] See note to KuKh 6/87cd-88.

[4] *tataḥ sa [k, kh: tatastaṁ] kampate devo bhairavaḥ [k, kh: -vo] sadyarūpadhṛk* |

The venerable goddess said: "By virtue of (your intense) desire to achieve (this) in (our) friendship, I have given (you) the accomplishment of the Command (*ājñāsiddhi*). O lord of the gods, your (Command now) shines radiantly; (this is) the truth. (It is indeed) the truth, it is not otherwise. Endowed with the triply pure Command, abandon (all) thought born of Māyā. O Kujīśa, I have made you into the Lord of Yoga, one who has attained the Command (*ājñāsiddha*). By virtue of the Command your name is this: Mitrānanda. And I, O god, am Vakrikā and I am always endowed with your (same) attributes. In the Western tradition (*paścima*) worship takes place within the couple (*yugmabheda*) of me with you. From today onwards the lineage (*olinī*) worship of the couple (will be) along with me. You and I have the same essential nature, which is the immortal plane, free from decay. (230-232)

Generate the fame (which is the energy called the) Nameless (Anāmā) and authority in the six sacred seats.[1] O Siddhanātha, along with me, you are the leader (*nāyaka*) in the Kula liturgy. Now you will possess knowledge that has not been seen or heard (by the senses). It is the knowledge announced in the past and brought down (to earth) by Ādinātha. O Bhairava, you have taught its inner[2] reflection, (whereas) my knowledge is (revealed) by the Command and is the Kula liturgy (*krama*) which is the Ājñākaula. O god, the (liberated) skyfaring state arises by worshipping (that one reality whose) body is without stain. You are all things (*sarvātman*) and, ever free, you are not bound by Karma. The murderer of Brahmins, women and cows, the thief, one who sleeps in the teacher's bed (with his wife) and those other extremely cruel people who commit very terrible sins, as many as a heap as great as Meru in this ocean of fettered existence, are free from all sins by just remembering you."[3] (230-240ab)

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plavate jñānasāmarthyād [k: -rthyā] luṭhate [k, kh: lū-] ca muhurmuhuḥ [k, kh: muhu-] || 226 ||
rudhiraṁ kṣarate devaḥ [k, kh: devo] karmanaḥ sanmukhena [k, kh: karmanā sāmukhena] (?) tu |
nābhau liṅge guhāyāṁ tu tadāsau [k, kh: tadāko] rudhirālayam || 227 ||
saṁjāto [k, kh: -taṁ] bhairavo k, kh: -vaṁ] yajñe bhairavaḥ [k, kh: -vo] sadyarūpadhṛk |
sadyādisiddhasantāne [k, kh: -siddhisantānaṁ] sadyanāthādibhairavam || 228 ||
labhate mitrasaṁketaṁ [k, kh: -tā] divyājñābhairavas tadā |
muktas tu karmapāśais tu kaulājñā ca pravartitā || YKh (2) 16/226-229.

[1] See chapter three concerning the sacred seats and their development to six.

[2] MS Kh: 'subsequent'.

[3] *śrīdevy uvāca [k: missing; kh: śrīdhy ūvāca]*
mayā dattā ca mitratve ājñāsiddhir jigīṣayā [k, kh: -siddhi-] |
sphurate tava deveśa satyaṁ satyaṁ na cānyathā || 230 ||
triśuddhyā [k, kh: -ddhi] cājñayā yukto vikalpaṁ tyaja māyājam [k, kh: māyajaṁ] |

We bring this chapter to a close with a simple, salutary observation. Bhairava craved the goddess's grace because he wanted liberation. And this is what he achieved or, to be more precise, he discovered he already possessed. But what is more important is that he thereby became a source of liberation for others – a boon he never asked for but which is in actual fact the greatest of them all, because it is for everybody. We also find out in this way the reason for the god's distress – why he was 'enveloped in Māyā' and why this covering of ignorance was removed. It was not for himself. It was for us. The goddess kept telling him that he was already pure and liberated. But Bhairava did not fall into the trap of pride. He humbled himself, although he was already Bhairava and could never have been otherwise. He humbled himself and thereby became even greater because in his humility he received the grace that, transmitted through the lineage of Siddhas, is meant for all of us.

ājñāsiddhas tu [k, kh: -siddhistu] yogīndraḥ kujīśa tvaṁ kṛto mayā ‖ 231 ‖
tavedam [k: tevedam] ājñayā nāma [k, kh: + nu] mitrānandeti viśrutam [k, kh: -taḥ |
ahaṁ ca vakrikā [k, kh: cakrikā] deva sadā tvaddharmadharmiṇī ‖ 232 ‖
yugmabhede bhavet pūjā tvayā ca mama paścime |
adyaprabhṛtir [k, kh: -prabhṛti-] olīnī yugmapūjā mayā saha ‖ 233 ‖
tava mamaikyasadbhāvam ajarāmarakaṁ padam |
kuru kīrtim anāmāṁ [k, kh: -nānāṁ] tu pīṭhaṣaṭke 'dhikārakam ‖ 234 ‖
siddhanātha mayā saha [k, kh: sā] nāyakas tvaṁ [k, kh: -stva] kulakrame |
*adṛṣṭam aśrutaṁ jñānaṁ idānīṁ te bhaviṣyati [kh: bha * ṣyati]* ‖ *235* ‖
prāk sūcitaṁ [k, kh: prākastucitaṁ] ca yad [k, kh: ya] jñānaṁ ādināthāvatāritam |
tasyāntaravicāraṁ [kh: tasyottaravicāran] tu nirṇītaṁ [k, kh: nirnnītaṁ] tava bhairava ‖ 236 ‖
madīyaṁ [kh: -ya] ājñayā jñānaṁ ājñākaulaṁ kulakramam |
*khecaratvaṁ bhaved deva āliptāṅgaprapūjanāt [k, kh: āliptā * pra-]* ‖ 237 ‖
sarvātmā tvaṁ sadā mukto [k: mukta; kh: muktaṁ] na te karmanibandhanam |
brahmagnaḥ [k, kh: -ghna] strīgavāṁ hantā steyī vā [k: dā] gurutalpagaḥ ‖ 238 ‖
anye krūratarāḥ [k, kh: -rā] pāpā merurāśipramāṇataḥ [k, kh: – nataḥ] |
ye [k, kh: ya] kurvanti mahāghorā etasmin [k, kh: sthāsmin] bhavagārṇave [k: bhagavārṇanai; kh: bhavārṇṇane] ‖ 239 ‖
tava smaraṇamātreṇa mucyante [k, kh: -te] sarvapātakaiḥ [k, kh: tarvva-] |

YKh (2) 16/230-240ab.

Chapter Two

The Empowering Command

The origin of the goddess Kubjikā, the teachings and their transmission are all the result of the power and transmission (*saṁkramaṇa*) of the Command (*ājñā*). The major transformations and empowerments that occur to both the god and the goddess and, indeed to the entire world in which the myth unfolds, are due to its power that is so extraordinary that even they are astonished by its marvelous effect. Accordingly, directly after the narration of the myth in the KMT, Bhairava launches into an exposition of its nature and function and harkens back to it throughout the KMT. In the same spirit, the later Kubjikā Tantras, elaborating the theology and symbolic representations outlined in the myth, similarly repeatedly focus on this concept. Indeed, it is a fundamental feature of the teachings of the Kubjikā school where, although not peculiar to it, it is elaborated much more extensively than elsewhere.

This term is very common in the contemporary vernaculars, as is its synonym *ādeśa*. When leaving, a junior may ask his senior for his '*ājñā*' i.e. permission to do so. Or the junior man may ask his senior what he wants him to do by requesting him for his '*ājñā*'. In a more sophisticated sense, a disciple will ask his or her spiritual teacher for his or her *ājñā* or *ādeśa* as the devotee would the deity for grace. Gorakhnāthis especially request Gorakhnātha, their teacher and deity, with great emotion to give them his '*ādeśa'* or '*ājñā*'.[1] The analogy is with a king's command or his royal consent. For example, the Brahmin Kālidāsa who copied the *Ambāmatasaṁhitā*, a Kubjikā Tantra, for king Jagajjyotirmalla says in his colophon that he did this at the command – *ājñā* – of the king.[2] We may cite several examples of this non-technical use of the term. The Kashmiri Śaiva Somānanda says he wrote his *Śivadṛṣṭi* at the command of lord Śiva. Similarly, Abhinava introduces the eleventh chapter of his TĀ with the statement: 'we will now discuss the Path of the Forces according to Lord Śiva's command (*śāmbhavājñā*)'. Although many of the notions associated with the term *ājñā* –

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[1] One wonders whether this usage is not a trace of the precursors of the Gorakhnāthis association with the Kubjikā tradition. Apart from obvious doctrinal continuities with the earlier traditions that still need to be carefully analyzed, there seem to be several such traces that indicate that they are the transformed remnant of an earlier Tantric or Kaula tradition. For example, Gorakhnāthis address the original Nātha – Ādinātha – as Śrīnātha. Śrīnātha is also the speaker of the later Kubjikā Tantras and figures as the form of the deity who teaches the Kālīkrama. Indeed, the very term 'nātha' is emblematic of their earlier associations.

[2] *tasmin avasare vipraḥ (vipra) kālidāsas tu (-dāsasya) dhīmataḥ* |
ājñām ādāya kuto (kutu) no manthānaṁ pūrṇalikhitam (-lekhitam) | Final scribal colophon of the sole manuscript of the AS (fl. 120a).

literally 'command' or 'permission' – are fundamental to the metaphysical and theological presuppositions of other Tantric traditions (especially the Kaula ones), in other schools it does not generally signify much more than its literal meaning conveys, which is simply 'command' or ‘permission’ and, by extension, ‘decree’ and ‘will’. A common example we find in the Tantras of all these related schools is the expression ‘this is the command of the goddess / god’, that often concludes a teaching. In the same spirit we are told in the BY that it was taught at the command of Śrīkaṇṭha.[1]

The word appears in this simple, literal sense in the *Kulārṇavatantra*. The teaching of this Tantra is ‘accomplished by the command’ but the command in this context means hardly more than ‘injunction’; no deep metaphysical nature is attributed to it. The ‘accomplishment of the command’ (*ājñāsiddhi*) simply means the fulfillment of the injunctions of the scriptures and the teacher.[2] It is not equivalent in the KT, as it is in the Kubjikā Tantras, to liberation. Despite the so-called transgressive modalities of Kaula rites, the KT unambiguously preaches the observance of the precepts. There the god instructs clearly that: 'the cause of *Kuladharma,* O Kuleśvarī, is not consecration, not mantra, not study of the scripture and the like; it is right conduct (*sadācāra*)'.[3] Carrying out the teacher's command is the disciple’s duty and service to him is worship.[4] One should practice Kaula ritual in accord with the teacher’s command.[5] The disciple should bow to the teacher and refrain from considering whether the teacher's command is right or wrong.[6] Similarly, Abhinava refers to the *Ūrmikaulārṇavatantra*, a Kālīkrama Tantra, as saying that the teacher's special characteristic is that his command (*ājñā*) should not be ignored or doubted even at the risk of one's life. The true teacher is one who reveals the Kula initiation, Kaula scripture and knowledge of reality.[7] Indeed, the *Ūrmikaulārṇavatantra*[1] repeatedly stresses the

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[1] In the same way, I have uttered the Tantra worshipped by Bhairava previously in the Kali Age certainly at Śrīkaṇṭha’s command.

tadvad eva [k, kh: evi] mayākhyātaṁ tantraṁ bhairavapūjitam [k, kh: -taḥ] ||
kalau purā na saṁdehaḥ [k, kh: saṁdeha] śrīkaṁṭhasyājñayā [kh: -yāṁ] tathā | BY 1/99cd-100ab.

[2] This (teaching) is accomplished by (following) the command. By misconduct it is destroyed. By observing right conduct there will be truth and the accomplishment of the command.

ājñāsiddham idaṁ anācārad vinaśyati |
ācārapālanāt satyam ājñāsiddhir bhaviṣyati || KT 11/97.

[3] KT 11/98.

[4] KT 12/82cd.

[5] *śrīguror ājñayā devi kulapūjāṁ samācaret* | KT 6/15cd.

[6] KT 12/110ab.

[7] TĀ 15/588cd-589.

supreme importance of the teacher's command. Without it, there is no virtue (*śreyasaṁpada*) in the Kula.[2] For the good disciple the teacher's command is the supreme spiritual means (*sādhanā*).[3] He is eager to observe his teacher's command,[4] and delights in the bliss he experiences by observing the command of the teaching (*krama*)[5] mediated through his teacher. The *Tantrasadbhāva* similarly teaches that one who follows the command of the teacher and the deity finds peace.[6] Again, according to the TS, the teacher himself possesses the authority he has by Śiva's command and it is through that that he passes it on to his disciple, the next teacher, so that he too may exert his authority in the same way.[7] The *Jayadrathayāmala* prescribes that the disciple can begin his practice of mantra or worship the deity only after he has been given the permission (*ājñā*) to do so by his teacher.[8] One reason for this, according to the *Brahmayāmala*, is that

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[1] Unfortunately, none of the references drawn from this Tantra found in the Kashmiri Śaiva texts can be traced in the manuscript I have consulted (see bibliography), but this may well be because it is not complete.

[2] *guror ājñāṁ (gurur ājñā) vinā devi kule na (nā) śreyasaṁpadam* || ŪKau 2/296cd.

[3] *gurvājñā sādhanā (-nāṁ) parā (parām)* | Ibid. 1/98b.

[4] *gurvājñāpālanotsukam* | Ibid. 1/102b.

[5] *kramājñānandananditam* || Ibid. 1/99d.

[6] In this way, one who obeys Bhairava's command attains peace.

evaṁ śāntim avāpnoti bhairavājñāvidhāyinaḥ (kh: bhairava-) | TS 7/28ab.

[7] The teacher says to the disciple who is receiving the consecration that will make him a teacher as well:

"You who are on the path of grace (should) always give initiation (to your disciples) and explain (the scripture). From today onwards, assume authority by Śiva's command." Then, having lifted (him) up and taken hold of his hand, he causes him to enter the *maṇḍala*. Once he has gone down on his knees and worshipped Bhairava, O lord, (the teacher) says (to Bhairava): "He has thus been consecrated by your permission (*ājñā*). (Now) on the teacher's path he should exert the authority that has come with the Krama, along with (the other) teachers, over those who obey your command."

*anugrahapathasthena [kh: -pa * sthena] dīkṣāvyākhyā sadā tvayā* ||
adyaprabhṛti kartavyam adhikāraṁ śivājñayā [g: si-] |
utthāpya hastaṁ [k: haste; kh: hasta] saṁgṛhya [kh: sagṛhya] maṇḍale tu praveśayet ||
jānubhyāṁ dharaṇīṁ gatvā saṁpūjya [k, kh: -jyā] bhairavaṁ tataḥ |
vijñāpya bhagavan [k, kh: -vān] hy evam abhiṣiktas tavājñayā ||
ācāryapathasaṁsthena [kh: -sasthena] tavājñānuvidhāyinām |
kartavyaṁ [kh: -vya] yat kramāyātaṁ adhikāraṁ tu deśikaiḥ || TS 9/507cd-510.

[88] Once he has obtained the command from the teacher's mouth he is thus the lord of adepts and then, observing (his) vow, he should, O goddess, begin the practice of mantra.

avāpyājñāṁ guror vaktrād evaṁ sa [kh: saḥ] sādhakeśvaraḥ | *[k: ?]*
paścād [kh: paścā] vratayukto [kh: -to] devi mantrasādhanam ārabhet | JY 2/52/44cd-45ab.

mantras originate from the teacher's mouth and are accomplished by his command.[1] The *Niḥśvāsatattvasaṁhitā* explains that all mantras are under the teacher's control and carry out his command.[2] One should never disobey the teacher's command[3] or that of the deity[4] but must respect and venerate it as the Kula scripture.[5] The Kaula consort in the same way follows the teacher's

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Then having worshipped the teacher, he should ask for the teacher's command again, and once he has obtained the command in the proper way, he should offer sacrifice.

tadā saṁpūjya ācāryaṁ [k, kh, g: -ryo] yacched ājñāṁ guroḥ [k, kh, g: ājñā guruḥ punaḥ [g: puraḥ] ||
labdhānujñātha vidhivat tato yajñaṁ [k, kh, g: yajña] samācaret | JY 3/7/152cd-153ab.

The excellent adept who has obtained the permission (to do so) should then begin (his) spiritual practice.

labdhājñaḥ sādhako [k, kh, g: -ke] varaḥ paścāt sādhanam ārabhet || JY 3/10/44cd

Then, O goddess, once he has consecrated his mantra, he should offer (it). O goddess, (the teacher) should give the command to him (to undertake) the work of the spiritual discipline of mantra.

abhiṣicya tataś cāsya mantraṁ devi samarpayet |
ājñām asmai daded [g: bharad] devi mantrasādhanakarmaṇi [k: mantraṁ-] || JY 3/13/67.

1 The great mantras, accomplished by the command and well linked to the syllables of the (root) Vidyā, abide by the hundreds and thousands in the teacher's mouth.

vidyākṣarasusaṁbaddhā [k: -vaṁtasusaṁvaddhā] guruvaktre vyavasthitāḥ [k: -tā; kh: -taḥ] |
*ājñāsiddhamahāmantrāḥ [k, kh: -siddhi- -mantrā] śataśo 'tha sahasraśaḥ [k: sahasraḥ *; kh: -saḥ]* || BY 49/7

2 Once he knows the essence of the phonemic energies (*mātṛkā*), the teacher can destroy the fetters. All his mantras are under (his) control and, impelled (by him), they all carry out his command.

jñātvā mātṛkasadbhāvaṁ gurur bhavati pāśahā ||
mantrās tasya vaśyāḥ (vasāḥ) sarve ājñāṁ kurvanti coditāḥ | NTS MS Kh fl. 30b.

3 The JY says with reference to the teacher that: 'one should never transgress (lit. 'cross over) his command or his shadow.'

ājñāṁ na laṅghayet tasya chāyāṁ vā na kadācana | JY 1/45/74ab.

Similarly, the DP says with regard to the teacher: one should not transgress (his) command; (rather), one should offer one's vital breath to him.

ājñābhaṅgo na kartavyaḥ prāṇāṁs [g: prāṇā] tasmai pradāpayet | DP 5/84ab.

4 Typically the JY teaches: Therefore one must with all effort carry out Bhairavī's command.
tasmāt sarvaprayatnena kuryād ājñāṁ [all MS: ājñā] tu bhairavīm [all MSs: -vī] | JY 4/21/185ab.

5 *guror no laṁghayed ājñāṁ [g: laṁghaya-] kulaśāstraṁ ca pūjayet* | DP 6/8ab.

command.[1] To contravene the command (*gurvājñābhaṁga*) is a very great sin.[2] Due to that the disciple looses the power of the command (*ājñāhāni*). Just as the mantras a bad disciple utters are averse to him, similarly the command he received from his teacher looses it radiance.[3]

In this sense the 'command' is more than just an order or permission, it is the power the deity possesses and, by extension, the one the teacher has also. As such it has, in a way, an independent existence of its own. As a spiritual power in itself, it may be also transmitted by means of mantra or Yogic practice.[4] When the word is used in this way, as a sign of its special technical meaning and significance which, as we shall see, is most extensively developed in the ambit of the teachings of the Kubjikā Tantras, I translate this important term as 'Command' with an initial capital letter.

The general sense of the word can easily make the transition to its more technical sense. A deity may command that something or other take place.[5] That

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[1] *gurvājñāsuvidhāyinī* | ŪKau 2/154b.
[2] *pacyate [k, kh: paśyate] narake ghore yas tv ājñāṁ laṁghayiṣyati* | JY 2/1/152ab.
[3] *mantrāḥ parāṅmukhā yānti ājñā na sphuritā bhavet* | ŪKau 1/125ab.
[4] For example, a Kaula mudrā (which in this context is a type of yogic practice rather than a ritual gesture) taught in the ŪKau (2/113ab) is said to bestow the fruit of the accomplishment of the command (*ājñāsiddhiphalapradā*).
[5] We may cite the following as an example:

Bringing there an unblemished (corpse), the most excellent out of (a selection of) a hundred youths. O god, placing that in the middle, adorned with all the ornaments, the man should sit on his chest with arms upraised and repeat mantra until that corpse begins to shake and make a terrible noise. Then (the adept) says: "the leader of Hiraṇyapura (the City of Gold) has been caught." (The demon in the corpse responds, saying): "I am that king of the Vetālas. Why have you made fire-offerings to the pervasive lord?" Hearing this, the most excellent of adepts (*vīrendra*), without distress, should say: "Assume perpetually the imperishable condition made of gold. Stand firm! The goddess of the gods has now given you the command." Then, having heard this, the Vetāla turns to gold.

tatrākṣataṁ samānīya [kh: -yaṁ] yuvānāṁ ca śatottamam ||
taṁ devi madhyagaṁ kṛtvā sarvālaṁkārabhūṣitam |
tasya vakṣasi [g: vakṣyāmi] saṁrūḍha [g: -ḍhaṁ] ūrdhvabāhur [k: -vākur; g: ūrdhavāhu] japen naraḥ ||
tāvad yāvat prakampate [g gh: -peta] taṁ śavaṁ ghoranisvanam [k: ghoramisvanam] |
tadā vadaty asau [kh: vahatyasau] labdho [all MSs: lubdhā] hiraṇyapuranāyakaḥ [k, kh, gh: dviraṇyā-] ||
so 'haṁ vetālarājānaḥ [g: -naṁ] kim āhūtas tvayā [g: -hutaṁtvayā] vibhoḥ |
evam ākarṇya vīrendraḥ [g gh: -dro] taṁ vadeta [k, kh, gh: tava deva] avihvalaḥ [g: su-] ||
akṣayatvaṁ [all MSs: akṣayas-] hemamayaṁ [k: -maya; kh g: mayo; gh: mayī] sadā saṁgṛhṇa [k, kh, g, gh: -gṛha] eva hi |
tiṣṭhasva devadeveśyā dattājñā [k: -jña] tava sāṁpratam ||
evam ākarṇya vetālo sauvarṇo 'sau bhavet tataḥ | JY 3/14/242cd-247ab.

this happens is at first attributed to the power of the deity, but the door is open to attribute it to the command itself. According to the *Jayadrathayāmala*, the goddess bestows the command of authority in the sacred seats.[1] By the time the *Devīpañcaśataka* was written the Command is understood to be an abstract principle. Thus the goddess sends Bhairava to the Northern Seat where he will find the oral tradition (*mukhāgama*) of the Kālīkrama and the 'Command of the present will give fruit in the future'.[2] The Kālīkrama exists because the Command is present in this world.[3] According to the ŪKau, it is the Kaulika Command embodied in the Kālīkrama.[4] The Command that comes from the lips of the virgin who embodies the goddess is itself initiation into the Yoginīkrama.[5] The disciple is impelled through the progressively higher stages he must pass through in the course of his initiation by the power of the Command, until he reaches the most intense form of grace (*śaktipāta*).[6] The fetters that bind the aspirant are loosened. He experiences possession by the deity and exhibits the signs of attainment in the course of his initiation by the power of his teacher's Command.[7] The same

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[1] *pīṭhe sarvāśrite caiva adhikārājñādāyikā* || JY 4/64/68cd.

[2] *gaccha śrī-uttaraṁ pīṭhaṁ yatra cāsti mukhāgamam* |
tadājñā vartamānasya bhaviṣyati phalapradā [k, kh, g: -pradam] || DP 1/47.

[3] I worship the goddess Saṁhārakālikā as is proper; then the command being present here, this great Krama (is as well).

pūjayāmi yathānyāyaṁ devyāṁ [devya-] saṁhārakālikām [-kā] ||
tadājñā vartamānīha [-haṁ] bhūtvā kramam idaṁ mahat | KS 4/8cd-9ab.

[4] This is the truth: the Krama tradition, the teaching of the Yoginīkrama, the great treasure of the Kaulika Command, is all in the teacher's mouth.

iti satyaṁ kramāmnāyaṁ yoginīkramaśāsanam |
kaulikājñāmahākośaṁ (kaula-) sarvaṁ gurumukhe sthitaṁ || ŪKau 2/293.

[5] Or else, O mistress of the worlds, a virgin is the chosen deity. The Command that comes from her mouth is initiation in to the Yoginīkrama.

athavā bhūvaneśāni kumārī iṣṭadevatā |
tanmukhād (-mukhā) nirgatā ājñā sā dīkṣā yoginīkrame || ŪKau 2/167.

[6] Make food offerings in due order to the supreme Brahma and to Bhairava intensified by all things, right up to the most intense form of grace, which is the power of the true teacher's Command.

nivedyet paraṁ brahma bhairave sarvabṛṁhite ||
atīvraśaktipāte ca [na] sadgurvājñābale kramāt | ŪKau 2/215cd-216ab.

[7] *ājñāsāmarthyayogena mudrāsaṁketakena vā* |
pracalati [-calaṁti] mahāpāśam āveśaṁ [-pāśan-] tasya jāyate ||
ānanda [ānaṁdo] udbhavaḥ [hṛdbhavaḥ] kampo [kapo] nidrā ghūrmis tu pañcamī |
tattvaviddhasya [tatvavidvasya] deveśi pañcāvasthā bhavanti hi || ŪKau 2/231-232.

Concerning these five states (*avasthā*), also called 'signs of attainment' (*pratyaya*), see TĀ 5/100cd-105ab and notes to KuKh 33/47.

Kālīkrama Tantra teaches that the Śāmbhava Command which, as in the Kubjikā Tantras, is the highest form of the Command, should be 'uttered' i.e. generated in the concluding part of the initiation.[1] This injunction implies, I suppose, its identity with the root Vidyā. The teacher places the neophant in the presence of the deity, fire and the teacher by the power of Śrīnātha's Command.[2] In the eleventh or twelfth century, when the commentary by Puṇḍarīka was written on the *Kālacakra Tantra*, it was well known that a sophisticated metaphysical identity was ascribed in Śaiva Kaula circles to the teacher's Command. Just as Puṇḍarīka consistently criticizes all other Śaiva Kaula doctrine whenever he can, he finds fault also in the view that liberation is attained by the power of the teacher's Command. This, he maintains, is purely phenomenal. It is devoid of spiritual power.[3] If liberation were to be attainable by the teacher's Command, the Buddha would not have taught that it is attained by profound spiritual concentration (*samādhi*).[4]

The Command is not only a soteriological principle; it is also a cosmic power. The two aspects operate together. According to the NTS, an early Śaiva Āgama, the world orders or corresponding series of metaphysical principles are sustained and governed at the command (*ājñā*) of particular deities who, by virtue of their control of this power, possess the authority (*adhikāra*) to do this. By virtue of this same power they may grace the living beings in the spheres over which they have been delegated at the command of the supreme deity.[5] Thus Bhairava promises in the BY that he will grace the world by the power of the

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[1] *tataḥ utthāya sahasā śāṁbhavājñām udīrayet* | ŪKau 2/255ab.
[2] *kulācāryeṇa vai paścāc chrīnāthājñābalena tu* |
śiṣyaṁ tu dāpayed (lā-) devi devāgnigurusaṁnidhau || ŪKau 2/260.
[3] Puṇḍarīka writes: Therefore what purpose is served for those who desire omniscience by subduing wicked deities by the teacher's command which is worldly (*saṁsāradharmarūpiṇī*)? ViPra vol. 3, 91. Cf. above, p. 205, note 5 where a Vetāla is subdued at the goddess's command.
[4] Puṇḍarīka quotes the following from an unnamed source: In some places (it is taught that) the attributes (*dharma*) impelled by the command bestow liberation and so the Conqueror who teaches the path bestows liberation by means of the command. (But) if embodied beings were to be liberated by the grace of the teacher's command, then the Compassionate One would not teach that liberation (is attained) by concentration. ViPra vol. 3, p. 91.
[5] For example, we read in the *Niḥśvāsatattvasaṁhitā*:

Thus, O (goddess) praised (by all the gods); those (gods) Brahmā, Viṣṇu and Maheśvara have all gone to their place once the command was given to them. (But in reality) you are the one who graces the sages and all living beings. Authority was given first of all to the goddess.

* * * * *tatas te tu brahmāviṣṇumaheśvarāḥ* ||
svasthānaṁ tu gatāḥ sarve ājñāṁ datvā tu nandite |
tvam anugrahakartā tu ṛṣīṇāṁ sarvaprāṇinām ||
devyāyās tu tathā pūrvam adhikāraḥ samarpitaḥ | NTS MS Kh fl. 1a.

Command of the goddess's energy.[1] Theological conceptions continued to be associated with the Command. Thus, according to the KT, the universe is sustained by the Command of the Yoginīs.[2] The notion that the goddess is the Command, which is fundamental in the Kubjikā tradition, although not common, is also found later in other traditions. One of the names of the goddess Lalitā, that is, Tripurasundarī, in the Thousand Names of Lalitā – the *Lalitāsahasranāma-stotra* – of the *Brahmāṇḍapurāṇa*, is 'Command' (*ājñā*).[3] In the *Liṅgapurāṇa,* Śiva proclaims that: 'In the beginning the eternal Command was born from my mouth.'[4] This Command, identified with the goddess, is the source of all scripture that she, by extension, embodies. Accordingly the LSNS calls the goddess 'the scripture that is her own Command'.[5] The *Nityāṣoḍaśikārṇava* refers to the goddess as 'the treasure chest of the fourfold Command'.[6] According to the commentators these are the four Kaula traditions. Like Kubjikā's tradition, all of them are a 'transmission of the command' (*ājñākrama*)[7] collectively identified with the goddess Tripurā. It is this that makes the deity supreme. The *Kṛṣṇayāmala*, a late mediaeval Tantra, presents Kṛṣṇa as Tripurasundarī's essential nature and, as the KY says: 'she is under the sway of Kṛṣṇa's command'.[8]

The term appears also in the twelve short *sūtras* of the *Śivajñānabodha.* According to the Tamil Śaiva Siddhānta tradition this important and famous text was originally part of the *Rauravāgama* and is represented by the Sanskrit version that accompanies the Tamil text, but this is unlikely. The relevant *sūtra* is the second one which reads: '(Although he) is another because of (Śiva's) pervasive state he is not different from the agent who, by means of the Command he possesses (*ājñayā samavetayā*), creates in accord with the *karman* of individual souls (their) world of

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[1] *anugrahaṁ kariṣyāmi tavāhaṁ śakter [k, kh: śaktir-] ājñayā* || BY 1/27cd.

[2] Constant salutations to all those Yoginīs by the power of whose Command the triple world is established.

yāsām ājñāprabhāveṇa sthāpitaṁ bhuvanatrayam |
namas tābhyaḥ samastābhyo yoginībhyo nirantaram || KT 8/50.

[3] This is name 828. See Murty 1975: 174.

[4] *purā mamājñā madvakrāt samutpannā sanātanī* | *Liṅgapurāṇa* quoted by Murty 1975: 174.

[5] *nijājñārūpanigamā.* This is name 287 of the LSNS. See Murty 1975: 95.

[6] *caturājñākoṣabhūtāṁ.* NṢA 1/12c.

[7] O mistress of the gods, fair-faced one, the Western Tradition is the transmission of the Command.

*paścimāmnāyaṁ [k kh: -ya; gh: -mā * ya] deveśi ājñākramaṁ [k: -krama; gh: -cakra] varānane* |
CMSS 7/42cd.

[8] *yathā kṛṣṇasvarūpā ca kṛṣṇājñāvaśavartinī* || KY 4/8cd.

transmigration.'[1] According to the commentators, the Command is Śiva's energy of consciousness (*cit śakti*).[2]

And this is essentially what it is according to the Kubjikā Tantras, but instead of calling it the energy of consciousness (an uncommon expression in these texts), they refer to it as the energy of the Transmental (*unmanīśakti*). This, essentially, is the empowering and purifying energy imparted by the deity directly or through the teacher. It liberates and bestows every form of accomplishment (*siddhi*) and worldly benefit (*bhoga*) to the one who receives it through initiation. As the KMT says: 'Both worldly benefit (*bhukti*) and liberation come from the Command. It accomplishes everything in a moment. One gets all that one wants, if (one's) devotion is unwavering'.[3] He who has received the Command in its fullest form is no less than the deity itself.[4] It is, in this respect, what other schools and the Kubjikā Tantras themselves also refer to as 'grace' (*anugraha*) or the 'descent of power' (*śaktipāta*). So, the Command is said to variously be, as are grace and the 'descent of power', intense (*tīvrājñā*) or weak (*mandājñā*), as the case may be. The former is devastatingly powerful and brings about realisation in an instant. The latter is slow and works gradually, elevating the soul (*jīva*) who receives it stage by stage, merging it into progressively higher principles.[5] Indeed, it may be so weak that its purifying effect may be quickly undone by the formation of more binding impurity. A weak Command gives rise to equally weak and fickle devotion and with it bad morals. Most people in this dark Age of Strife (*kali*), especially now that we are approaching the end of it, suffer from these defects because in this Age, the Command is extremely weak.[6] But these measures, the KMT warns, apply only in the fettered condition when the individual soul is still sullied with impurities, but as the KMT says: 'once purified in all respects, one should not consider whether there is 'much' or 'little' (of the goddess's transforming grace). One should not think of 'much' and 'little' as superior and inferior or in temporal terms. The cause here is realisation (*pratyaya*)'.[7] And the ultimate cause of realisation is the Command.

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[1] *anyaḥ san vyāptitaḥ ananyaḥ kartā karmānusārataḥ karoti saṁsṛtiṁ puṁsāṁ ājñayā samavetayā.*

[2] Nagaswami 1982: 75.

[3] KMT 3/107. There will be occasion to discuss the importance of devotion further ahead.

[4] Bhairava declares to the goddess: "O Kujāmbikā, he who possesses this Command is my equal." KMT 3/105ab.

[5] All the aforementioned yogic powers (*guṇa*) certainly arise (within the disciple). By his resting a thousand (moments) and when merged, one hundred thousand. In that very (condition) beyond merger (*layātīta*), he attains the supreme place, which is free of old age and death, by the power of the intense (form of the) Command. KuKh 33/50–51.

[6] KuKh 31/135.

[7] KMT 3/102cd-103.

Nonetheless, even though the Command itself is purifying, the degrees in which it manifests depends on the purity of the recipient: the 'descent of power' of one who has been purified of his previous Karma is very pure. He quickly attains an intense 'descent of power'. It is very weak for one whose body is full of impurity (*mala*)'.[1] The transmission of the Command from the teacher to his or her disciple serves to remove this impurity. This is the first step and the first form of the Command. Once the disciple has been purified he is ready to receive the transmission of the second aspect of the Command by means of which he receives the authority to be a teacher in his turn and transmit the empowering and liberating Command to his disciples. The KMT explains:

> The Command that graces the practitioner (*sādhakānu-grahātmikā*) of one who is intent on the practice of empowerment (*samarthācāra*) is said to be of two kinds. The Command of the foremost (adept) awakens purity. Then the teacher should bestow the Command so that (he may acquire) authority. He who is satisfied by just (the first form of the) Command alone and gives the Command to someone else is not happy here (in this world) and is troubled in the next.[2]

A little further ahead we are told:

> The Command of Authority (*adhikārājñā*) is the first one. The Command of Grace (*prasādājñā*) is the second. If it is attained in due order along with the transmission duly transmitted (*sakramānu-krameṇa*) from that time on one becomes a teacher.[3]

But the Command is not just 'grace'. The Command in its fullest most essential nature is the supreme state itself. This, according to the Kubjikā Tantras, is the Śāmbhava state, which is that of Śambhu, that is, Śiva himself. The tradition of the Kubjikā Tantras considers itself to be the best because it alone leads to this state.[4] The word for 'state' in Sanskrit – '*avasthā'* – is feminine as is the word '*śakti'* which denotes the god's spiritual power, embodied in the goddess, his consort. The goddess, in other words, is the state of the god, his divinity that is his

[1] KMT 3/89-90ab.
[2] KMT 3/108-110.
[3] KMT 3/120-121ab.
[4] The KuKh (3/62) declares that: 'The Western (Tradition) is Śāmbhava and so is above all others.' Although, as we shall see in greater detail later, the Kubjikā tradition repeatedly proclaims that this is the hallmark of its excellence with respect to other traditions and Kaula schools in particular, it is acknowledged to be the supreme state by others also.

infinite divine power through which he wills, knows and does all things.[1] Specifically, as the energy of the Command, it has two aspects, corresponding to the two aspects of the Command. The Command (*ājñā*) is the deity or the teacher, who is its physical counterpart. It is also the gracious consent, that is, the permission which grants divine authority as well as the enlightened consciousness transmitted from the deity through the lineage of teachers. These two kinds or aspects of the Command are two energies. The Command of Authority is Rudraśakti and the Command of Grace is Śāmbhavī. Rudraśakti, the Command of Authority, is the form the Command assumes initially in order to remove impurity. The teacher, or sometimes the deity directly, transmits this to the aspirant by looking at him with the 'Gaze of the Lion' (*siṁhāvalokana*). A hallmark of the transmission, it is accordingly called the 'Teaching of the Lion' (*siṁhaśāsana*). Thus:

> Raudrī is the locus of the coming together (*grathana*) of Kula, which is realisation (*pratyaya*) and the restraint (of impurity brought about by the gracious) Gaze of the Lion. (She is) the intense form of the Command (*tīvrājñā*), the radiant energy (*tejas*) of the Siddhas,

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[1] Kashmiri Śaiva theologians call this Bhairava's 'freedom' (*svātantrya*) or 'independence' (*nirapekṣatā*), the intuitive and creative genius (*pratibhā*) of his pure conscious nature. The latter is the light of consciousness by means of which all things are made manifest, and the former the reflective awareness that the light has of its own essential nature and the forms made manifest within it through its power. Abhinavagupta explains that from the point of view of his own system:

> The aforementioned pure Light (of consciousness) is Bhairava's supreme (power and) glory. Apart from that one may discern there (for the purpose of instruction) (his) pure freedom. The Light is that which renders all things manifest, nor is the universe separate from it (otherwise it would not appear at all). It is indeed reality (*sat*) that manifests, (not an illusion). The truth is therefore this, namely, that the Supreme Lord, free of restraints, exhibits in this way in the Void of His own nature the play of emission and withdrawal. Just as earth and water, for example, manifest separately from one another (when reflected) in a stainless mirror, so do the modalities of the All within the one Lord of Consciousness. TĀ 3/1-4.

Again:

> The independence (*nirapekṣatā*) of the Lord with respect to His being all things is that supreme creative intuition (*pratibhā*) (the wise) call the Goddess Absolute (*anuttarā*) Ibid. 3/66

These formulations are entirely absent in our sources. Even so, the parallel conception of the dynamism of Śakti, in the triadic form of the energies of will, knowledge and action, a cardinal feature of this profound phenomenology, is evident in the Śaiva Āgamas in general and in the Bhairava and Kaula Tantras in particular. We shall see that a major source of the conception of this triad for the Kubjikā Tantras is the *Tantrasadbhāva,* which is an important Trika Tantra for Kashmiri Śaivites also.

> which is the Teaching of the Lion (imparted) by means of the oneness (*samarasa* of all the energies).[1]

Raudrī is Kuṇḍalinī when she rises through the channel of Suṣumṇā along the axis of the subtle body. When she has passed through all the Wheels in the body and is fully raised and is in her fully expanded state, she rests within her own infinite being which is the very essence of the Command. In that state of profound rest she is Śāmbhavīśakti, that is, Śambhu's (i.e Siva's) own power merged within him. Then, the KMT declares that by its power the adept: 'sees all things before him and knows (them as they truly are)'.[2] In the highest stage of her ascent Rudraśakti first reaches the abode of Rudra which the ancient Pāśupatas called Dhruva – the world of the pole star which is 'Fixed' or 'Stable' (both meanings of the word '*dhruva*'). From there she rises to the summit of Kubjikā's universe, where she herself resides in the form of the Command:

> Once she reaches the plane of the Place of the Command, she completes (her) work as she wishes. By (her) movement, she moves all things, including gods, demons and men, Brahmā, Viṣṇu, Indra and Rudra, along with the mountains, forests and groves. The yogi whose mind is immersed in that should pierce through the Stable Place (*dhruvasthāna*).[3]

The cardinal characteristic of Kaula initiation is that the teacher imparts it by awakening in his disciple the energy of Kuṇḍalinī, which once aroused rises upward, piercing (*vedha*) through the spiritual centres (*cakra* – lit. 'wheels') in the disciple's subtle body. The Kubjikā Tantras attribute this to the Command. Thus the goddess explains: 'O Great Lord, an intensely powerful Command comes by the grace (*śaktipāta*) of the Command of the Piercing. (But), O God, without knowledge of the Command of the State (of Being) there is no realisation (*pratyaya*).'[4] Although uncommon, traces of the notion that the Command pierces through the Wheels in the course of initiation do persist in later independent traditions. The *Śāradātilaka*, for example, concluding a section on this form of initiation enjoins that: 'the teacher should pierce (his disciple) with the Command[5]

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[1] KuKh 38/22cd.

[2] *śāmbhavena samastārthān [k kh: samarthastān] vetti paśyati cāgrataḥ* |
ṢSS 19/56ab = KMT 13/57cd.

[3] KuKh 36/95-96.

[4] KuKh 33/14.

[5] *vedhayed ājñayā guruḥ* || ŚT 5/131d.

and, his bond severed by the teacher's Command, the disciple should fall to the ground'.[1]

But while the Command is generally a peripheral feature of the articulation of the theology and praxis of other schools, in this one it is central. The teaching of the Kubjikā tradition is that of the innate or spontaneous (*sahaja*) Command of Realisation (*pratyayājñā*).[2] 'Liberation (is attained) through the (deity's) Command. (This) is the supreme initiation that bestows Nirvāṇa'.[3] Although there are other forms of initiation, this type is essential and should be imparted first of all by means of the Command, which, like a fire, burns up all impurity. The Command is endowed with the divine qualities of the Śāmbhava plane and so leads to it:

> The initiation endowed with the Fire of the Command is beneficial for the accomplishment of mantras. (When) that (initiation) is preceded by the Command it is accomplished (*siddhā*), otherwise it is (just) a waste of mustard seed (offered in the course of the rite). And that (initiation) is endowed with the (supreme) principle, which is, indeed, the Śāmbhava plane.[4] He who possesses this (state) is one whose Command is always effective. In order to attain the accomplishment of the Path of Knowledge, the initiation in which the piercing (by means of the Command) takes place (*vedhavatī*) is auspicious. Thus one should render it to one who is a good devotee and on the Path of Kula, fit (to receive it, for) of all (the forms of) initiation, it is said to be the most excellent.[5]

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[1] *gurvājñayā chinnapāśas tadā śiṣyaḥ pated bhuvi* || ŚT 5/138cd.

[2] KuKh 38/22b.

[3] *ājñādvāreṇa muktiḥ syād dīkṣā nirvāṇadā parā* || ŚM 13/248cd.

[4] The KMT and the ŚM read: And that (initiation) is for those who possesses the (supreme) principle. And the principle is indeed, the Śāmbhava plane.

[5] *ājñānalavatī [k kh: ājñayānalavatī; śama: -malavatī] dīkṣā mantrāṇāṁ sādhane hitā* ||
sā cājñāpūrvikā siddhā anyathā tilaghātinī [KMT, ŚM: -kī] |
sā ca tattvavatī [KMT, ŚM: -vatāṁ] caiva tattvaṁ vai śāṁbhavaṁ padam ||
tadidaṁ vartate [KMT, ŚM: tat padaṁ vidyate] yasya sāmarthyājñaḥ [k kh: -jñā] sa sarvadā [KMT: sarvaśaḥ] |
jñānamārgaprasiddhyarthaṁ dīkṣā vedhavatī śubhā ||
yogyatātaḥ pradātavyā subhaktasya kulādhvare [ŚM: yogyatā yasya deveśi sa muktaḥ kulaśāsane]* |
sarvāsāmeva dīkṣāṇāṁ uttamā parikīrtitā [ŚM: tasya vedhavatī deyā anyathā na pradāpayet] || .
ṢSS 17/69cd-72 = KMT 10/70cd-73 = ŚM 13/249cd-252.

*Note, by the way, the deviant use of the noun *adhvara*. Normally it means 'a sacrifice' here, and in several other places in the Kubjikā corpus, it is a synonym of the similar sounding word *adhvan*, which means 'path'.

According to the intensity of the Command transmitted in this form of initiation, it may take place all of sudden or, if it is weaker, progressively in various phases. The KMT explains:

> They should be known to be those who pierce (and transform their disciples) (*vedhaka*) like alchemical mercury (*rasa*) (which they) certainly (do) in this way gradually (*stokaṁ stokaṁ*) (repeatedly) over many moments[1] by means of the 'resonance' (*guñja*) (of the energy of the Command). The energy (*vibhūti*) (of the deity) is described in this way and it accords with the nature of the (cosmic) Age (in which it operates).
>
> The piercing (*vedha*) (of the body) should take place in a moment (*pala*). What is not pierced by means of the resonance (*guñja*) (of the energy of the Command)? [. . .] Just as copper that has been 'pierced' with alchemical mercury (*rasa*) never again becomes copper, similarly, he who has been pierced by the Command (never again) enters the world of transmigration.[2]

Either way, the teacher looks for signs to make sure that his disciple has been properly and fully initiated.[3] The signs that appear in the disciple are the same as those that indicate that the one who is imparting the initiation is a true teacher. We have seen that both the god and the goddess swoon when they receive the Command from each other. Why this initiation causes those who receive it to faint is because the energy of the Command rises up through the body piercing the Wheels as it travels upwards. When this happens:

> Gesture, mantra and language – he knows all things as they really are. Once the plane of Kubjīśāna has been attained, sleep ensues. Sleeping, he knows just a little. And when the Command (*ājñā*) is present in the Cavity of Brahmā (at the top of the head), (the *yogi*) always (becomes stiff) like a piece of (dry) wood.[4]

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[1] This is how I understand the obscure expression – *bahuṁ bahuṁ palakoṭipalānām*.

[2] KMT 3/100cd-101,102ab, 104. Note here how that the term '*vedha*' (i.e. 'piercing') denotes the process whereby metals form an amalgam with alchemical mercury. In this way they are believed to be purified and transformed into gold. One is reminded of the analogy Abhinavagupta makes between the alchemists mercury (*rasa*) and the State Beyond the Fourth. Just as the former permanently changes the metals it touches to gold, similarly this state transforms the yogi completely and irreversibly. This is unlike the Fourth state which is not permanent. See ĪPvv vol. 3, p. 348, quoted in Dyczkowski 1992: 202.

[3] Cf. KuKh 31/32cd-35ab and notes.

[4] The KMT reads: *brahmarandhragatā cājñā kāṣṭhavat tiṣṭhate sadā* |

> (The Cavity of Brahmā) is the size of a grain of wheat (*yava*) and the excellent form of a triangle. Like the genitals of a mare (*vaḍavāmaṇīndriya*) it expands and contracts (repeatedly). When the mind (*cetas*) is present there in the middle (of the triangle of the Cavity of Brahmā), a state (of contemplative absorption) arises (in which all bodily functions are suspended called) the Wooden State (*kāṣṭhāvasthā*).[1]

The difference between the disciple and the teacher is that the former may succumb to the energy of the Command, whereas the teacher knows how to make use of it. He consciously manipulates the energy that takes hold of his fettered disciple, bringing about in him this certifying sign (*pratyaya*) of its presence and realisation (*pratyaya*). Indeed, knowledge of this procedure (*vedhakrama*) is the hallmark of a true teacher.[2] Outwardly, all that takes place is that, at the appropriate moment, the teacher looks intensely at his disciple. By the power of the teacher's gaze the disciple experiences the pervasion (*vyāpti*) of the energy of the Command and all the limbs of his body shake.[3] This empowering gaze is, as we have seen, how the goddess transfers the Command to Bhairava.

This procedure is essential in order to free the body and mind of the disciple beset with the natural defects that arise from the fettered condition so that he may avoid falling into the trap of false pride. As the Tantra declares:

> Even if the Command has been given along with (its) power (*sāmarthya*). (The teacher) should enter (*samāviśet*) (into the disciple) by means of the physical (corporeal) aspect (*bhūtāṁśa*). (Otherwise)

The TS (3/21ab) from which this chapter of the KMT is drawn, reads in this place instead:

śivāntas tu [k: śivāṁ tatra; kh: -ntan tu] yadā prāptaḥ [k: mayaṁ prāptāḥ] kāṣṭhavat tiṣṭhate tadā | (g: ?)

If the extremity of Śiva has been attained, (the initiate) then (becomes stiff) like a piece of wood.

The 'extremity of Śiva', i.e. his most elevated aspect is implicitly identified by the redactor of the KMT with the Command. Note how this variant exemplifies the novelty and importance of the Command and how specific it is to the doctrine of the Kubjikā Tantras. Such additions and variations in the Trika teachings of the TS illustrate how the Kubjikā teachings, like those of other Tantric schools, have developed in their own way on the basis, in many cases, of their precedents in preceding traditions.

[1] KMT 4/20-23ab.

[2] KuKh 31/107-108ab.

[3] KuKh 33/28.

> the proud (disciple) is consumed with mental and physical infirmities (*ūrmi*) and due to (his) ego is destroyed.[1]

The Command is the energy that emerges in a pure form by the will of the Supreme Principle and is that will itself. Rising through the channel of suṣumṇā, it splits it apart[2] until it reaches the Wheel of the Command which is the 'nondual plane of Śiva and Śakti' and the Command itself.[3] The Kula path along which the Command unfolds is itself generated by the Command as it develops, piercing the Wheels of the subtle body in the course of its ascent to increasingly higher levels. The texts describe several sequences in which this takes place. One is the following drawn from the ŚM. The process begins from the Triangle, which, as we shall see, is the goddess's Yoni. A matrix of energies within the End of the Twelve at the extremity of the subtle body that is situated at a distance of twelve fingerbreadths above the head, it enshrines the goddess in her essential metaphysical nature as the Transmental (*unmanī*), which in the following passage is implicitly identified with the Command. The teacher manipulates this energy in the disciple's End of the Twelve and impels its down into the body through the Cavity of Brahmā at the top of the head. In this way, the vital energy of the Transmental, that is, Kuṇḍalinī and the Command, follows the same path along which the vital breath travels to enter the body (i.e. the 'corporeal aspect' mentioned above) and vitalizes it. Once reached the lowest extremity of its descent, the descending energy of the Command awakens the same energy dormant in the disciple that rises up, piercing as it does so, the Wheels along the axis of the body. It then descends again, carrying with it the individual soul, purified and radiant, transporting it first to the Heart and then to the other centres in the body. Thus the energy of the Command wonders through the body, illumining and filling it with its energy. Bhairava explains in the ŚM:

> I will tell (you) in brief about the Command that gives bliss. (First the Command) is contemplated in the form of a lightning flash situated in the middle of the Triangle (*śṛṅgāṭapura*) (in the End of the Twelve). Then (the teacher) should cause it to be experienced in the other body (i.e. that of the disciple) entering by the Cavity of Brahmā. The piercing (*vedha*) (of the Wheels in the body) takes place in a moment by the practice of this visualization (*dhyānayoga*). Pervading the other body with Sound the Supreme Energy should pierce (the Wheels) in the other body. In this way, O goddess, (the Wheels in the disciple's body) are pierced even at a great distance.

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[1] KMT 13/66 = ṢSS 19/59cd-60ab.
[2] KuKh 35/38cd-39.
[3] KuKh 35/53.

The womb (of energy) (*yoni*) between the anus and the genitals shines like heated gold. One should imagine (*bhāvayet*) that it enters the other body up to the end of emission (in the End of the Twelve).[1] O goddess, that very moment, (the disciple) is well pierced and so falls shaking (to the ground). Having visualized (the goddess) entering into the middle of the Heart in the form of a flame, the goddess in the sheath of the lotus (of the Heart) can cause even mountains to fall.

(The teacher) should think that (that energy) possesses the great force of a rotating wheel within the root Wheel. O goddess, he should think that it is rotating within the other body. He should imagine that (that energy) is straight and, connected to the soles of the feet, (extends upwards). Having visualized it within the other body, (the teacher) will certainly cause (his disciple) to fall (on the ground in a trance).

By squeezing where the channels that transport the vital breath (are located), (with) the two thumbs consecrated with mantra, it heats up and (then) burns up the cage of sin.[2] The mind attains the transmental state and (the disciple) falls on the ground unconscious.[3]

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[1] The 'end of emission' is located in the End of the Twelve. See KuKh 40/50cd-51ab.

[2] Instead of *pāpapañjaram* – 'the cage of sin' – MS G reads *pāśapañjaram* – 'the cage of fetters'.

[3] *saṁkṣepāt kathayiṣyāmi ājñām ānandadāyinīm [kh g: -nī]* |
dhyātvā vidyullatākārāṁ [g: vidyu-] śṛṅgāṭapuramadhyagām ||
viśantīṁ [k: viśaṁti; kh: viśantī; g: visaṁntī] brahmarandhreṇa [g: cuhma-] paradehe 'nubhāvayet |
anena [g: aneka] dhyānayogena vedham utpadyate kṣaṇāt ||
paradehe parāśaktir nādenākramya vedhayet |
tena vedho bhaved devi yojanānāṁ śatair api ||
gudameḍhrāntare [kh g: guḍa-] yoniṁ [kh g: yonis] taptacāmīkaraprabhām [g: -cāmikara-] |
viśantīṁ [kh: viśantī; g: visaṁtī] paradehe [k: -deve] tu [kh: pi; g: śu] visargānte [k: -ntaṁ; kh g: ntā] tu [kh: -nta] bhāvayet [g: + tena vedho bhavad devi yojanānāṁ śatair api |] ||
tatkṣṇāt patate devi kampamānaḥ [k: kampamānaṁ] suviddhataḥ [k, kh: suvihvalaḥ; g: suviddhatam] |
dhyātvā dīpaśikhākārāṁ [g: deīpa-] viśantīṁ [g: visantī] hṛdi madhyataḥ ||
padmakośagatā [kh: -koṣagato] devī [kh g: devi] parvatān api pātayet |
bhramaccakramahāvegāṁ [kh: bhrama-; kh g: -vegā] mūlacakre vicintayet [g: pi-] ||
paradehagatāṁ [kh: -gatā; g: -dehegatā] devi bhramamāṇāṁ vicintayet |
āpādatalasaṁlagnāṁ ṛjurūpāṁ [g: ri-] vicintayet ||
paradehagatāṁ [g: -dehāṁ-] dhyātvā pātayen nātra saṁśayaḥ |
yatra [k: missing] prāṇavahā [k: pratapoṇavadā] nāḍyo [k: nādyo] aṅguṣṭhau dvau ca mantritau [k: mantrite] ||
pīḍanād gharmam [k: gharṣam; kh: ghurmam; g: dharmmam] āyāti dahyate pāpapañjaram [g: pāśa-] |
mana [kh: sanā] unmanatāṁ [k: unmattatāṁ; kh: unmanatā] yāti niḥsaṁjñaḥ [k: niḥśabdo; kh: niḥsaṁjña] patate [g: patite] bhuvi || ŚM 13/257-265.

The Accomplishment of the Command and the Accomplishment of Speech

The development of the energy of the Command thus takes place not only by a direct transmission through the teacher's gaze (*dṛṣṭi*); it is also generated and evoked by means of inner yogic processes. These processes, like the recitation of mantras and rituals, bear fruit in the development of a range of magical and yogic accomplishments or attainments – *siddhi*. The highest attainment is that of the Command itself (*ājñāsiddhi*). This is also called the Accomplishment of Speech (*vācāsiddhi*). The Command is the absence of bondage. This condition is transmitted from 'mouth to mouth' along the chain of the transmission within the Kula (*kulakrama*) (i.e. the spiritual lineage) and so the Command is the Accomplishment of Speech,[1] which has the power to transmit not just the teachings but also liberation itself. It is to this we now turn.

The range of explanations and the degree of excellence attributed to this accomplishment in the texts illustrates particularly well the general principle that the same *siddhi* may in some places in the texts be considered to be just one amongst many and of minor importance, and in others particularly special or even the ultimate accomplishment. According to the KMT,[2] the Accomplishment of Speech (*vācāsiddhi*) is the highest of a series of sixteen states (*avasthā*) experienced by those who practice Yoga (*yogābhipanna*). According to the ṢSS, it is a special and specific accomplishment attained by practicing the Vidyā of the seven Yoginīs.[3] The KuKh promises that the regular recitation of the *Mālinīstava* and the contemplation of its seed-syllables will bring about a 'divine penetration' (*divyāveśa*) and with it, the grace of the Accomplishment of Speech.[4] It is mentioned in only one other place in the KuKh.[5] Even though it is said there to be liberation itself, it is not mentioned at all in any other part of the MBT. It appears once in the *Kularatnapañcaka* in a section drawn from the KMT, but otherwise it is not found in other Kubjikā Tantras except the KMT and the closely related ŚM and ṢSS. Although, as we have seen, it is said in one place in the KMT to be the supreme accomplishment, it also appears in several places in the ŚM and the ṢSS as just one amongst many.[6] For example, in one place in the ŚM[7] it is barely the first accomplishment of a series of thirteen attained progressively as the adept repeats a mantra an increasing number of times.

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1 KuKh 26/43.
2 KMT 11/95-98.
3 ṢSS 36/57. The seven Yoginīs are discussed in chapter four.
4 KuKh 4/43-44ab.
5 See KuKh 26/43.
6 ṢSS 19/49c, 53a, 26/47c and also ŚM 5/147ab, 8/120cd, 15/128ab, 21/174cd etc, 320ab, 22/13cd, and 26/105ab etc.
7 ŚM 21/310cd.

As one of the minor accomplishments, the texts explain the nature of the Accomplishment of Speech variously. In one place it is listed just before the power of poetic expression (*kavitva*)[1], which suggests that in this case it is simply the ability to speak well.[2] It can also be understood to be, as its name implies, the power to accomplish anything one says. For example we read in the KMT:

> Once uttered the mantra called Kujā, one can destroy even the triple world and cause (mount) Kailāśa to fall – (this is how) the Accomplishment of Speech (*vācāsiddhi*) functions (*pravartate*).[3]

This is also what the Accomplishment of Speech appears to be in a passage in the ṢSS where it is listed amongst several other accomplishments.[4] This supposition is supported by the contiguity of the following three accomplishments, which appear to be extensions of this one. These three accomplishments, political, shamanic and magical, are: royal power (*māhendrya*), the power to assume any form at will, and black magic (*indrajālapravartana*), respectively. An example of the last is the power to kill by speech alone (*vācāmātreṇa*) the adept is said to acquire by the magical rite (*prayoga*) of the goddess Caṇḍālī.[5] A different explanation is found in the commentary on the ṢSS, which says that this accomplishment is the power to attain the eight great yogic powers[6] by speech alone.[7] This accomplishment often appears together with another called the 'Arousal of the Body' (*purakṣobha*), which is the piercing of the Wheels in the body by Kuṇḍalinī that arouses and purifies the energies of the body. The Arousal of the Body follows after the Accomplishment of Speech in several lists of accomplishments acquired by various means. There are a good

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[1] ŚM 8/96cd.

[2] Similarly, *icchāsiddhi* – the accomplishment of attaining every desire – appears before *kāmitva* which is essentially the same thing.
vācāsiddhiḥ [k: vācāṁ-; g: -siddhi] purakṣobhaṁ kavitvaṁ ca manoharam | icchāsiddhis tu [kh: icchāśaktiś ca] kāmitvaṁ sarvajñānaprabodhanam [g: -prasādhanam] || ŚM 8/120cd-121ab.

[3] KMT 22/15 = ṢSS 33/86.

[4] ṢSS 26/47ff.

[5] KMT 7/110-111.

[6] Concerning these eight powers see KuKh 8/123-124.

[7] *vācāmātreṇāṇimādisiddhayaḥ [k: -siddhiḥ] saṁbhavanti [k: sambhavati]* | comm. ṢSS 13/187. Perhaps the commentator's authority for this explanation is the ŚM (21/174cd). There we read: *aṇimādiguṇāvāptir vācāsiddhiḥ [k: -vācāṁ-; g: -vāpti- -siddhi] pravartate*. This line may mean the 'Accomplishment of Speech which is the attainment of the power to make oneself small at will and the other (eight yogic powers) functions.' But it may also refer to two separate accomplishments listed amongst others an adept attains by means of the practice described. This is certainly the case in ŚM 23/189cd (*vācāsiddhiḥ [g: siddhi] purakṣobham aṇimādiguṇāṣṭakaṁ [k: puraḥ-]*).

number of examples of this in the ŚM.[1] In one place we are told that when the adept acquires these accomplishments, the Command is in its most intense state.[2] This amounts to saying that the attainment of these two accomplishments heralds the attainment of liberation. Accordingly, elsewhere in the texts these two accomplishments are associated with the attainment of flight, which in the Kaula Tantras is synonymous with liberation. The text further confirms that this is the case as we are told that these two accomplishments are achieved along with the burning away of the sins of seven lifetimes and so takes place in the eighth when, as we have seen, liberation is attained:

> All sin committed in seven lifetimes by (one's) action or by the mind is destroyed as is a serpent's sloth (and the adept attains) the Accomplishment of Speech, the Arousal of the Body, conquers flight and the rest.[3]

We have seen that there are two degrees of realisation. These correspond to two forms of the Command, one that accomplishes (*sādhakājñā*) and the other that graces others (*anugrahātmikā*). The first 'awakens the state of purity'. The second is given by the teacher to the disciple who has been purified. This liberates him and so he is fit, as is his teacher, to liberate others.[4] The sign that the first of these has been received is the attainment of these two accomplishments. Accordingly, the KMT teaches that:

> As long as one has not experienced (*jñāta*) the Accomplishment of Speech and the Arousal of the Body of (an accomplished) yogi, one will not be happy here in this world, and is bound in the next and (so) should not initiate (others). This is the Command of the Supreme Goddess.[5]

These two aspects of the Command are attained successively when the adept rises to the sphere of the Wheel of the Command. In the following passage we are told in more detail how the Command is the Accomplishment of Speech

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[1] See ŚM 5/147ab, 153cd, 8/96cd-97ab, 8/120cd, 21/174cd-175ab and 22/13cd.

[2] *vācāsiddhiḥ [g: -siddhi] purakṣobhaṁ ājñā [g: ajñā] tīvratarā [kh: tivra-; g: -tavā] bhavet* |
ŚM 22/13cd.

[3] *saptajanmakṛtaṁ pāpaṁ karmaṇā manasāpi vā* |
tat sarvaṁ nāśam āyāti yathā sarpasya [k kh: sarppastu] kañcukaṁ ||
vācāsiddhiḥ [kh: -siddhiṁ; g: -siddhi] purakṣobhaṁ khecarādiprasādhanaṁ | ŚM 22/92-93ab.

[4] KMT 3/108-109.

[5] KMT 3/110cd-111.

that purifies and so leads to the development of the second aspect of the Command, which is liberating grace:

> Next hear (the description) of the division of (the Wheel of) the Command. Omniscience is achieved by just knowing this. They say the transmission (*krama*) is Śāmbhava from which all things come into being. The foundation (of practice) is the Accomplishment of Speech. The Command is impelled by Speech. (The Command is) Śāmbhavī who is pure Being (*bhāvamātrā*) and functions as two processes (*dvikramā*). (In her) extending (aspect) (*prathā*), she is Rudra's energy and, within Being (*bhāvabhūta*), (the power) Śāmbhavī.[1] (The former is) authority (*adhikāra*) and she bestows the qualities of purity. (But) O sinless one, without the Command of Grace (*prasādājñā*) there is no liberation for anybody. It is said that grace (*prasāda*) is the transmission (*krama*). The (liberating) knowledge (of the) Śāmbhava (state) is (attained) by means of the transmission.
>
> The commentary explains: The Wheel of the Command is described (next). The Command is Śambhu's plane, the foundation that bestows the Accomplishment of Speech. Thus the four (levels of) Speech proceed from the Command.[2] Again, that (Command) is Śāmbhavī who is pure being. That same (Command) is Rudra's energy, that Command is Śāmbhavī which abides twofold (as) the Command of Authority and the Command of Grace as the second. Grace (*prasāda*) is the transmission (*krama*). The (liberating) knowledge (of the) Śāmbhava (state) is authority (attained) by means of the transmission. It comes about by the state of a pure Self, not otherwise.[3]

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[1] Cf. KMT 13/55: It is the pure (*mātra*) practice of the Śāmbhava (state) that takes place (spontaneously) in due order (*kramāt*). (The Command is) Śāmbhavā established within Rudra's energy of the individual soul (*aṇu*) and is within (all) states of being (*bhāva*) and things (*bhūta*).

[2] Note that this is one of the rare references to the four levels of Speech we find in the Kubjikā sources. We shall have occasion to discuss them further ahead.

[3] . . . *ājñābhedam ataḥ śṛṇu* ||
yena vijñātamātreṇa sarvajñatvaṁ prapadyate |
kramaṁ śāmbhavam ity āhur yasmāt [kh: -hu-] saṁbhavate 'khilam ||
*vācāsiddhis [KMT: vācāsiddhes] tu ādhāraṁ vācayājñā [k: vācājñāna; kh: vācājñā *] pravartate*|
śāmbhavī bhāvamātrā [k kh: -mātre; KMT: śāmbhavābhyāsamātraṁ] tu dvikramā [kh: -kramāt] saṁpravartate [k: sa-] ||
prathā tu [kh: athaneṇa; KMT: athāṇu] rudraśaktis tu bhāvabhūte sā [k: ṣa; kh: ṣva; KMT: ṣu] śāmbhavī [KMT: śāmbhavā] |
adhikārātmikā hy eṣā viśuddhiguṇadāyikā ||

Notice that according to the ṢSS the Command is impelled by Speech, whereas the commentary says, on the contrary, that Speech is impelled by the Command. But the contradiction is only apparent. Elsewhere the commentary on the ṢSS explains that 'the Command attained in this way and the Accomplishment of Speech are one and the same'[1] and adds a little further on that this accomplishment is the accomplishment of all things and, what amount to the same thing, the Accomplishment of the Command.[2]

If, as most often happens, although the fullness of realisation, which is the complete transmission of the Command, is attained immediately in the course of initiation, it cannot be maintained, then how should one practice? The ṢSS supplies a brief description of the Yogic practice by means of which the Accomplishment of Speech, that stimulates the operation of the Command, develops:

> One should meditate on the light that is within the Cavity of Brahmā (between) the eyebrows (*kodaṇḍa*). [. . .] Having meditated on it, one conquers Speech. [. . .] The Command functions by his seeing (*darśana*) and looking (*avalokana*) (at the Divine Light). The Accomplishment of Speech, which brings about the immediate possession (*āveśa*) of men, comes about (spontaneously in this way). It is both speech in Sanskrit and the vulgate (*prākṛtā vācā*). It is the understanding of the wisdom of the scripture. It is attained if one is intent on practice.[3]

The practice consists essentially in maintaining a state of perfect concentration on the energy of the Command that moves through the central channel along the axis of the body, especially when it reaches the centre between

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na mokṣo vidyate teṣāṁ prasādājñāṁ [kh: -jñā] vinānaghe [KMT: prasādājñā vivarjitā] |
prasādaṁ kramam ity uktaṁ kramād [k kh: kramā] jñānaṁ tu śāmbhavam || ṢSS 19/51cd-55 (= KMT 13/53b-57ab).

vyākhyā- ājñācakraṁ kathyate | *ājñā iti śaṁbhupadam ādhāraṁ vācāsiddhidaṁ tasmād vākcatuṣṭayaṁ ājñātaḥ pravartate* | *sā ca [kh: naasti] bhāvamātrā śāṁbhavīti* | *sā eva rudraśaktiḥ sā ca [kh: nāsti] ājñā śāṁbhavī dvidhā sthitā* | *adhikārājñā prasādājñā dvitīyā* | *prasādaṁ kramam* | *kramād adhikāraṁ śāṁbhavaṁ jñānaṁ śuddhātmabhāvena bhavati nānyathā* |

[1] *sā [k: sa] ājñā vācāsiddhiḥ* | Comm. on ṢSS 19/73ab.

[2] *sarvasiddhiḥ tadājñāsiddhiḥ vācāsiddhiḥ* | Comm. on ṢSS 19/89.

[3] *brahmarandhrāntare jyotsnāṁ kodaṇḍānte [k kh: -ntaṁ] vicintayet* |
[. . .] dhyātvā vācāṁ prasādhayet ||
ājñā pravartate tasya darśanāc cāvalokanāt ||
vācāsiddhiḥ prajāyeta sadyāveśakarī nṛṇām |
saṁskṛtā prākṛtā vācā śāstrajñānāvabodhatā [kh: nāṁ] ||
etat saṁpadyate tasya yadābhyāsarato [k: -taṁ] bhavet | ṢSS 19/70ab, 71b, 72cd-74ab.

the eyebrows. Through this practice the adept realises the Śāmbhava state within the Cavity of the Vajra located there and is freed from all practice by the immediate and direct realisation which is perfection in the contemplation of the Command:

> Having contemplated (in this way), one attains Speech. Time is destroyed by just recollecting it. Thus if he practices this way in between the (two) eyebrows (*vajrakodaṇḍa*), he (shall) possess omniscience, O fair lady, right up to (the type) called action. The current (of the teaching) flows from action (and this leads to) the infallible (energy) that possesses the Command of Speech (*vācājñā*). Then after that (comes) the Accomplishment of Speech and the Lord of Speech emanates all things. [. . .]
>
> The place within the cavity ('emptiness') of (such a one) is the (location of) the Śāmbhava state, which is the contemplation of the Command (*ājñādhyāna*). (Attaining that place, the aspirant) is free of all means (to realisation). There is no utterance of mantra, (finite) knowledge, gesture (*mudrā*), meditation, thought, extent or restraint, no breaking of knots or concentration what to say of the formation of a place (*sthānavikalpanā*).
>
> He should place (his whole) being (*bhāva*) in the location (between) the lower and upper cavity (*roma*). Above is the Knot, below the Bulb (*kanda*), in the centre there is nothing at all. Know that place to be Śāmbhava characterized as Śiva's Void (*śambhurandra)*. One should not think of anything there. (There is only) a subtle placement (of awareness) in the energy of consciousness (*citi*). The bliss of knowledge comes about just by recollecting (*saṁsmaraṇa*) in this way. (One who has realised this) brings about many insights (*pratyaya*) in others by (his) speech alone.[1]

Concretely, the gross form of the transmission (*krama*) consists of the series of mantras transmitted through the lineages of teachers, their projection into the body and the *maṇḍala*, the worship of the deities in it through these mantras along with the corresponding inner movement of the vital energy in the subtle body. The appropriate mantras engender the piercing of the inner Wheels by the Command. For example, referring to the mantra called Twelve Verses,[2] the KMT says:

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[1] KMT 13/74-75, 78-82.

[2] See KuKu 3/31-32 and note. It is given in full in KMT 18/43.

> This group of ten and two verses is the plane of supreme nectar. When this is recited the Mothers are always aroused. Immediate possession takes place, and (the one who recites it) becomes a poet. Once this is recited, the accomplishment, which is the Piercing of the Command (*ājñāvedha*) and everything else, takes place.[1]

Just as reciting certain mantras stimulates the emergence of the Command, similarly by depositing the six limbs of the goddess's Vidyā on the body: 'the sins of one who does so are destroyed and the Command (he receives) is intense'.[2] It is said that:

> He who has the Vidyā within (his) body by recollecting (it) attracts (towards himself) with the Vidyā the supreme goal (of life), the best of women (*parastrī*) endowed with divine ornaments, the supreme nature, good fortune, the supreme scripture, the supreme Command, the supreme knowledge, and the alchemical mercury.[3]

The Command assumes the form of mantras and seed-syllables. These are the concrete sonic form of the Command. The goddess in this way has two aspects. One that is undifferentiated, 'without parts' (*niṣkala*) and unmanifest, totally hidden, as it were, in the Godhead. The other is differentiated, 'with parts' or 'with energies' (*sakala*). The latter is the goddess's Vidyā, which is the sonic icon of the Command. Referring to the inner space within the triangular Yoni, the ŚM says:

> O fair lady, thus Śrīnātha[4] sports in the Circle of the Void (*śūnyamaṇḍala*) and (so does) Kubjikā, the mother of Kula who is Kuṇḍalī by name. She is the will, the goddess who is Mind Beyond Mind (*manonmanī*) and her form is the Point (*bindurūpā*). That

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[1] KMT 18/49-50.
[2] *tasya pāpāḥ [kh g: pāpa] kṣayaṁ yānti [g: yāti] ājñā tīvratarā [g: tivra-] bhavet* || ŚM 6/74cd.
[3] *parārthaṁ [kh: parārtha] ca parastrīṁ [g: parastrī] ca divyābharaṇasaṁyutām [kh: divyāṁbharaṇasaṁyuta; g: -saṁyutā]* ||
pararūpaṁ ca saubhāgyaṁ paraśāstraṁ ca vidyayā |
parājñāṁ [kh g: -jñā] ca paraṁ [k kh: tathā] jñānaṁ rasasiddhirasāyanam [k: para-] ||
karṣayet smaraṇād [g: smaraṇā] vāpi vidyā [kh: yasya] yasya [kh: vidyā; g: paśya] śarīragā [g: śariragā] | ŚM 9/97cd-99ab.

Concluding an exposition of the Vidyā of Parāparā, the ŚM (8/121cd-122ab) says that: '(Those who attain this) know the three Commands, Āṇava, Śākta and Śāmbhava.' These three modalities will be discussed further ahead.
[4] MS G: the Śrīnātha of Himavat.

> energy is called Sahajā (the Innate) and is (the state of) oneness with Śiva.
>
> Applied on the plane of mantra and visualization (*dhyāna*), she who is undifferentiated (*niṣkalā*) is differentiated (*sakalā*). When she abides in the differentiated (aspect), she abides as mantra. Undifferentiated, she is devoid of mantra. When she abides in an iconic form, she is gross; she is subtle when present in the aniconic (*amūrti*) (aspect). Linked to the planes of mantra and iconic she is action impelled on the plane of visualization (*dhyāna*).[1]

The goddess resides in the centre of her *maṇḍala*, the core of which is the downward-facing triangle representing the Yoni. There, in the Point (*bindu*) in the centre of it, she is the Full Moon replete with its sixteen energies. These are the energies of the sixteen pairs of syllables that constitute the goddess's Thirty-two syllable Vidyā. Similarly, the Command is also her seed-syllable mantra that is, in an analogous way, contained in the Point in the centre. The goddess's emergence from the Liṅga is thus understood to be the emergence of her sonic form from the silent Void of the Point. The first form of the Command imparted by the god to the goddess was his mantra. The second form of the Command that she attains in the Liṅga is her Vidyā.

The same is true of the practice of Gesture – *mudrā*. Like mantra and Vidyā, this too is an aspect of the goddess and hence a form of the Command. In this context Gesture is not some outer movement or positioning of the hands. It is the energy of Kuṇḍalinī that stimulates and directs its rise through the subtle body. By practicing the Triśikhā mudrā (the Gesture of the Three Flames), for example, it is said that 'the Command is at its most intense'[2] within the body.

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[1] *śrīnāthas tu tato [kh: śrīnāthastu mato; g: śrīnāthaṁ himavato] bhadre krīḍate [g: krīḍaṁte] śūnyamaṇḍale [kh: sūnya-; g: sunya-]* ||
kubjikā kulamātā ca [kh: tu] kuṇḍalī [g: kuṇḍalā] nāmanāmataḥ |
icchārūpadharā devī bindurūpā manonmanī ||
sā śaktiḥ sahajā proktā śivena saha caikatā |
mantradhyānapade [kh g: mantrā-] yuktā sakalā niṣkalā [kh: niḥkalā] tu yā ||
sakalasthā tu mantrasthā [kh: -sthāḥ] niṣkalā [kh: niḥkalā] mantravarjitā [g: -varjitāḥ] |
mūrtirūpā sthitā [kh: sthita] sthūlā sūkṣmā caiva amūrtagā [kh: amūrtijāḥ; g: amurtagāḥ] ||
mantramūrtipadair yuktā kriyā dhyānapaderitā [kh: -tāṁ] | ŚM 2/12cd-16ab.

[2] *pūjanāt siddhimāpnoti triśikhā yasya dehagā* |
sphoṭayec chailavṛkṣāṁś ca śoṣayej [kh: soṣayaj; g: śoṣaye-] jaladhīśvarān ||
nānāvijñānakartā ca ājñā tīvratarā [kh: tīvrāntarā] bhavet | ŚM 8/25-26ab.

The Command and the Establishment of the Lineages of Siddhas

The Command contemplated in this way is the Śāmbhava state, which is, as we shall see in greater detail further ahead, the liberated condition itself. It is also the seed of the goddess that generates this realisation, which is transmitted by means of initiation through the lineage of the goddess's spiritual offspring, the lineage of teachers. It is this that gives them the authority to be enlightened teachers. These fully accomplished adepts – Siddhas – are different from their spiritual progeny in that they were the first playmates of the goddess in the sacred places she visits. The goddess tours the world to spread the energy of her divine Command that gives both accomplishment (*siddhi*) and liberation wherever she fixes her gaze. Pleased with what she sees, she finds a Siddha there who unites with her and thus receives her empowerment. This union neither depletes the goddess of her power nor the Siddha. On the contrary, it transforms him into a Siddha whose divine body is a sign of his now elevated divine nature that he shares with the goddess.

Indeed, it is the goddess herself who is the bliss of the Command.[1] Accordingly, the second chapter of the KMT where these events are narrated is called 'concerning the virgin goddess otherwise known as the Command'.[2] The Command is the teacher's enlightening and purifying power that, out of compassion for his disciple, assumes the form of the deity.[3] In a series of thirty-two principles listed in the KuKh, the goddess who is the Command (*ājñā devī*) is said to be above Śiva and is followed by the supreme state (*parāvasthā*)[4] because it is through the Command that it is achieved directly. Accordingly, the Command is regularly identified with the Transmental (*unmanī*), which is the highest energy in the ascending series of sonic energies through which Kuṇḍalinī rises. Thus the MBT teaches:

> Above is the tranquil (energy called) Śivā. Subtle, she is (the goddess) Vakrikā of the Abyss (*kandara*) (of the Void) in the supreme (state). O Kujeśvara, the glory (*śrī*) within that is the glory of liberation. The (blissful) vibration of the Command (*ājñāghūrmi*) is (thus) attained in the (supreme) faultless and indubitable (reality). If he desires liberation, the one who possesses (this) glory (*śrīmat*) should abide on that plane. Taking up Being in Non-being,[5] (this) is

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[1] KuKh 2/10.
[2] The colophon reads: *iti kulālikānāye śrīkubjikāmate ājñāparyāyakaumāryādhikāro nāma dvitīyaḥ paṭalaḥ* |
[3] See KuKh 33/35cd-36ab.
[4] See KuKh 34/32-33ab.
[5] See Dyczkowski 2004: 51ff. and below, chapter 2, p. 396 ff..

the nature (*svabhāva*) of one whose is undisturbed (*avikṛta*). The one whose mind is devoid of desire, and so has been destroyed, quickly reaches the Self. And then the (Supreme) State arises and that state is Śāmbhavī, (otherwise called) Śivā.

Pulsating (*lolībhūta*) there, he should ascend from the foundation of the root (Wheel) (*kandādhāra*) as does a monkey (along) a tree, from the soles of the feet up to the top of the head. Then comes liberation in the venerable Śrīkrama.[1] Beyond that is the Transmental.

He should contemplate pure consciousness (*cinmātra*) in this way until the mind becomes nothing at all. After that if he contemplates the supreme state of power (*śakti*), even just a little (*kiñcid api*), he spontaneously realises (*svayaṁ cinoti*) the Self and, himself the conscious perceiver (*cetṛ*), discerns (*viceti*) (all things).

He is himself the knower who is liberated and is the eternal (reality) at the End of Sound. In this way, O Lord, he should abandon delusion. That which is without parts is omnipresent. In the end (even) the intellect of all of those (who have attained this state) is destroyed (*kṣīṇā*) in (the reality) devoid of arising and abiding. There is nothing higher than this. There is nothing higher than the teacher's Command. One should know this by means of the scripture (*āgama*) and (tradition of) the line of teachers.[2]

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[1] This and the other names of the Kubjikā school will be discussed in a following chapter.

[2] *ūrdhve [kh: ūrddhaṁ] śāntā śivā sūkṣmā pare kandaravakrikā* ||
*tadantaragatā [k, kh: tedaṁtaragatā] yā śrīḥ sā [k: śrī sā; kh: śrī *(?)] śrīḥ [k: śrī; kh: (?)] bhuktiḥ kujeśvara [k, kh: bhukti kujesvara]* |
nirāmaye niḥsandigdhe [k, kh: ni-] ājñāghūrmiḥ [k, kh: -rmi] prapadyate ||
tat padaṁ āśrayec [k, kh: āśrīye] chrīmān yadi mokṣaṁ [kh: mo mokṣaṁ] samīhate [k, kh: samīhase] |
abhāve bhāvam ādāya [k: -mādaya] svabhāvo 'vikṛtātmanaḥ ||
nirāśākṣīṇacittas [k: -vittas] tu kṣipram ātmānaṁ [k, kh: -tmāna] saṁcaret |
tadā cotpadyate 'vasthā sāvasthā śāmbhavī śivā ||
*lolībhūtaṁ tu tatraiva [k: tatreva] kandādhārāt samāruhet [k, kh: -dhāra * māruhe]* |
tadā śrīśrīkrame muktir vṛkṣanyāyena markaṭaḥ [kh: -ṭa] ||
*āpādatalamūrdhāntaṁ taduttīrṇā tu unmanā [k, kh: * * * * * * unā]* |
tāvat [k: markkaṭa; kh: nāvāt] saṁcintya cinmātraṁ yāvac cittaṁ na kiñcana ||
paścāt śaktyāḥ [k, kh: saktyā] parāvasthāṁ yat [kh: (?)] kiñcid api [kh: (?)] cintayet |
svayaṁ cinoti [k, kh: cinobhi] cātmānaṁ svayaṁ cetā viceti ca ||
*svayaṁ jñānī svayaṁ muktaḥ [k: mukta] nādānte [k, kh: nādāntā] śāśvataṁ [k: sāsvataṁ; kh: sāsvaṁ *] bhavet* |
tathā bhrāntiṁ [k, kh: bhrānti] tyajen [k, kh:-je] nātha niraṅgaṁ sarvatomukham [kh: sarvva-] ||
ante kṣīṇā tu [k: kṣīṇāṁstu] teṣāṁ dhīḥ [k: tesaṁdhi] utpattisthitivarjite |*[kh: (?)]*
*ataḥ parataraṁ [kh: para * *] nāsti gurvājñāyāḥ [k: -yā; kh: (?)] paraṁ [kh: (?)] na hi* ||

The Transmental is both the highest point in the ascent and the first, most pristine and universal form of the energy that emerges from the absolute (the 'Neuter'), in which Śiva and Śakti are fused together. As such, the highest form of the Command (*śāmbhavājñā*) is the supreme goddess (*parā*) who manifests by their separation.[1] Hidden within the godhead, like the energy in the Liṅga, she is intent, as it were, on performing austerities, that is, on generating within herself her own essential energy. She emerges at the beginning of time as the sprout of Kuṇḍalinī from this, the seed of the universe. As the KuKh says:

> O God, the Divine Command came forth initially in the first Age. That (was the) goddess (who) emerged there in the form of a sprout. (Her) senses subdued, She performed fearful austerity, at the instance of the Divine Command. And so it is that I who possess three aspects and have the form of a humpbacked woman (*kubjikā*) and am crooked and naked (*nagnavāsasā*) have become old.[2]

The three aspects of the goddess, as we shall see in detail later, are the three forms in which she manifests as the goddess of the three lineages (*oli*) or transmissions (*krama*) that proceed from her as the embodiment of the Command and the god who, the ultimate cause of all things, is the repository of the Command merged within him. Thus, as the KMT puts it:

> The transmission (*krama*) of the Divine Command (*divyājñā*), that is, the lineages of the currents of the line of teachers, has emerged (*jāta*) from Śiva who, without beginning or end, is the supreme cause (of all things).[3]

It is appropriately represented by the Point, which is the Drop (*bindu*) of seed in the centre of the *maṇḍala*.

> In centre of that is the (goddess who is the) Gesture of the Transmission (*kramamudrā*). It is the Command, which is the teacher in the Three Traditions (*oli*). (The lineages of) the Eldest, the Middling and the Child along with the divine one (*divya*), the Transmission of the Skyfarers (*khecarakrama*).[4]

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ity āgamena [kh: (?)] jānīyād gurupāramparyeṇa [k, kh: -paretya] tu | YKh (2) 11/22-30.

[1] KuKh 3/61.

[2] KuKh 35/78cd-80.

[3] KMT 11/4.

[4] KuKh 3/11.

The teaching spreads in the world of men from the Point, transmitted through the three lineages of the Eldest, Middling and the Child. The Command is said here to be the teacher in the three traditions, not all four.[1] This is because the Transmission of the Skyfarers (*khecarakrama*) is the Command in its pure, transcendental form. It is the Divine Current, also called the Divine Tradition (*divyāmnāya*),[2] that extends through the lineage of Skyfarers who reside in the infinite expanse beyond the world of transmigratory existence. It is what is transmitted through the Current of Men. Entry into the Transmission of the Skyfarers is liberation itself. It is the flow of energy through the higher states that are aspects and direct developments of the Transmental, that is, the Command that is both the goal of the teachings and their vitalizing force. As the KuKh says:

> Without a doubt, there is success (*siddhi*) in this, the best of the traditions (*kula*) which is the beautiful Divine Current and the Śāmbhava plane. This is the Command, (the energy) that moves in the Sky of Ultimate Reality (*kula*).[3]

The goddess, the Command, and the transmission are all aspects of this one reality. Thus her devotee exclaims:

> I praise the Mother, the venerable Raudrī, the mother who awakens the universe, she who is everywhere and at all times – the mother of the current of the Great Transmission of the bliss of the Command.[4]

The Command is the 'sprouting' Point in the centre flowing with the energy of the Divine Current, which pours out from the centre without loosing any of its power. Thus the Accomplishment of the Command (*ājñāsiddhi*) is said to have the form of an 'unbroken circle'. It pierces through a fettered soul at a distance of 100 leagues in an instant.[5] It is liberation itself[6] attained by initiation into the transmission (*kramadīkṣā*),[7] that is, the consecration of the Command. Initially it spreads to the sacred seats where the Siddhas who propagate the three

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[1] KuKh 3/19.
[2] see KuKh 2/21cd-26 and KuKh chapter 57.
[3] KuKh 57/76cd-77ab.
[4] *ājñānandamahākramaughajananī yā sarvadā sarvagā* |
*tāṁ vande * jagatprabodhajananīṁ [-nī] śrīraudrināmāmbikām [śrīraudrināṁm-]* || SP 1/20.
[5] CMSS 8/11-13.
[6] CMSS 9/63.
[7] *kramadīkṣā samākhyātā [gh: samākhyā *] ājñāsiddhipravartikā [k gh: -pravartakaṁ; kh: pravartakaḥ]* | CMSS 9/115ab.

transmissions reside. This process is symbolized by the triangle in the centre of the *maṇḍala* that represents the goddess's Yoni, which is said to be 'threefold, divided by the three traditions'.[1] The womb of the goddess contains all things – both consciousness and its absence. It is pure accomplishment (*siddhi*), the foundation of the Command that dispenses grace to the wise and chastises the wicked. There, in its source, it is at its most intense.[2] Thus both the Point and the Triangle are the Command. The former is the Divine Current and the latter the Current of Siddhas. Accordingly, each of these traditions and the corresponding transmission (*krama*) are embodiments of the Command, which, flowing through them, transforms them into its own nature.[3]

The Siddhas are aspects of the god embodied in perfected adepts who have 'accomplished their purpose' (*siddha*) and reached the goal. They possess yogic power (*siddhi*) and when they assume their primal, disembodied state, wander freely as liberated Skyfarers (*khecara*) in the limitless expanse of the one ultimate, divine reality. Although all Siddhas are the same in this respect, they each possess distinct forms of authority, some more extensive, others less so, according to their seniority. As the KMT says:

> By the Command, he gets the quality of lordship and from that he achieves everything if it is given as grace. The Command is enjoined by means of the transmission (*krama*). Those who known the infallible Transmission of the Command are the elders in the lineage of the transmission.[4]

In this context, the highest members of this hierarchy are the original teachers. They are the first to give initiation in a cosmic Age (*yuga*). As initiators of a lineage (*oli*), or sequence of teachers and disciples (*krama*), they are the progenitors of the family line (*santati*) associated with the sacred seat (*pīṭha*) in which they reside from where they transmit the Command and thus propagate the teachings. The Command imparts immediate experience (*pratyaya*) of the divine, and so the Command of the teacher is said to be its own light.[5]

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[1] KuKh 3/19.
[2] CMSS 3/11cd-12.
[3] We shall see that this notion is carried over into the Śrīvidyā school, which has adopted the triangle as the nucleus of its *maṇḍala*, the Śrīcakra, with some modifications. Thus that school ignores the division into transmissions (*krama*), which are specific to the praxis taught in the Kubjikā Tantras. However, it retains the division into four sacred seats, including the one in the centre of the triangle. From these four, where the Siddhas who founded four traditions reside, are said there to be the places from where the 'group of four Commands' (*ājñācatuṣṭaya*) emanate.
[4] KMT 3/117cd-118.
[5] KuKh 4/20.

As the mother and leader of the family of these three lineages, the goddess is called Kaulinī, who is the Command in the form of the triangular Yoni. The radiant energy of Kaulinī, the Command, shines effulgent by means of the sequence of the series of masters.[1] At the same time the Command abides within the Absolute even as it flows through the three lineages by means of the transmission.[2] There the goddess, like those who maintain the energy of the Command, attains the plane of Nirvāṇa where she again unites with the god.[3] Thus the goddess is said to have attained the supreme state of Nirvāṇa and, with it, the authority to impart the Command to her male counterpart because she observed and maintained the Command the god gave her. Indeed, she herself, as the Transmental, has come forth from that Command (*śāmbhavājñā*).[4] It is through that that she becomes manifest in the world in all the ages.[5] By the power of the same Command, she also conceals herself in the Liṅga[6] from which she emerges to transmit the Command to the god. But although the essential nature of the goddess – and indeed also of the god – is the Command, they must both struggle to attain it. This is done by abandoning duality.[7] Once the goddess has it, it is no longer Śiva's Command (*śāmbhavājṅā*). It is hers (*śāmbhavyājñā*) and so the god must strive to get it from her, even though the empowering Command she gives to the god is the one she has received from him.[8]

Thus the goddess is the source of the Command in this tradition. Accordingly, Bhairava asks her to reveal the Current of the Transmission (*kramaugha*) when she comes down into the world. This is the entire transmission, both Divine and Human. It includes the three Siddhas who propagated the latter and the former that propagates the latter from the first seat (*pīṭha*), symbolically located in the Point in the centre of the Triangle. So the god implores the goddess:

> O Kubjī! I am impelled (i.e. commanded) by you who are the supreme (goddess), the mother of the great current (of the tradition). You are Kubjā, my Supreme Kubjinī. I (am guided by you), then you (are guided) by me. You have taught the Path of the Transmission and their transmission to the group of four (Siddhas who propagate the transmission from the sacred seats). O sinless one! You who possess

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[1] KuKh 4/17cd–18.
[2] See KuKh 3/18-19.
[3] KuKh 3/63-64ab.
[4] KuKh 3/61.
[5] KuKh 3/69.
[6] KuKh 3/168-169.
[7] KuKh 4/1.
[8] KuKh 3/66cd-68.

> the Command – send forth the supreme Current of the Transmission (*kramaugha*) that is within you![1]

Up to now we have examined the energy of the Command from the perspective of the god, as it were. From his point of view, his consort, the goddess, is the source of the Command. Indeed, she is the Command. Thus for him, receiving the Command and union with the goddess is the same thing. From another point of view, he is the Command which, veiled by Māyā, has assumed an embodied form. In accord with his divine prototype and exemplar, the initiate regains the power inherent in his essential nature he appears to have lost but was always there, veiled by the impurity of ignorance. We have seen that this is removed by the teacher by means of the power of the Command that pierces and transforms the disciple like alchemical mercury. The mercury that has this power is the vital seed or vitality (*vīrya*) of the god who assumes the form of the teacher. So, as Bhairava explains in the following passage in the KMT, although the Command is the goddess, without the god it could not come into the world and operate there. Indeed, it is also the god for, as he says:

> As long as Śambhu does not come into the world of mortals with all his being (*sarvabhāvena*), bearing the form of the teacher, the Śāmbhava form of the 'descent (of power') does not take place. Just as my seed (*vīrya*), like (the alchemical) mercury (*pārada*), upon falling to the ground splits into (many) drops, similarly I wander around (in the world) in the form of the most excellent teachers. These teachers are born from my seed (*vīrya*). They are (my) sons (*sūtaka*). Purified, they achieve (the goal) by virtue of the fine condiment of the herb of devotion. [. . .] I, who am Kuleśa in the world, grace all things. Although one, I am many. In the condition of a teacher I have shown all things in accord with the intention (*bhāva*) with which I have been questioned. I am visible here (in this very world) in the lineage (*santāna*) of the Siddhas. I am constantly present in the form of the teacher whose Command issues forth and functions (*saṁpravartate*). One should know these teachers to be such. Born from the limbs of my Command, they are like the forms of gold that are of many kinds (only) because of (their) diverse names (such as) belt, bracelet, anklet, necklace, seal and ring.[2]

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[1] KMT 25/186-188.
[2] KMT 3/91-93, 96cd-100ab.

Clearly, the Command belongs to both the god and the goddess. Indeed, it is initially the god's Command that is transmitted to the goddess when they are betrothed. Then she received the first form of the Command, which purified her, as it were, and gave her the first degree of initiation. It allowed her to see the power and activity of the god's Command operating in the earlier lineages of Siddhas. Although the doctrines concerning the Command are elaborated extensively only in the Kubjikā Tantras, the power of the Command functioned also in previous Kaula schools. Ultimately, the teacher is neither the god nor the goddess but the Command that gives them, as it does anyone who has received it, the authority to impart it to others. Moreover, it is not only the teacher in the lineages of the Kubjikā Tantras; it was also the teacher in the lineages of the Kaula traditions that precede it. This is the teaching the goddess receives from Bhairava who, having agreed to marry her and pleased with her devotion, imparts his Command by which everything was, as the KMT says, 'quickly accomplished' and the goddess was:

> (. . .) shown how everything in the purview of the earlier (Kaula) tradition (*pūrvasantānagocaram*) was mounted on the seat of the Command and burnt brilliantly with the quality of the bliss of the Command impelled by Śambhu, the endless one.
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> Then Kuleśvarī, who is the Awakened State, said this: "O Kujeśvara, everything has been shown to me. What is (this) wonder? O Lord, I have come to know everything in the field of action and (its) cause. Tell me, Kujeśvara, how has it been brought about in this way? O Supreme Lord, the (divine) quality of Lordship has originated from the Command. Tell me truly the essence of the purport of the Tantras concerning it. (I have) seen the entire universe by means of your Command. O Kujeśvara, if you are pleased (with me) tell me everything according to the teaching. The essence of (all good) qualities comes from the Command. O god, tell (me) about the (manner in which all good) qualities arise just as everything has been shown (me) by means of the Command.
>
> O Lord, by means of the Command you have imparted the essence of (all) that has occurred in the past, all that has been heard in the previous recitation (of the scripture) (*pūrvapāṭha*) and the teaching (*nirdeśa*) of the previous age. O god, the Great Awakening (*mahodaya*) of the qualities of the Command has been revealed in the past; by falling from that there has been a (general) falling (from the Path), so tell (me) clearly about (that) reality. Mantra, Tantra, Kriyā and Yoga have been explained (but have) not been understood (*nāvadhārita*). Now, O Lord, tell (me) everything clearly about the

> Great Awakening of the qualities of the Command and its power from which all things come into being." [1]

The god goes on to tell the goddess about the previous Siddha Path. Established as the Line of Siddhas hidden in all the Paths, it was revealed to her. The Command flows through the Transmission, that is, the Line of Siddhas who are established in the 'motionless' flow of vitality in the Emptiness of the supreme state, at the apex of existence above the head.[2] We shall have occasion to discuss the previous Siddha Path elsewhere. Here we focus on what this passage tells us about the Command Bhairava imparted to the goddess.

We notice that it functions in two ways, subjectively and objectively. Subjectively, the Command imparts the knowledge of all things. Enlightenment is according to this view the 'Great Awakening of the qualities of the Command'. Through this all things are known. Accordingly, the goddess asks the god what happens when this takes place. The god's answer will be the rest of the KMT. The essence of the teachings of the previous Tantras was revealed to the goddess in a flash by the power of the god's Command. All the mantras, their projections, the gestures (*mudrā*) and *maṇḍala*s were shown to her in all their forms and aspects. They all derive from the Command and are energized and revealed by it. But this was a preliminary revelation of the outer form of the teachings, as it were; moreover, there has been a fall from the Command and hence from the Path fashioned by the Command by means of which the initiate travels down it. Now the time has come to complete the previous revelation brought about by the god's Command by a thorough understanding of its purport. This is why the goddess wants to know about the Command, its qualities and power because it is through that that all 'good qualities come' and the revelation is completed and fulfilled.

The Command not only grants the omniscience of enlightenment; it empowers those who receive it by imparting, or to be more precise, restoring, the divine attributes of deity. Here they are collectively called 'the quality of lordship' of which the Command, as the power deity, is its source. These two, knowledge and lordship, are the inner subjective benefits of the power of the Command. Objectively, as the goddess says, 'all things come into being' by the power of the Command. From this perspective the Command is the cosmogenic will. The energy that generates the teachings and brings about their realisation is the same power through which the universe is created.

Emanating as the god's omnipotent will, the Command expands out initially into the triangular Yoni that is the matrix of energies from which the

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[1] KMT 1/32-42.
[2] KMT 1/44-46.

universe and the teachings are generated.[1] The lower, upper and middle regions of the world are sustained and pervaded by the energy of the Command in this tripartite form. The goddess tells the god:

> O god, when the moving and immobile (universe) was a void, there were (none of) the endless number of gods, heavenly musicians (*gandharva*), Yakṣas, Snake (divinities) or Rākṣasas, nor the moon, sun, planets, constellations, hermitages or the Ṛṣis. O god, I did not exist; neither did you. The host did not exist and there were no mountains and forests. In the (one) nondual, formless, and fearsome ocean of darkness (*tamas*), the Divine Command was impelled out of the Abode of the Supreme Goddess (*parāsthāna*), the Bliss of Stillness (*nirānanda*).[2] I am that Energy who emerged (thus). (I who am) Śivā and Śiva's will. This division is that of Śiva and (his) Energy. (In this way) I, the Crooked One (Kuṭilā), have come into being. This is the triple emanation (*sṛṣṭi*) and its shape is that of a triangle. Pervading it with (its) lower, upper and middle portion, all this exists. The goddess is (thus) on the Path of Kula and contemplates the plane of the Unmanifest. It is because the unmanifest (goddess appears) in manifest form that the emanation (of all things) has been made manifest. (Thus) the love between us which is the unmanifest Sound made manifest has come into being. Both these (the manifest and unmanifest) are (such) by virtue of the Lord's Command by which this universe is created. The entire triple world with all that moves and is immobile is emanated by (the Lord's) will.[3]

At first the god transmits the Command to the goddess that was transmitted through the previous tradition. In this way he gives her the *samayā*. The word *samayā* means 'a pledge' or 'rule'. The Initiation into the Rule

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[1] How the Point is transformed into the Triangle and how both are the Command, is discussed further ahead.

[2] Cf.: Nothing came into being and all things were darkness wrapped in inertia (*tamas*). The divine Command arose there, in (that) formless ocean. Once again I emanated that (Command) beautiful with the earth and (the other principles of existence).

utpattir [k, kh: utpattiṁ] nāsti sarveṣāṁ andhakāraṁ tamāvṛtam ||
*tatrārṇave nirākāre [k: -rai; kh: nirākā *(?)] divyājñā yā [kh: (?)] samudbhavā [kh: -va]* |
*punar eva mayā sṛṣṭā sā [k, kh: *] pṛthivyādimanoramā* || YKh (2) 15/12cd-13.

The Śāmbhava state, although dynamic and supremely powerful, is one of perfect stillness (*nirācāra*). The bliss of that stillness is called *nirānanda*. See KuKh 2/4cd-6ab and 68/71.

[3] KuKh 35/5cd-12.

(*samayādīkṣā*) admits the neophant into the Kula, that is, the spiritual family of the teacher, as an ordinary initiate who is entitled to practice the basic teachings and recite the root Vidyā (i.e. mantra) of the goddess which is accordingly called the Samayā Vidyā.[1] In this case, although the KMT does say that the god imparted the *samayā* to the goddess,[2] the Vidyā may not be meant here as the goddess at this stage has not yet undergone the process that transforms her into Kubjikā, the 'embodied', that is, the iconic form of her Vidyā. Even so, it is clear that she has been given the first form of the Command, the one that bestows authority (*adhikārājñā*) to practice and allows access to the path. However, it is not until she receives the second form of the Command, that of grace (*prasādājñā*), that she attains full realisation and, with it, the status of a teacher.

Although the goddess is said to be the 'Awakened State',[3] she is aware that her spiritual awakening is not yet complete. There is further to go. She has been shown and understands 'everything in the field of action and (its) cause',[4] that is to say, the full extent of the praxis of the Tantra, the Command from which it

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[1] The goddess's Samayā Vidyā consists of thirty-two syllables. Newar initiates accordingly call it *battisī vidyā* which is a direct translation of the common expression found in the texts *dvātriṁśākṣarikā vidyā* i.e. the Vidyā of Thirty-two (syllables) (e.g. see KuKh 9/30-31ab). It is extracted in code in the reverse order in KuKh 8/42cd-85ab. In the forward order this variant of the Vidyā is:

BHAGAVATI GHORE HSKHPHREṀ ŚRĪKUBJIKE HRĀṀ HRĪṀ HRAUṀ ṄAÑAṆANAME AGHORĀMUKHI CHRĀṀ CHRĪṀ KIṆI KIṆI VICCE

Recited in reverse, it is the Vidyā of the dark lunar fortnight, that is, the sequence (*krama*) of the New Moon (ibid. 8/42cd). It is 'transformed into nectar' (*amṛtīkaraṇa*) by reciting it in the forward order together with five seed-syllables called the Five *Praṇavas,* that are added in the forward order in the beginning and the same five in the reverse order at the end. Then it becomes the Vidyā of the goddess in her aspect as the Full Moon (ibid. 8/91). It is presented in sixteen parts in the forward order in 9/30-36 and in eight parts in the reverse order in 10/9-12. The thirty-two syllables are extracted again, this time in the forward order in 11/2-10. More than half of chapters 8 (i.e. 42cd to the end) and 9 (i.e. 30 to the end) are dedicated to it. All of chapter 10 is also concerned with the Vidyā, its limbs and faces. The projection of the thirty-two syllables onto the body and their corresponding goddesses are explained in chapter 11 (11/1-17ab). The rest of that chapter is dedicated to the projection of the Vidyā and accompanying mantras into the *maṇḍala*, how it should be recited in conjunction with the fingers and the fruits it yields, a subject that is treated again in the short chapter 12 that follows. Permutations of the Vidyā appear throughout the Kubjikā corpus. One example is found in chapter 23 of our text (23/21 ff) called the Samayā Vidyā of the goddess of the sacred seat (*pīṭheśvarī*). It is an expanded form of the Vidyā consisting of 64 syllables (23/21).

[2] Then once the God had given (her) the Rule (*samayā*) and impelled the Great Goddess (with the words): "Go to mount Kaumāra!", he disappeared in an instant. KMT 1/54, quoted above on p. 12.

[3] KMT 1/34, quoted above, p. 230.

[4] KMT 1/35ab quoted above, p. 230.

originates and the means by which it is fruitful. Even so, she still does not understand how this vision has been transmitted to her. She still needs to realise the full extent of the Command, its true nature, how it operates and, above all, how the 'quality of Lordship has originated from the Command'.[1] Once this is known, her realisation will be complete. The path has been explained, but in order to achieve complete realisation she must follow the god's Command. She must go on a pilgrimage around the sacred land of Bhārata and then, as the god promised, she will attain complete fulfillment by uniting with him. This is both an outer journey and it also takes place within the subtle body. The first place in the inward journey is mount Kaumāra in the Cavity of Brahmā where, as we have seen, the yogi contemplates the Divine Light and thereby sets the Command into operation.[2] From there the goddess will go to the main sacred seats (*pīṭha*) from which the teachings will flow. In their highest form the seats are above the head at the End of the Twelve within the Triangle. This is the expanded form of the Command that flows out from the Point in the centre identified with Oḍḍiyāna, the first sacred seat (*ādyapīṭha*) where the Command abides in its original form.

But before she can do this, she must acquire the second form of the Command that empowers her to achieve complete realisation and so become a teacher. She suddenly finds herself alone and is as distressed as she is amazed by what has happened and by the god's disappearance. The first transmission of the Command had shown her what had gone before and empowered her to seek further. She was given some insight but now, without the god who is its source, she is not only separated from the god and feels the pangs of separation, she is also without the Command that imparts insight and knowledge. It is by the power of the god's Command that she is impelled to go to the Island of the Moon in the End of the Twelve and enter the Liṅga in the centre of it to receive the Command in its most complete form. In the Liṅga, the body she has fashioned for herself, she practices the Yoga of the Command. By piercing the Wheels with the energy of the Command as described above,[3] she merges into the energy of the Command. This is the highest form of Yoga through which the goddess and all who share in her achievement attain the omniscience realised in Śiva's state

[1] KMT 1/36ab quoted above, p. 230.
[2] ṢSS 19/70 ff. quoted above, p. 218.
[3] Cf.: The states develop in strength for those who have been pierced by the invisible piercing (*parokṣavedha*). Then the destruction of impurity (*malakṣaya*) takes place. This is the Supreme Goddess's Command. (Thus) the initiation that bestows the Yoga of the Command, which can be performed even at a great distance (*yojanāśata*) has been explained. KuKh 33/17-18ab.

The Sanskrit of the last sentence reads: *yogadā kathitā dīkṣā ājñāyā yojanāśataiḥ* |
Compare this with ŚM 13/260cd quoted above (p. 215, note 3,): *tena vedho bhaved devi yojanānāṁ śatair api* |

(*śāmbhavāvasthā*).[1] This is the supreme state of the Command, the attainment of which the Kubjikā teachings claim is their prerogative and unique pride. From this the goddess emerges in her differentiated (*sakalā*) iconic form, as the will from which the universe is emitted[2] that she has encompassed within herself when she withdrew into the Liṅga.

In the Liṅga the goddess stimulates herself to this supremely blissful condition. Out of the Liṅga, she is a Yoginī performing tiresome austerities. In both cases, she seeks the Command by herself. Bhairava is also alone while she is on her spiritual quest. But he has no success by himself and so he seeks to get it from her. The degree he has exerted himself to this end and his frustration has purged him of sexual desire for his mate. He wants the Command from her, nothing else. The texts allude that the god gave his Command to the goddess so that he may receive it. The god achieves and maintains his supreme status as the lord of creation, master (*svāmitva*) and teacher by giving the Command to the goddess. It is because she possesses this status that he can have it also.[3] Thus the god pleads:

> O goddess, is it because I have little intelligence and you consider me to be a dullard that you are confusing me? O mistress of the gods, why (are you doing this)? I am the omnipresent agent (of all action) and (yet) I am guided (*avadhiṣṭhita*) by your Command. Therefore, out of compassion (for me), O goddess, tell me the knowledge that is the great arising (of enlightenment).[4]

Of all the reasons the god advances to convince the goddess to do this, the most persuasive is his sincere devotion to her. Bhairava's intention is indeed purely spiritual and the measure of this intention is the degree of his devotion. Impelled by it he pleads:

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[1] In the KuKh (31/88cd-89) we read:

O god, the knower of Yoga who has attained the goal in this yogic practice makes all things visible to the senses wherever they may be. O Great God, one who has accomplished Yoga becomes Bhairava Himself.

One who attains the liberated Śāmbhava state is said to gain the power to perceive all things (see KMT 13/57cd = ṢSS 19/56ab quoted above p. 210, note 2). Clearly the form of Yoga meant here is that of the Command (*ājñāyoga*).

[2] The KMT (16/104cd) declares: This Command is the energized (*sakalā*) goddess. The birth of this (universe) is from the Divine Command.

[3] Cf. KuKh 4/51cd-52ab.

[4] KuKh 35/74cd-76ab.

> There within (the Liṅga) (*tatrodare*) is the entire universe, the (individual) transmission (*krama*) as well as the Great Transmission (*mahākrama*). O great goddess, (I am the one who) desires the Command here in (this) life. O supreme mother! Having entered that (*liṅga*), give me, for the sake of (my) devotion, the knowledge that is the Great Transmission.[1]

The Command must be received with devotion. Ultimately, the sole criterion of the disciple's fitness to receive the Command is his devotion to the teacher, deity and the scripture. The Command descends into the world when there is devotion in the disciple and the Command,[2] that is, knowledge,[3] is in the teacher. Everything follows from that and is preceded by it. Devotion leads to the development of good personal qualities and moral values. It is only through devotion that one receives the Command. As the KMT puts it, 'the Command of devotees is transferred (from one to another); that of those who are not devotees is not.'[4] The devotee knows that whatever devotion he may have, it is not due to his own merit, however much he may have taken care to maintain and develop it. It is by the power of the deity's Command that he is devoted to the transmission (*kulakrama*), just as it is due to this that his consecration into the tradition took place and he received its fruits.[5] Accordingly, Bhairava says that he is guided by the goddess's Command even before he has received the full transmission of it. By the grace of the teacher's Command it operates constantly within the disciple.[6] It is a reciprocal process. Devotion evokes the Command and the Command feeds it. This is because both are essentially the power of the deity:

> He whose inner Self is triply pure and possesses devotion in all its limbs, should worship the Lord (*nātha*) with devotion (*bhakti*). (Thus) he obtains everything. Devotion is power.[7] It is by means of power that one understands the transmission (*krama*). By means of the transmission one understand Speech and by Speech the Command is set into operation. Some part of the teacher's Command is transmitted (to the disciple) with the same feeling (*bhāva*) with which he serves (*upāsayet*) the teacher (*gurudeva*).[8]

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[1] KuKh 4/22-23ab.
[2] KuKh 4/23cd-24ab.
[3] KuKh 5/25.
[4] *ājñā kramati bhaktānāṁ abhaktānāṁ na saṁkramet* | KMT 19/31cd; cf. KMT 3/107.
[5] KuKh 31/90.
[6] KuKh 37/19cd.
[7] *yā bhaktiḥ sā bhavec chaktiḥ* |
[8] KMT 13/60-62.

Misplaced devotion is a defect. The teachings should not be given to one who is devoted to other deities.[1] But one who is pure by virtue of his deep, heart-felt devotion (*bhāvabhakti*) for the goddess and her consort is detached from the world (*virakta*) and hence fit to receive the teaching. Caste or social status is no consideration – only devotion. [2] Once the devout aspirant has received the teaching, in order to maintain his devotion and for it to grow and develop, he must take care to keep himself pure in what he does, thinks and says. This triple purity gives him the courage to pursue the spiritual path and face its many arduous trials. This is required of the teacher no less than the disciple. As the KuKh says:

> The triple purity abides by action, mind and speech in one who is the darling of devotion (*bhaktivatsala*).[3] The Command of (such a one) abides within (his) disciple. Otherwise the disciple will certainly fear the bondage of the fettered. One who is devoid of deep spiritual feeling (*bhāva*) is not successful.[4]

But this is not enough. In order to advance on the Path one must know the tradition, that is, the teachings and transmission (*krama*). True teachers possess the awakened consciousness of an intensely powerful Command and so can enlighten their disciples as to the meaning of the goddess's scripture – the *Śrīmata*.[5] The world is devoid of the transmission of the Command (*ājñākrama*) and that transmission (*krama*) is in the *Kubjinīmata* (also called *Śrīmata*), the scripture of the goddess. The teachings (*jñāna*) of the Tantras of other schools are only partial and so are erroneous. They are only found in this scripture, which is free of error. The 'entire ocean of Kula, which is the bliss of the Command', which is present only partly in the other scriptures, is imparted here completely and without error. [6]

Even after the teacher has initiated the disciple and imparted the Command, the disciple must continue to serve the teacher and learn all these things from him. In this way he abides by the Command he has received and it grows in power. He must be careful first of all to please the teacher who is the concrete embodiment of the deity and his link to it. Until one experiences the teacher's compassion, there is no success (*siddhi*).[7] Even so, the disciple must try

[1] KuKh 41/48.
[2] KuKh 32/66cd-67ab.
[3] This set expression appears as many as six other times in the KuKh (viz. in 28/119cd, 30/134cd, 30/143ab, 32/61cd, 33/35ab and 33/45ab) thus stressing the importance of this triple purity.
[4] KuKh 26/44-45ab.
[5] KuKh 32/34.
[6] KMT 20/79-81ab.
[7] KuKh 36/115.

to gain deeper insight into the scripture and cultivate the devotion and insight he has:

> If one has perceived everything by means of the teacher, scripture and oneself (*gurutaḥ śāstrataḥ svataḥ*),[1] then one is said to be a (true) member of the tradition (*kramika*) and he is equal to the transmission. There is no liberation when practicing the Command until one has known the tradition (*āmnāya*). O fair lady, one should satisfy the teacher and reality (*artha*) internally and externally.[2]

Again:

> (The disciple) should not leave the teacher's family (*kula*) when the bliss of the Command arises (within himself) to (acquire) the power (*sāmarthya*) (of being a teacher in his own right) until he has

[1] This line appears in several Tantras. Abhinava refers to the *Kiraṇāgama* and the *Niśāṭanatantra* as two such sources. The intended meaning is probably simply that liberating knowledge comes from these three sources of which the teacher is the most important, followed by the scripture and then one's own personal insight – and, the KMT adds, by implication, one's own faithful devotion to the teacher and the scripture. Abhinavagupta changes this order. His interesting interpretation is inspired by the intention to establish that in a few rare cases, it is possible that the same liberating insight (called 'sound reasoning' – *sattarka* – in the following passage), which comes from the teacher and scripture by means of initiation, develops spontaneously by itself (*svataḥ*). Those who become teachers in this way are, according to Abhinava, 'unformed' (*akalpita*) and 'spontaneously enlightened' (*sāṁsiddhika*). In the TĀ he explains:

> This sound reasoning (*tarka*) arises for some by itself. Such a one is in the scripture termed 'spontaneously enlightened' (*sāṁsiddhika*), his nature being such that the insight he has is his own (*svapratyayātmaka*) (independent of instruction). As is also said in the *Kiraṇāgama*: '(Insight cames) from the teacher, the scripture and oneself (in this order).' Of these that which comes later in this series is the (more) primary while that which comes before serves as a means for that which follows. TĀ 4/40cd-42ab

Further ahead Abhinava adds:

> That master who, even though unformed (*akalpita*), has by the confirmation (from other masters or scriptures) strengthened (his conviction as to the genuineness of his enlightenment) being thus further purified is Bhairava in person (*sākṣāt*). This is the case because the personal insight into the knowledge one gains by putting into practice the procedures laid down in the scriptures (*śāstrakrama*) and (attending) to the wisdom (*prajñā*) of a master who knows them, is full and perfect (*pūrṇa*) and so leads to the realisation of one's authentic identity as Bhairava (*bhairavāyate*). This is the reason why it is said in the *Kiraṇāgama* that this knowledge is born of the master, scripture and oneself and in the *Niśāṭanatantra* that it has three causes (*pratyaya*). Again (these three sources of insight), manifest (variously) according to whether (they operate) in unison, in reverse order or individually. TĀ 4/76cd-79.

[2] KMT 13/58-59.

> generated (all his yogic and spiritual) qualities. During the day he should be intent on (carrying out the teacher's) orders (*preṣaṇa*) and at night he should take up (the pursuit of) knowledge (*jñānaparigraha*). In this way he achieves all the power (*sāmarthya*) (he needs in his) teacher's family. He should not go anywhere unless he is sent there, nor should he do anything superfluous (*ulbaṇa*)[1] or the like.[2]

The disciple must take care in every way to keep the teacher's Command. This means literally that the disciple must do what the teacher tells him to do. It also implies being faithful to the spiritual power and grace he has received, maintaining it by reverent service of the teacher and the deity. A good disciple should always be intent on the inner practice of Yoga, attend to outer ritual (*kramapūjā*) and observe the teacher's Command. In this way he will attain the Kaula accomplishment (*kaulikī siddhi*), which is liberation.[3] One who knows the Command and its power and, well concealed, worships the teacher, quickly achieves success (*siddhi*).[4] The most intense form of the Command is the fruit of continuous practice and the observance of the vow to practice according to the teachings. Thus Bhairava teaches in the ŚM:

> O goddess, one should practice the (inner Yoga of the) Vow of Gesture (*mudrāvrata*) in this way. The wise man, one-pointed and firm

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[1] One could also translate: make a show of his power.
[2] KMT 10/107-109ab
[3] *yogābhyāsaparo [k, g, gh, ṅ, c: -parā] nityaṁ kramapūjārataḥ [ṅ, c: -ratat] sadā* ||
ājñādhāraṁ guror vākyaṁ śailisaṁketalakṣaṇam [all MSs: saili-] |
tasya siddhir bhaved devi [k, kh, g: devī] kaulikī mokṣadāyinī [c: -dāyaṇīṁ] || CMSS 4/3cd-4.

Liberation is commonly conceived in the Bhairava and Kaula Tantras to be an accomplishment – *siddhi*. It is also understood to be the supreme accomplishment (*parāsiddhi*) by sophisticated Kashmiri Śaivites, although for them this may not necessarily imply (as it does in the Tantras) that it is an accomplishment – *siddhi* – like the others albeit the highest attained through the practice of mantras and other means taught in them. The Kaula Tantras and Kaula traditions attached to the Bhairava Tantras arrogate this accomplishment to themselves by referring to it as a specifically Kaula one. Abhinavagupta himself endorses this view in his commentary on the *Parātriṁśikā*. One of the reasons Abhinavagupta chose to write a commentary on it is because he finds there a reference to Anuttara – the absolute which literally 'has none superior to it'. This term which appears for the first time in Kashmiri Śaiva texts in Abhinavagupta's work, is very rare in the Śaivāgama, just as, conversely, it is quite common in the exegetical works of the Anuttarayoga Tantra division of the Buddhist Vajrayāna, where it denotes the Emptiness (*śūnya*) realised upon the attainment of Buddhahood. According to this text, Anuttara bestows *kaulikī siddhi* – for which Abhinava supplies several explanations in his long commentary (see Jayadeva's translation 1988: 31-35, 46-47, 49-50 and 97).
[4] KMT 25/184.

> in his Vow, who practices for twelve years, possesses the most intense form of the Command and he attains the (eight) yogic powers. Then he should exert (his) authority and take support in the strength of the Command. He should adorn (like an) ornament (the lineage) and observe the teacher's Command.[1]

However, success is only possible if the disciple is fit to practice. Thus the KMT warns the teacher that:

> Due to obstructions (and other limitations) the Command is not (transmitted) completely and is defective. When the right time comes, the disciple comes to know everything, just as ripe fruit is tasty. (A fruit) without juice is not tasty – (on the contrary, it tastes sour) like eating a wood sorrel (*amlaphala*); similarly the effort exerted to (impart) knowledge to immature students is useless. Even if (the teacher) does impart the Command by dint (of his own) power, the proud disciple, consumed by human infirmities (*ūrmi*),[2] is destroyed by pride.[3]

When the disciple is given the first initiation (*samayādikṣā*) he is told a number of rules (*samaya*), both prohibitions and injunctions, that he must observe.[4] Although a good number relate to the cult, more essentially they relate to the development and maintenance of his basic moral condition. The Command and its operation are intimately related to this. The Tantra unambiguously admonishes that:

> One who desires success (should not suffer from) greed, delusion or craving. He should not disobey (the teacher's) Command, (or be) haughty, suffer from greed (*laulya*) or be attached to the objects of sense.[5]

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[1] *anena vidhinā devi mudrāvrataṁ [g: -vrata] samācaret* ||
dvādaśābdaṁ [g: -vdaṁ] cared dhīmān [kh: -mānn] ekacitto [kh: -cittā; g: -citta] dṛḍhavrataḥ |
ājñā tīvratarā [kh: -tarās; g: -tarī] tasya [k: yasya] aṇimādiguṇān labhet ||
tato 'dhikāraṁ [g: missing] kartavyaṁ [g: vatodhe] ājñābalaṁ [kh: -le; g: la] samāśrayet [kh: -śriyet] |
śāsanaṁ [k: bhūṣaṇaṁ; g: āsanaṁ] bhūṣayed [g: -ye] devi [g: devī] guror ājñāṁ prapālayet ||
ŚM 20/68cd-70.

[2] Lexicons list these as six: grief (*śoka*), delusion (*moha*), old age, death, hunger and thirst.

[3] KMT 13/63-66.

[4] Concerning these rules see chapter 37 of the KuKh where they are listed.

[5] KuKh 37/26cd-27ab.

The disciple should observe the rules with devotion, otherwise his practice will not bear fruit. True disciples possess both knowledge and understanding and carry out the teacher's Command. They are pure and thought-free, selfless and detached.[1] Those disciples who remain subject to the deluding power of obscuration (*tamas*) are those who have received the Command without the transmission (*akramājñā*) or to whom the Command has been revealed by force, that is, when they were not ready to receive it. They do not respect the rules nor follow the teacher's Command. They always delight in conflict and look for faults in others. Indifferent to the teacher's elevated spiritual state, they are in constant disagreement with him and seek to find defects in him and others. Once they have brought about discord, they turn away from him.[2] Seeing faults in the teacher is especially harmful to the disciple, because it is by realising that the teacher has attained the highest state that the disciple can attain it also. Although it is ultimately the deity that gives the Command, it is transmitted by means of the teacher who has realised it within himself.

If the disciple transgresses the Command of the deity and the teacher, it will progressively lose its potency. The flow of its energy from the deity through the teacher to the disciple is disrupted (*ājñābhaṅga*).[3] When this takes place the disciple is cut off from the blissful energy of the deity, and so is distraught and worried. Initially, he will forfeit his status as a member of the spiritual clan (*gotra*) and be as he was before he received initiation.[4] Then, like someone who has been expelled for some misdeed from his caste, other initiates should not talk to him and avoid his company on pain of themselves forfeiting the Command.[5] Condemned to hell after death and without any good fortune (*kalyāṇa*) in this life[6] and overcome with worry day by day,[7] he will be worse off than before. Like all those who are devoid of devotion he will be bound by Māyā, the goddess Kuṇḍalinī.[8] In short, just as the teacher can impart the Command to a disciple fit to receive it, he can also take it away from one who errs. Thus the authority of the Command is of two kinds, one is the power to restrain or punish (*nigraha*) miscreants and the other to grace (*anugraha*).[9] So, if he has erred, the disciple

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[1] KuKh 32/35.
[2] KMT 12/2-6.
[3] See KuKh 4/28cd-31ab and note.
[4] KuKh 4/14-16ab.
[5] *na tena saha saṁbhāṣaṁ [kh, g: saṁbhāṣyaṁ] teṣāṁ saṅgaṁ [g: saṁga] ca [k kh: tu] varjayet |* *kṛte tu cājñāharaṇaṁ [k: ājñā-; g: cājñāharaṇa] prāyaścittī [g: prāyaścittaṁ] bhavet tadā [kh: sadā]* || ŚM 23/33.
[6] KuKh 32/29.
[7] KuKh 4/28cd-30.
[8] KuKh 14/107-108a.
[9] KMT14/61ab.

should make every effort to revive the positive power of the Command by repeating the goddess's Vidyā as a penance.[1]

The teacher, no less than his disciple, must take care to fulfill his obligations. He should impart the Command he has received to the disciple once he is fit to receive it. Just as his disciple practices the austerity of true devotion by serving him in every way, the teacher has done the same before him for his teacher. He should therefore understand his disciple's condition and the difficulties he has resolutely faced for the sake of the Command. Thus the KMT warns:

> If one's body is blissful by virtue of the means based on the austerity of serving (the teacher and the deity) (*anuṣṭhāna*), one should exercise one's authority. That is the post (*pada*) of one who has the Command.[2]

Similarly, the KuKh teaches:

> The disciple, who has the requisite qualities and has been variously tested, deserves initiation by means of the most intense Command (transmitted through the teacher's) gaze. Otherwise, if (the teacher) initiates a neophant who has opposite aims (to the correct ones), (then both) that teacher and student will go to the Raurava hell.[3]

The Command can be that of the goddess or that of the god, the teacher or the entire lineage of Siddhas. It is transmitted through the lineage of the Siddhas who are accordingly said to guard it.[4] The 'oldest lineages' (*jyeṣṭhāvali*) that are common to all the Western Tradition generate the Command of radiant expansion (*saṁsphurājñā)*.[5] Accordingly, when the neophant receives the consecration, he

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[1] *lakṣajāpyena [g: -jāpena] saṁśuddhis [k: saṁśuddhiḥ] tataś cājñā pravartate* | ŚM 23/34ab.

[2] KMT 10/111 read; *tatpadam* for *tatpade* in accord with the reading in ṢSS 17/128b.

[3] KuKh 32/64cd-66ab.

[4] After listing a series of teachers, the KuKauM declares that:

They will exert (their) authority in (each) town, village and city, (and) the cause (of this authority) is to guard the Command in order to grace the disciples.

adhikāraṁ kariṣyanti nagare grāmapaṭṭane | [gh: ?]
śiṣyām anugrahārthāya [k: śiṣyā ma- – - – pi; kh: śiṣyāṁ ya--yi] ājñāpālanakāraṇam ||

KuKauM 1/167.

[5] Referring to the teachings of the oldest lineage, the goddess says to the god:

should ask for the Command of all the Siddhas, not just that of his teacher and the deity.[1] Similarly, the Mothers bestow the accomplishment of the Command (*ājñāsiddhi*) in the lineage of the Kula of the accomplishment of the Command.[2] When the Yoginīs are pleased, the Command that the adept has received grows in intensity. This happens, for example, when he eats the sacrificial pap (*caru*) in the prescribed manner. This may also be a part of Siddhānta ritual. But in that case it is a vegetarian dish prepared from rice or boiled grains. Here it is meat or fish. If he eats it recollecting Bhairava's Command, then instead of polluting him, on the contrary, it:

> (. . .) quickly reduces the sin committed up to the end of seven lives and all the bad action that has been accumulated. [. . .] The Yoginīs are pleased with him and he certainly gets what (he) desires. He obtains all good fortune and the fruit of all desire. His Command is most intense. He acquires all the accomplishments. All his mantras are successful and they give him what he wants.[3]

The Goddess, the Liṅga and the Triangle

Now that we have had a look at the purpose of Kubjikā's presence in the world and the nature of her spiritual power and that of the teachings and the Siddhas who have transmitted them, we turn to its abode and source – the Liṅga and the goddess's Yoni, the Divine Triangle. We have seen that the later Kubjikā Tantras adds numerous additional details to the myth of the goddess narrated in the KMT. Amongst them are excursions into the symbolism the Liṅga of the goddess to which the *Kumārikākhaṇḍa* devotes a great deal of space in the course

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O lord, by your grace, I have known the transmission that is common to all. Auspicious and appropriate, it impels the Command of radiant expansion.

sarvasādhāraṇaṁ nātha kramaṁ [ṅ: cakraṁ] caiva śubhocitam [g: śubhoditaṁ;ṅ: sūvoditaṁ] ||
tvatprasādena [ṅ: tvanprasadena] me jñātaṁ [k: sūtaṁ; ṅ: jāta] saṁsphurājñāpravartakam [kh: sasphurājñā-; g gh: sasphurājñā-; ṅ: saṁskārā jñāpravarttanī] | KuKauM 2/7cd-8ab.

[1] *ājñāṁ [kh g: ājñā] saṁprārthya [kh: * prārthya; g: prārthe] ca siddhānāṁ suvinīte suvatsale [g: suvitsale]* | ŚM 20/47ab.

[2] KMT 25/172ff. especially, 25/175ab.

[3] *bhasmasāt kurute śīghraṁ [kh: śighraṁ] yathāraṇye hutāśanam [kh: hutāśana]* |
saptajanmāntikaṁ pāpaṁ duṣkṛtaṁ [kh: duṣkṛta] yad upārjitam || *[. . .]*
yoginyas tasya tuṣyanti īpsitaṁ labhate dhruvam [kh g: dhrūvaṁ] |
sarvasaubhāgyam āpnoti survakāmaphalaṁ labhet ||
ājñā tīvratarā tasya sarvasiddhyāruho [k: -siddhayoruho; g: -siddhāruhon] bhavet |
sarve [kh g: sarva] mantrāḥ [kh: maṁtrā] prasiddhyanti kāmikaṁ [k: kāmaiva] ca dadanti [k: vadanti; g: dadasthi] te [g: teṁ] || ŚM 26/149, 154-155.

of narrating in its own way the myth in chapters three to six as well as elsewhere. This is primarily because the Liṅga is identified with the core of the goddess's *maṇḍala*, an association which, although quite natural, is entirely absent in the earlier Kubjikā Tantras, although we shall see that its basic features are already presented in some form in the KMT. Another point of divergence from the KMT concerns the context and manner in which the myth is presented, rather than its contents. The account in the KuKh is not just a mythical narrative. Woven into it are compact expositions of doctrine, particularly concerning the goddess's *maṇḍala* – which is the sole subject of the preceding two chapters of the KuKh. Shifting from myth to doctrine, the narrative is often hard to follow also because the language is dense with terminology that serves to denote features of inner yogic states of which the *maṇḍala* and its contents are understood, in this context, to be symbols. This is particularly true of the part of the *maṇḍala* to which these chapters are dedicated: its triangular core, which is both the goddess's Liṅga and her Yoni. The myth supplies the outer forms that function as symbols that compactly compress a wealth of doctrine into an image – the Liṅga and the Yoni – or a geometric figure – the Point and the Triangle. These are more than technical terms. The range of denotation of a technical term is limited and so may be explained in just a few words. But this not the case with a word like 'Liṅga'. It denotes much more than its literal meaning (a phallus) or its technical sense (a representation of Śiva). That is why the practitioner seeks to know what the Liṅga is, not just what the word (Liṅga) means. Such words denote the whole of reality and are, in a sense, what they denote. The Liṅga does not just symbolize a supreme spiritual reality – it is it. It is not the outer, physical stone. This is the Liṅga into which the goddess is transformed.

The narrative of the texts is set in three forms of discourse we may call mythical, mystical and metaphysical. The first refers to the world of the myth that unfolds in its own mythical space and time. This is the world in which the events take place that explain the origin of things. Specifically, the myth records the origin of the sacred realities that enshrine the ultimate principles of existence through which they can be experienced and attained directly. Amongst them are the origins of the goddess herself, her relationship with the god, the power through which the teachings are transmitted and made effective as means to their various goals, both mundane as well as the ultimate liberating realisation. The myth explains how the teachings were first transmitted, to whom and where. Thus it accounts for the sacred geography whose landmarks are the mythical places where this occurred, drawn from the physical and cultural landscape of the outer world and projected into it. It also explains how and in what form they are projected inwardly and the sacred, soteriologically effective realities to which they correspond. Foremost amongst them are the *maṇḍala*, the main deities and

their divine attendants within it, their mantras and the corresponding ritual. In short the Krama, that is, the content of the transmission.

Mystical discourse is the language of religious experience. Drawing from the vocabulary used to describe sensory perception, emotions and states of being, it attempts, however inadequately, to articulate it. The attempts that mystics have made to tell others what they have experienced have resulted in some of the finest poetry and prose mankind has produced. In India, as elsewhere, it has also led to the third form of discourse, the metaphysical. The states of being the mystic (that is, the yogi and devotee) experiences are understood to be metaphysical entities or 'spheres of existence'. His progress through successively more elevated states of being is understood to be an ascent along a ladder of metaphysical principles or 'planes'. The rungs of numerous such ladders are listed and often described in the language of symbols – but also directly, in all Tantric traditions. Some of them recur frequently; others are uncommon or even unique, although generally even in those cases the rungs themselves are well known but their arrangement is unusual. The highest rung at the end of the ladder is thus at once the highest state of being, the supreme metaphysical principle and the most encompassing symbol.

Combining these three perspectives the Kubjikā Tantras refer to it in metaphysical terms as the Śāmbhava plane, which is the mystical state attained 'at the extremity of the energy that emerges from the Liṅga',[1] its symbol. Although the central and most important events in the myth narrated in the KMT are the goddess's assumption of the form of a Liṅga and her emergence from it, the KMT and its most closely related sources hardly refer to this Liṅga again, yet alone discuss its nature – except in the *Mālinīstava*, the hymn Bhairava intones to the goddess in the Liṅga. This is a startling fact considering the immense amount of attention it receives in the subsequent Kubjikā Tantras, especially in the KuKh and YKh of the MBT. Indeed, there it assumes a central role.

According to the MBT, this Liṅga is an aggregate of the goddess's energies and is the divine abode (*āśrama*) of the Command,[2] just as the *maṇḍala* is that of the deity. Indeed the Liṅga is a form of the Command which, free in every way of ignorance, is the authority of the tradition transmitted through the lineages of teachers.[3] The goddess resides there sustained by the most intense form of the Command.[4] Indeed, it is the essential nature of the goddess who resides within it in five aspects or forms of energy which embody the main modalities in which the goddess manifests as Mantra (for male deities), Vidyā (for

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[1] MāSt line 124.
[2] KuKh 4/24.
[3] KuKh 4/25.
[4] KuKh 4/11cd-12ab.

female ones), Mudrā, Yoginī and the deity of the Kula.[1] Accordingly this, the Divine (*divya*) Liṅga, full of the energy of the goddess's austerity[2] which is her effulgent power (*tejas*), is called the Liṅga of Power (*tejoliṅga*). The body of the goddess is invisible, hidden in the Liṅga which, made of pure gold,[3] moves like the flame of a lamp[4] that burns in the centre of the *maṇḍala*. This flame is identified with both the entire Vidyā of the goddess[5] and her seed-syllable.[6] The Divine Liṅga is thus sustained by the most intense form of the Command, that is, the one enshrined in the goddess's Vidyā and seed-syllable. Thus, the goddess who resides within it[7] is the energy of Speech that shines with the light of the energies of the letters.[8] It is also called the Liṅga of Space (*ākāśaliṅga*) because it is the supreme plane of repose of the authority of the Command, the Supreme Nirvāṇa of Space, translucent and brilliant like pure crystal. [9] The goddess is the solitary Liṅga of the Space also because all manifestation merges into her, leaving behind the Void or Sky of the transcendent,[10] the womb of emanation replete with the potencies of manifestation.

The goddess must come out of the Liṅga to impart the Command which is her very being, and so generate the transmission (*krama*) and her spiritual family (*kula*), the tradition, along with all of manifestation. Even so, she perpetually resides in the Liṅga because the Liṅga is the abode of the Fourth State (*turīya*), beyond waking, dreaming and deep sleep, in which she experiences absolute reality;[11] this experience can never change or diminish. In the centre of the *maṇḍala*, the Divine Liṅga streams with the series of states that accompany the Yoga of Nirvāṇa.[12] This is Divine Current (*divyaugha*) that flows through the Void of ultimate reality. Thus this, the one true Liṅga, is said to be the Skyfarer (*khecara*) who moves in the expanse of transcendental reality.[13] As such it is the supreme principle, the current of consciousness and the very nectar of immortality.[14] Proceeding directly from the flow within the Liṅga of the

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[1] KuKh 4/21.
[2] KuKh 5/22-23.
[3] The Liṅga is said to be made of gold to symbolize its luminous, igneous nature and its great value. For the same reason it is also said to be made of jewels (KuKh 3/53).
[4] KuKh 5/27.
[5] KuKh 7/51cd-52ab.
[6] KuKh 8/77.
[7] KuKh 4/11cd-12ab.
[8] MāSt line 124.
[9] MāSt lines 39 and 125 and note.
[10] KuKh 5/18.
[11] KuKh 5/76.
[12] MāSt 125.
[13] KuKh 5/22-23.
[14] KuKh 14/71cd-72abc.

Command, it streams out when the goddess who is the Command emerges out of it. Gracing first of all the god, who thereby becomes the first Siddha and thus 'supreme and divine, the *Śāmbhava* Command (*śāmbhavājñā*) was transmitted (*krāmitā*) unbroken'.[1] Thus the Liṅga is also identified with the first sacred seat (*ādyapīṭha*), where the essential nature of the deity and the *maṇḍala* is located.[2] It instantly brings about a divine state of penetration or possession (*āveśa*) by the deity of the recipient of its Command.[3]

The *Devīliṅga* – Precedents and Parallels

The concept of a Liṅga representing the goddess, however paradoxical it may seem to those who are familiar with it as the main representation of the god Śiva,[4] is not entirely unknown. Bonazzoli came across it in his research in the Purāṇas where he noticed the occurrence of the term '*Devīliṅga'*. This term is rare in Sanskrit sources in general. It does not occur in the Kubjikā Tantras but even so, the concept the name suggests is very well represented there. Bonazzoli, who published a brief preliminary survey of this term, notes that:

' . . . At all levels – iconographic, cultic, philosophical, literary, mythical – Liṅga and Devī have often been directly connected and interrelated. . . . '. He supplies the following examples: '. . . when Liṅga means simply a *mark*, when it conveys the idea of divine image or more technically Śiva's Liṅga and finally when it implies the meaning *pradhāna* [Fundamental Nature]. The parallelism between them is so narrow that even at the practical level 'aniconic stones' can represent Śiva Liṅgas and stone blocks are venerated as '*devī's svayambhumūrti*s [spontaneously produced icons]. Devī is *viśvasya bījam* [the seed of the universe], like Śiva and together with Śiva she is the cause of all the Śiva Liṅgas in heaven, on earth and in the underworld. Devī can be represented by a Liṅga because she stands there [i.e. is present within it] – *liṅgasthā* – and she is Liṅga by nature – *liṅgasvarūpiṇī*. The identification seems perfect.'[5]

Indeed, according to the *Skandapurāṇa*,[6] for instance, Liṅga and Śakti are interchangeable. We may note, in a broader perspective, that the transformation of gender of sacred stones is not an uncommon phenomenon. A well know example are the stones at Khaṇḍoba in Maharashtra. After killing the demon Malla,

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1 KuKh 3/165cd-167.
2 KuKh 3/52.
3 KuKh 3/53.
4 Accordingly, Dakṣa praises Śiva as the 'unmanifest God, Sadāśiva whose form is the Liṅga'. KuKh 3/85-86.
5 Bonazzoli 1978: 128-129.
6 *Skandapurāṇa*, Maheśvarakhaṇḍa. 10/44-46, 49.

Khaṇḍoba was praised by the Ṛṣis he had harassed. Khaṇḍoba was pleased with the Ṛṣis' devotion and so promised to return to Jejuri where he killed the demon on the sixth day of the bright fortnight of Mārgaśirśa (*campāṣaṣṭhi*). Then he returned to that place with his śakti Mhālṣā (who is considered to be an incarnation of Pārvatī), in the form of a 'self-generated' (*svayambhū*) Liṅga and Yoni.[1] Thus Sontheimer tells us: 'The Liṅgam is a common popular representation of Khaṇḍobā. Early in the cult before heavy sanskritization, these representations were called '*piṇḍī*', and both male and female forms were the same – a round protrusion of stone that seemed to thrust itself out of the earth.'[2] Stones commonly represent goddesses. Vaiṣṇo Devī in Jālandhara in the Punjab is a well-known example. There we find a group of stones representing the śaktis of the main gods. Groups of three stones are common, representing the three energies (*triśakti*) of the three main gods. Examples can be seen under a tree in the compound of the Kālī temple at Kālī Ghāṭ in Calcutta. The same triad is represented in this way, again under a tree, in the compound of Agni Maṭha in Patan in the Kathmandu Valley. Similarly, groups of seven stones are common, representing seven sisters. Originally the Pleiades, six sisters with their 'Big Sister' (Hindi – *baḍī bahan*) are variously represented. In one variant, the Big Sister is the goddess Hiṅglā who is also the patron goddess of the Gorakhnāthīs. The best known one is Śitalā. The seven Mothers (*mātṛkā*) are commonly represented in Newar temples this way as they were probably very commonly over all of South Asia in the past. Nowadays we often see the seven stones, variously identified with local goddesses, under trees in villages all over India. Bhairava stones, occasionally called Bhairava Liṅgas, are no less common. The common form for both male and female stones accounts for the ease with which they can change gender or be 'neuter', even if the texts on architecture distinguish stones on the basis of gender. So, by extension, a goddess can possess the stony form of a Liṅga. Rādhā, for example, in the *Kṛṣṇayāmala* is said to have this form (*liṅgarūpā, liṅginī*)[3] as well as that of the female Yoni (*yonirūpā*).[4]

Moreover, the theme of the goddess emerging from the Liṅga is not peculiar to the myth of the goddess Kubjikā. In the *Glory of the Goddess* (*Devīmāhātmya*) section of the *Markaṇḍeyapurāṇa* (*Pradhānikarahasya*) the goddess as Mahāmāyā is said to have 'rent open the Śiva Liṅga and come out'. The basic notion that primordial energy comes from the male principle (*puruṣa*) is found even in the *Bhagavadgītā*.[5] The notion that Śiva's energy emerges from him

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[1] Sontheimer 1989: 277.
[2] Sontheimer 1989: 294, n. 19.
[3] KY 24/276d.
[4] KY 24/265c.
[5] *tam eva cādyaṁ puruṣaṁ prapadye yataḥ pravṛttiḥ prasṛtā purāṇī* | BhG 15/4.

in the form of Kuṇḍalinī and is differentiated into the energies of his will, knowledge and action is basic to Kashmiri Śaivism which draws it, as the Kubjikā Tantras do, from the *Tantrasadbhāva*.[1] The idea is well known to the Śaiva Siddhānta according to which spheres of energy (*kalā*) emerge from the Liṅga in the form of Kuṇḍalinī who is symbolized, as in the Kubjikā Tantras and those of other schools, as a sprout. Banerjee refers to Bhattasall to report that a 'unique image was discovered in the ruins of Vikrampur, within the limits of the ancient capital of the Senas and their predecessors, in the quarter of the town known as Kagajipara.'[2] Banerjee goes on to describe it as follows: 'Four feet in height it shows in its lower part a well-carved Śiva Liṅga, from the top of which emerges the half-length figure of a four-armed goddess with her front hands in the *dhyānamudrā*, the back hands carrying a rosary and a manuscript. The Devī is profusely ornamented, and her beautifully carved youthful face with three eyes has a serene meditative expression.'[3]

Gopinātha Rao[4] refers to the image of the goddess Bhūtamātā (Mother of Ghosts) wearing a Liṅga on her person and a Kollapura Mahālakṣmī with a Liṅga in her hand. Similarly, a Yoginī is described in a Newar ritual manual as holding a Liṅga in the upper right hand (the other three hold, moving in a clockwise direction, a skull bowl, noose and a goad). There are numerous examples of Śrīcakra engraved on (often crystal) Śiva Liṅgas. One such is a large stone Liṅga in the Annapūrṇā temple in Benares that was installed in the 17th century by the famous Tantric scholar Bhāskara Rāya.[5] The three-dimensional projection of Śrīcakra, known as 'Meruyantra', is a multi-layered pyramid. Although made essentially of a heap of female interlocked triangles, they may be collectively treated as a Liṅga. The association with the male counterpart is also represented in the Śrīvidyā tradition by projecting Liṅgas into the parts of the central triangle of Śrīcakra.[6] Śrīcakra is not infrequently worshipped in conjunction with a Śiva Liṅga. One famous example is the occasional worship of Śrīcakra engraved on a metal plate suspended above the Liṅga of Paśupati in the Kathmandu Valley. Another possible example is found in the Rājarāṇī temple in Bhuvaneśvara, Orissa. A small bas-relief is sculpted there on one of the layers of the foundation

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[1] See TS quoted in the comm. on TĀ 3/67. This passage corresponds to TS 1/215cd ff..
[2] Banerjee 1974: 508.
[3] It is reproduced as plate XLV, 2 of Banerjee's book. Banerjee identifies the goddess with Mahāmāyā probably on the basis of the reference noted above although, as Coburn points out, this is not, in actual fact, a common designation of the Great Goddess of the *Devīmāhātmya* and appears only in what are probably the later portions. Kubjikā is also occasionally identified with Mahāmāyā. See, for example, KuKh 5/73cd-74ab, and ibid. 9/28.
[4] Gopinātha Rao 1971: vol. 2 p. 362.
[5] See Khiste 1993: 528 for a photograph of this Liṅga.
[6] See below, p. 717-718 with reference to YHṛ 1/36ff..

slabs. It depicts two ascetics engaged in worship sitting on both sides of a Liṅga. Above the Liṅga is a triangular heap of round protuberances that appears to be a *Meruprastāra*, that is, a three-dimensional representation of Śrīcakra.[1] Although small, this relief may well be significant as there is a longstanding dispute amongst scholars as to whether the temple, now empty, originally contained a Śiva Liṅga. Bäumer[2] has argued convincingly that the temple is actually a three-dimensional Śrīcakra. The image may represent the worship of a Liṅga, real or imaginary, in the temple representing the point (*bindu*) in the centre of Śrīcakra around and above it. There are other examples of such temples. One is a shrine said to be dedicated to the goddess Gaṅgā that stands next to the steps leading up to the Paśupati temple from the Bagmati river. The spire (*śikhara*) of that temple is clearly in the form of a three-dimensional Śrīcakra. On the ridge on the other side of the river are rows of small shrines containing Śiva Liṅgas. When the top of the shrine to the goddess Gaṅgā is viewed from behind the Liṅga in one of these temples, it appears that its spire rests on top of the Liṅga, an image that is clearly reminiscent of the base-relief in the Rājarāṇī temple.

Apart from these examples, we come across a few passages in the Purāṇas and elsewhere that describe the emergence of the goddess out of the Liṅga. One such is found in chapter 76 of the *Kālikāpurāṇa*. Although there are several major differences, the correspondences with the parallel account in the KMT are

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[1] The relief is sculpted on the south *pīṭhagṛha* below the *niśā* of the Rājarāṇī temple. See Bäumer and Das 1994, plates 25a and 25b, for photographs.

[2] Bäumer reaches this conclusion from references to types of Orissan temples described in the *Śilparatnakośa*. She writes in an article on the subject:

> The worship of the Śrīcakra can be performed on a flat surface – drawn on the earth or ground or on a piece of paper – called *bhūprastāra*, or in a three-dimensional form, called *meruprastāra*. The theoretical possibility of a temple representing the Śrīyantra as *meruprastāra* cannot be denied; but with the exception of monuments outside India like Borobudur, it is rare to find any temple identified with Śrīyantra. Only after working out the details could we be sure that our assumption was correct. In fact, it was possible to establish exact correspondences, as the text [*Śilparatnakośa*] says:
>
> > Covering the whole *garbha* there is a circle (*maṇḍala*) of *vimāna*s (miniature spires). These are twenty four in number, and they represent twenty-four Upaśaktis. (v. 391)
>
> Thus, the total number of *cakras* as well as *śikharika*s is twenty-four, but at the level of the miniature spires above the *melana*, the fourteen triangles of Śrīcakra (*caturdaśāra*) find their correspondence in the fourteen upper *śikharika*; the plinth (*pīṭha*) corresponds to the *bhūpura* enclosure of the *yantra*; the *amlaka* crowning the inner circle (*vṛtta*), and the *kalaśa* to the central point (*bindu*). Other details can also be identified. Bäumer 1994: 129 (I have added the diacritical marks omitted in the article). See Bäumer and Das 1994: 148 fig. 53 for a ground plan of the Rājarāṇī temple with Śrīcakra superimposed on it.

striking. Moreover, it contains one of the very few early references to the goddess Kubjikā outside of her Tantras and so the passage is worth examining in detail. The part of the story that interests us begins after Śiva, the Lord (*bhagavat*), has instructed Bhairava and Vetāla in the use of certain mantras. Then he says to them:

> (Now you two) go to the inner sacred seat (*antaḥpīṭha*) of Kāmarūpa called Nīlācala. This is the secret abode of the (the goddess) Kāmākhyā called the sacred seat of Kubjikā; there the heavenly Ganges (flows) (*ākāśagaṅgā*). (Bathe there and) sprinkle (yourselves) with its waters, O sons: worship there Mahāmāyā who is the universe. Pleased, the goddess will quickly bestow (her) boons on you.[1]

Śiva then disappears and the two go to mount Nīla where Kāmākhyā resides. After bathing, they draw a *maṇḍala* next to a Liṅga called Bhairava, reminding us of the Bhairava Liṅga the goddess enters called Udyāna Bhairava. They then recite various mantras and worship the goddess in the manner prescribed by the *Uttaratantra* for three years. The text continues:

> (They) worshipped Kāmākhyā, Tripurā and other (goddesses). Then they went once on pilgrimage to the sacred seat (*pīṭhayātrā*) in the prescribed manner. When the two sons of Hara had thus donned the Armour (of mantra) and had deposited (mantras on their bodies), Mahāmāyā was very pleased and graced them. Then whilst the two were immersed in meditation, engaged in repeating mantra and worshipping (the goddess) who is the universe, bursting apart the Liṅga, she then became visible.
>
> When she had come forth, the Śiva Liṅga became threefold as the three, Bhairava, Bhairavī and Heruka. Then Vetāla and Bhairava saw the goddess outside (in the physical world) as (they had) seen (her) in meditation.
>
> (She was) lovely in all her limbs and her breasts were fat and upraised. (Two of her four) hands made boon-bestowing and fear-removing gestures and (with the other two) she held a sacred thread (*siddhasūtra*) and a sword. Radiant like a red lotus, she was seated on a white ghost. When they saw her, Vetāla and Bhairava closed their eyes and said repeatedly: "Save (me)! Save (me)!”

[1] KāPu 76/73-75.

> Then the Great Goddess filled them with her energy (*tejas*). Vaiṣṇavī touched them with the tip of her boon (bestowing) hand. Then although the two had (merely) been touched, they were fulfilled and so in that way again attained divinity (*devatva*) and abandoned (their) human nature.[1]

There are several features to note here. The Liṅga, we are told, is in a cave[2] situated on a mountain that is the goddess's secret site – the Kubjikā pīṭha. The similarity here with the corresponding account in the KMT is so close, one wonders whether the redactor of this portion of the *Kālikāpurāṇa* knew the text.[3] Moreover, one of the devotees is Bhairava. But here, the goddess who emerges from the Liṅga is benign. She is red, the colour of love and passion, and is beautiful, not dark blue, red and fierce. She transmits her power, which transforms mortals into gods, by her subtle, gentle touch, not a fearsome look. This is because, unlike the goddess of the KMT, she is not the consort destined to ultimately couple with her devotee. Amongst the complex symbolic associations of Indian myth and iconography, ferocity is not uncommonly linked, as it is in the figure of the goddess Kubjikā, with intense sexual potency. The mildness of the goddess who appears out of the Liṅga in the *Kālikāpurāṇa* is derived from the different role she plays in relation to her two devotees. Towards them, she is not a lover but a tender mother. This role is well illustrated by the sequence that follows. Bhairava and Vetāla praise the goddess and ask her to remain forever as they are, that is, in the body. Then:

> She who protects the world, the goddess Śivā, having thus said "success (*siddhi*)" pressed the two nipples of her breasts and caused two streams of milk to flow. Then, O king, she made Vetāla and Bhairava drink the milk that had (thus) come forth and the two drank it. After they had drunk the milk they attained eternal divinity (*devatva*) and became immortal, free of old age, very powerful and auspicious.[4]

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[1] KāPu 76/85cd-93.
[2] KāPu 76/109.
[3] It is unlikely that the KMT drew these mythical elements from the *Kālikāpurāṇa* although this Purāṇa refers to deities and sources that predate the disruption of the early traditions of the Bhairava and Kaula Tantras and so a part of it at least was redacted when these sources were still widely available. Moreover, the references to Tripurā in her form as Śrīvidyā, the goddess of Śrīcakra, indicates that part of it post-dates the main Kubjikā Tantras.
[4] KāPu 76/111-113. We shall see that Yoginīs also offer their milk to grace the adepts who seek them in their place of residence.

Let us now turn in our search for parallels to sources closer to home. Especially relevant is a work ascribed to Matsyendranātha, considered to be the founder of the Kaula tradition as a whole, with which the Kubjikā Tantras feel such a close connection as to refer to it as the 'previous tradition' (*pūrvāmnāya*) that preceded them and of which they are the final completion (*paścima*). Accordingly, we can expect to find doctrines there incorporated and elaborated in the Kubjikā Tantras. One of these concerns the goddess's Liṅga.

A few short tracts are ascribed to Matsyendranātha. Among those that have not yet been edited and published is the *Kulapañcāśikā*, the *Guhyasiddhi* and the *Ūrmikaulārṇavatantra*.[1] Amongst the published texts is the *Kaulajñāna-nirṇaya*. Although it is not fully established that this work (or indeed any) is by the original Matsyendra, it certainly appears to possess many features that indicate its antiquity.[2] One of these, which has not been examined up to now, bears upon the nature of this unusual identification of the goddess with the Liṅga. The following passage contains an important reference to the prototype of the Liṅga initiates of the Kubjikā Tantras worship in the goddess's *maṇḍala* which, as we shall see in detail later, is projected above the head. Bhairava begins by listing a series of lotuses in the body. They are arranged vertically in such a way that each succeeding one has a larger number of petals than the one before it. The last one consists of 30 million petals. The text continues:

> There, above that, is a pervasive, eternally manifest (*nityodita*), unbroken, independent, unmoving, all-pervasive and

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[1] See bibliography. An *Ūrmi / āgama / -śāsana / -śāstra / -mahāśāstra / -mahākaula* is quoted by Abhinavagupta in his *Tantrāloka* and *Ūrmikula* by Jayaratha in his commentary (see Rastogi 1987: 263 and 280). However, although the subject treated in these references appears in the fragment of the *Ūrmikaulārṇava* in the MS I have consulted, I have not been able to trace the references. The *Kulapañcāśikā* is quoted by Kṣemarāja in his commentary on the NT 8/28 (= KP 3/7-8) and on ŚSū 3/26 (= KP 3/19). These verses have been traced in the two available manuscripts (see bibliography). The *Guhyasiddhi* is not quoted by these Kashmiri teachers and may not have been known to them.

[2] This tract, written in the form of Tantra with Bhairava as the main speaker, although attributed to Matsyendranātha, may not in fact be his work. Tradition considers Matsyendranātha to be the founder of Kaulism but the author of the KJN was well aware of the existence of specifically Kaula Tantras, which he refers to collectively as '*Kulāgama*'. Moreover, he lists numerous previous adepts and their schools. Even so, the relatively crude form of the doctrines and practices presented in this text indicate that it may well belong to a Kaula school that precedes the Kubjikā Tantras. The manuscripts are dateable to the eleventh and twelfth centuries (Bagchi 1934: 5). Another sign of the antiquity of this text is that Bhairava is the speaker, even though this is a Kaula Tantra. It would appear, therefore, that the text belongs to an early period of the development of the Kaula Tantras when they had not yet broken away from their Śaiva counterparts, the Bhairava Tantras, sufficiently for the goddess to become the main speaker, as she is in the later Kubjikā Tantras.

> stainless lotus. Emanation takes place by its will and it dissolves away (*laya*) there itself. Thus it is called Liṅga and is where the mobile and immobile (creation) is established (*līna*). (Its) form is that of an unbroken circle. It is unchanging and undifferentiated (*niṣkala*). It is taught that bondage is ignorance of it and, once known, one is free (of all) bonds. Beyond mind and devoid of mind, it is free of concentration and visualization. Eternal, it is always visible and is (blue) like a cannabis flower. It is the god who consists of all the letters and (yet) is devoid of every letter. O goddess, it is always attainable by knowledge and it has come down through the lineage (of teachers). Thus, O goddess, (I have) explained how the goal of Kula (*kulalakṣa*) abides.[1]

Bhairava goes on to say that this is the true Liṅga not one made of stone or any other material. All the living beings ranging from the gods to ants and the entire universe have come forth from the middle of the Point (in the centre of the Liṅga), and everything is engulfed within it. 'That Liṅga', he says, 'is the author of creation and destruction and is worshipped by the Siddhas'.[2] Indestructible, it is the Kaulika Liṅga, also called the Liṅga of the Body (*dehaliṅga*) and the Mind (*manoliṅga*), that one should worship, if one desires success (*siddhi*), with the flowers of the mind.[3]

I have translated and summarized this passage at length because there are several features of this Kaulika Liṅga that we can recognize in the Divine Liṅga of the Kubjikā Tantras. Note first of all that the Liṅga here is essentially the undifferentiated Point (*niṣkalabindu*) to which the text refers as the 'unbroken circle'.[4] Here this Point is still the god but is ready, as it were, to be identified in the Kubjikā Tantras with the Transmental (*unmanī*), which is the Command and the metaphysical identity of the goddess.

The Point (*bindu*) and its companion Sound (*nāda*) are a common couple representing the polarities of Śiva and Śakti in the Tantras and the theologies they have inspired. They are variously explained in accord with the various conceptions of this polarity and their derivatives. A study has been produced on Sound by Beck.[5] We await a similar one on the Point. Suffice it here to say that

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[1] KJN 3/9-14ab.
[2] KJN 3/21ab.
[3] One attains worldly benefits and liberation by worshipping the Liṅga in the body. O goddess, this is the Liṅga of accomplishment (*siddhiliṅga*) that is in the body endowed with the signs of attainment (*pratyaya*). One should always meditate on (this), the Liṅga of the mind *(manoliṅga).* KJN 3/27cd-28c.
[4] Concerning this expression see note to KuKh 3/7.
[5] See bibliography.

Bindu, which can be translated as both 'point' and 'drop', is a very ancient symbol. In the Veda it appears as the sacred white drop of Soma, the drink that gives vitality to the gods and people. When the Moon came to be identified with Soma, Bindu became the lunar orb, thus equating the vitalizing power attributed to the Moon with the Vedic Soma. Both white, fecund and potent, the association with sperm was but natural. Internalized, Bindu rains down lunar nectar. Finally, Bindu is also a dimensionless point. Marking the centre outside time and space where deity resides, it is the transcendental Void that pervades all things at all times. We are reminded of Augustine's famous saying that God is a circle that encompasses all things whose centre is everywhere and circumference nowhere. Accordingly Bindu is the centre of the *maṇḍala,* worshipped externally or inwardly, projected in the practice of Yoga.

We shall see that all these features are attributed to the goddess in the Kubjikā Tantras. In this passage from the KJN, Bindu is the god Bhairava. Monistic Kashmiri Śaivites, as usual, fill out this Tantric symbol with their phenomenology of consciousness. Bindu according to their view is more correctly written '*vindu*' and is, they say, derived from the root *vid* that means to know. Thus Vindu is the knower who contains all knowledge and hence manifestation in a potential form, like a learned man who knows the scriptures contains them silently within himself.[1] Just as the Self of the Upaniṣads is said to be the light that illumines the sun, moon and fire, Bindu / Vindu is Śivabindu, the self-luminous light of 'I' consciousness that illumines the limited subject, object and means of knowledge symbolized by the Sun, Moon and Fire, respectively.[2]

To get an idea of how varied views on the nature of Bindu can be we may contrast these ones with that of the Śaiva Siddhāntin, Aghoraśivācāraya. He takes a much more extreme dualist position than most Śaiva Siddhāntins who are generally, one could say, tempered dualists or even in some cases, qualified monists. Aghoraśiva argues that although the Śiva principle is the highest of the series of principles, it is insentient and distinguishes this and the following principle – Śakti – from Supreme Śiva and his Śakti who are consciousness and its power beyond the principles. The Śiva principle, according to Aghoraśiva, is the

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[1] Abhinava writes:

The cognizing subject (*mātṛ*) is a state of consciousness independent of the consonance of the instrumental means (*upāya* of knowledge) such as the object of knowledge and the rest (and is self-established in the immediacy of the awareness that:) ‘I am' (and so latently containing within itself all knowledge) is the knower (*jñātṛ*) like one who knows the scriptures (but having no desire to explain them remains silent). TĀ 3/125cd-126ab.

[2] Abhinava writes:

The pure light (of consciousness – *prakāśamātra*) present here when the three abodes (of subject, object and means of knowledge) manifest is referred to in the scripture as the 'Point' and is considered to be the Point of Śiva (*śivabindu*). TĀ 3/133cd-134ab.

'substance' (*upādāna*) of all the principles and as such identifies it with Mahāmāyā rather than Prakṛti, which is hardly the twenty-fifth principle out of the thirty-six. This, according to him, is Bindu, which, through a series of permutations, assumes the form of all the other principles, the first of which is that of Śakti, which he identifies with Sound (*nāda*).[1]

So, Aghoraśiva traveling by a very different path arrives at the same identification of Bindu with the goddess and this too via a transformation of gender. The reason for this is that from the perspective of the 'supreme nondualism' (*paramadvaita*) of the Kubjikā Tantras, the Goddess is the energy and substance of emanation (*sṛṣṭi*). Emanation takes place by the will of the Liṅga described in the KJN. This will is the goddess who, according to the KMT, assumed the form of a Liṅga and pours out into manifestation. As such it contains all things that are to be made manifest and those that have been withdrawn from manifestation into itself, not just as the Liṅga but also as the Yoni, the fertile womb of the goddess and source (*yoni*) of all things. Thus we find a new development has taken place. According to the Kubjikā sources, the 'unbroken circle' is encompassed by a downward-facing triangle representing the Yoni. It becomes in this way a 'Yoniliṅga', that is, a Yoni which is a Liṅga. This, in its turn, serves as the nucleus of the goddess's *maṇḍala* – the *Saṁvartāmaṇḍala*. It appears to be more than a coincidence that this *maṇḍala* is said to be, like the Liṅga of the KJN, the blue colour of a cannabis flower.[2] Another point to note is that the Liṅga of the KJN is said to be 'the god who consists of all the letters and (yet) is devoid of every letter'. The same is true of the goddess in general and in her form as the Yoniliṅga in particular which, as we shall see in detail when we come to chapter eight of our text, contains the fifty letters of the Sanskrit alphabet.

Finally, the Liṅga of the KJN, said to be both corporeal (*dehaliṅga*) and mental (*manoliṅga*), is above the head at the very apex of all the wheels / lotuses of the body that mark the ascent of Kuṇḍalinī. Although above the head, it is still part of the subtle body. But at the same time it is a mental Liṅga. The Kubjikā Tantras take up both these ideas and enrich them in their own way. The goddess's Liṅga is situated in the End of the Twelve, that is, at a distance of twelve fingers above the crown of the head. It is, moreover, not just a mental Liṅga, it is a Transmental one formed from the energy of the Transmental (*unmanī*), which is the goddess's deepest metaphysical identity.

Returning back to home ground, we find an interesting precursor of the Liṅga, which came to be extensively treated in the later Kubjikā Tantras. It is the one the KMT locates in *svādhiṣṭhāna* – the Self-supported, the second centre in

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[1] See Dviveda's Sanskrit introduction to the *Aṣṭaprakaraṇa* p. 22 ff. with reference to Aghoraśivācārya's commentary (*vṛtti*) on the *Tattvaprakāśa* by Bhoja.
[2] See KuKh 2/3cd-4ab and note.

the subtle body, and its pedestal which is located in the centre of the Foundation (*ādhāra*) below it. It is worth examining this Liṅga in some detail, as a number of its features are common with those of the goddess's Liṅga described in the later sources and projected into the End of the Twelve above the head.

The KMT refers to two systems of six centres. One is related to what it calls the Northern Path and the other the Southern.[1] The KMT deals with the Northern Path very elaborately compared to the southern one, which is hardly more than mentioned, although, out of the two, it was destined to become the successful one, both in the later Kubjikā Tantras and later Kaula traditions as a whole. Conversely, the first of these two systems remained confined to the KMT and so become redundant. But while the first model did not develop further, the second model allowed for changes and absorbed many features of the first one, which it variously adapted. The particular centre we are going to examine is an example.

The Self-supported is, like the goddess's Liṅga, a special Kaula Liṅga – although it is not her residence but that of Śiva, the Lord of Kula[2] and, by extension, that of the individual soul with which he is one. Bhairava defines it as follows:

> Thus, O goddess, (this centre is called) *svādhiṣṭhāna* because it is by this that the wise bearer of the Wheel (i.e. Śiva) was previously supported by himself (*svādhiṣṭhita*) in the Liṅga. This is the location of both Māyā and the Śāmbhava plane. It is the teaching concerning the support (*adhiṣṭhāna*) of the forces. It contains the individualized form of the Person (*puruṣāṇu*) and so is rightly called 'one's own support' (*svādhiṣṭhāna*).[3]

From our perspective, a significant feature of the Liṅga projected into the Self-supported according to the first model is that it is said to possess six parts (*prakāra*).[4] These are the corners of the hexagon of the Self-supported (*svādhiṣṭhāna*) located between the centre in the base of the spine and the one in the navel. This feature permits future identification with the goddess's *maṇḍala* and her 'Divine Liṅga' which dominates it from the centre that also has 'six parts'. A Liṅga like this, along with its pedestal, was modified in the later Kubjikā

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[1] The ṢSS and its commentary (on ṢSS 18/54 ff.) explain the nature of these two Paths in relation to the sixteen energies of the End of the Sixteen (see below, p. 376 ff.) that also constitute the Wheel of Purity (*viśuddhi*). See chapter 3, p. 602 ff..

[2] The KMT (13/31ab) says: This is the Kuleśvara Liṅga, which is the cause of creation and destruction.

[3] KMT 13/1-2.

[4] See KMT 13/28, quoted below, p. 259.

Tantras and shifted to the summit of the six centres to become the composite Liṅga of Space (*ākāśaliṅga*) of the goddess. In other later and better-known Kaula traditions the Liṅga migrated down into the centre of the Root Foundation (*mūlādhāra*) at the base of the spine and served as the support for Kuṇḍalinī who, coiled around the shaft of the Liṅga, drinks its secretions.

Let us see what the KMT has to say. Bhairava begins by telling the goddess the myth of its origin:

> In the beginning, when all that existed was one fearful ocean and the Triple Universe was darkness (*tamas*), following the behest of the supreme will, I (Bhairava) bore the form of a Liṅga. I had six faces and, my nature Time, I was in the form of a Liṅga. Always encompassed by six forces, I sport in the centre of the universe. I possess (the Liṅga with) six sheaths (*kauṣika*). I am the body of the radiance of passion (*anaṅgavarcas*). O beloved, then emanation, my will, was started again. I was worshipped and praised by the Siddhas, Brahmā, Viṣṇu and everyone else. So when I was attained (by them) I gave them a boon according to their desire. And I offered myself (to them in the form) of a hexagon and a square.[1] Thus, as they are the (universal) causes, they became the Lords of the Causes who bring about emanation. They are free to create and destroy, their minds intent on my (essential nature and) form (as the Liṅga).[2]

The gods then began to praise Bhairava again. He offers them a boon and they ask him for the Liṅga that 'faces everywhere' (*sarvatomukha*) and the teaching that concerns the all-pervasive (*vyāptibhūta*) Liṅga. So he shows them the Path of Pervasion (*vyāptimārga*) after having fashioned the manifest Liṅga whose field are the qualities of the Six Paths. He showed them his body by means of the teaching concerning the Six Paths[3] along which the universe, physical, metaphysical, energetic and the corresponding mantras and phonemes are emitted. This the KMT identifies implicitly with the six parts of this Liṅga of which three are not destroyed and are changeless, namely, Māyā, Śambhu and Puruṣa. Then:

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[1] Below we shall see that the Liṅga in *svādiṣṭhāna* consists of six parts. It is, in other words, hexagonal. The pedestal in the centre of the Foundation is triangular with a point in the centre. This is reckoned here to be the square (a four sided figure) (*caturasra*) that is the geometric shape associated with this centre. This composite Liṅga-Yoni is the form Bhairava assumes. It is presented to the gods so that they can worship it and thereby receive its benefits.

[2] KMT 12/71-76ab.

[3] The cosmic order and the corresponding mantras and sonic energies are arranged in six ascending series called the Six Paths or Sixfold Path. See Dyczkowski 1992 (a):101-103 and note to KuKh 2/29-30ab.

> He showed them his form, the Path of the Forces, the leader of Kula. It has arisen as a body with five faces and is born from the Kula of six sheaths (i.e. the Liṅga). "O Viṣṇu," (Bhairava said), "I have been attained by you whose inner Self is immobile by means of the Yoga of the Support of Being. By means of this I have revealed it. My (inner centre called the) Self-supported (*svādhiṣṭhāna*) is the (means to attain the) supreme Yoga – enter it in every way. O wise lady, enter the Liṅga by virtue of which you will be the object of worship."[1]

Bhairava's concluding words to the goddess, although possibly tacked onto the text later, confirm that the tradition did see in this Liṅga the one destined to become the goddess's Liṅga. Now let us return to the KMT to learn more about Bhairava's Liṅga in the Wheel of the Self-supported and the practice associated with it.

> One should think of one's own (*svādhiṣṭhāna*) as having six faces and the goddess who is greedy for (its fine) qualities. The mouth (of one) adheres to the mouth (of the other) which is on top of one's own Liṅga and is full of the juice of the bliss established by the swings of wanton sport (*helādola*). The cavity of the Liṅga is in the cavity (of the Void of the mouth). One should practice by that Path. (Thus) the circle of the faces (*vaktramaṇḍala*) of the Self emerges shaped like the creeper of light of a lightning flash. After (this takes place), one should practice regularly (*nityam*).[2]

The KMT goes on to describe the fruits of practicing the Yoga and reciting the seed-syllable of each face. The practice of the last face brings about the union of Śiva and Śakti by means of the outer union of the adept and his consort:

> The sixth place is above and is supreme. It is said to be the Door of Brahmā. (The yogi here) is intent solely on the 'swing of wanton sport' (*helādola*) by the little-known path (of Suṣumṇā). O mistress of yogis, to the extent that he practices again and again (striking at this door) with the force of a lightning flash, he attains the state of bliss. Then he should abandon everything that is natural within the sphere of the path of transmigratory existence. (Thus) the yogi (now) unconscious is as if dead and appears to be (inert and stiff) like a piece of wood.

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[1] KMT 12/86cd-88.
[2] KMT 13/13-15.

> The yogi who has passed (through and so is beyond) the three states – (that is) when the *sāttvika, rājasika* and *tāmasika* obtain (and are transcended) – becomes one (*sama*) with the primordial (*pūrva*) Liṅga. He is worshipped by all the gods and the skyfarers and not others. He who knows this Liṅga with its six parts (*prakāra*) knows reality.[1]

This passage is reproduced in chapter nineteen of the ṢSS.[2] There the commentary explains:

> How is the visualization? 'One should think of one's own (*svādhiṣṭhāna*) as having six faces.' The six-faced (figure) is the Liṅga consisting of a hexagon. One should think of the goddess there, that is, the syllable of the Yoni (i.e. AIṀ). (The text says) 'the mouth (of one) is touched by the mouth (of the other)'[3]. Having touched, that is, blocked (*avaṣṭabhya*) the mouth, which is śakti by the mouth which is the Liṅga, one should think there of the Self in the middle of the Liṅga. In what manner? Whilst engaged in 'the swing of wanton sport (*helādola*)' that is, whilst churning (*mathamāna*) (engaged in sexual intercourse) that consists of entering in and (then) coming out (*praveśanirgamana*). The supreme nectar of the bliss of being is (produced by this) churning. Light is produced by churning (when engaged) in that (kind of) sexual intercourse (*rati*). How is that (light)? It has the form of a lightning flash and it has come by the path of the eye (i.e. it can be seen in the form of flashes of light). One should deposit the Self there. By practicing this all things are achieved.[4]

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[1] KMT 13/24-28.

[2] ṢSS 19/10 ff..

[3] KMT 13/13c reads: *mukhena mukham ālagnam* – The mouth (of one) adheres to the mouth (of the other. ṢSS 19/14c reads: *mukhena mukham ālabhya* – The mouth (of one) is touched by the mouth (of the other).

[4] *kathaṁ dhyānam* || *ṣaḍvaktraṁ ātmānaṁ cintya* || *ṣaḍvaktraṁ [kh: ṣaḍcakraṁ] ṣaṭkoṇamayaṁ liṅgaṁ ṣaḍakṣaraṁ ca* || *tatra devīṁ cintayet* || *bhagākṣam iti [kh: bhagākhyāmiti]* || *mukhena mukham ālabhya [k: -lasya; kh: ālabdham] iti mukhena liṅgena mukhaṁ śaktiṁ [k: śaktiḥ; kh: śakti] ālabhya [k: -vya; kh: ālaṁvya] avaṣṭabhya [kh: * vaṣṭabhya] tatra [kh: + madhye] liṅgamadhye ātmānaṁ [k: -na; kh: -manaś] cintayet* || *kathaṁ* || *helādolaṁ kurvamānam [k: + manaṁ; kh: + manaḥ]* || *helādolaṁ praveśanirgamarūpaṁ mathamānam ity arthaḥ [k: * atha]* || *mathanād [kh: -nāt] bhāvānandaparāmṛtarasam* || *tadratau [kh: tatra tathā] mathanāj jāyate jyotiḥ* || *kiṁ viśiṣṭaṁ [k kh: viśiṣṭhā] tat [k: sā; kh: missing]* || *vidyullatākāraṁ [k kh: -rā] tat [k kh: sā kh: + ca] cakṣumārgeṇāyātam [k: -tā; kh: -mārgeṇa āyātā]* || *tatrātmānaṁ [k: na] nyaset* || *tad abhyāsāt [k: ābhyāsāt] sarvaṁ siddhyate [kh: -ti]* ||

This section concludes with the affirmation that this is Kuleśvara's Liṅga. Thus, because it is present within the body, the outer Liṅga should be worshipped and treated with respect.[1] Although the goddess is said to be the sole true Liṅga taught in the Kula scriptures, this does not mean that the Kula initiate should not worship the external Śiva Liṅga. Indeed, he should always worship it wherever he finds one.[2] He may also worship the internal 'natural' or 'self-generated' (*sahaja*) Liṅga or one generated by mantras. But even if it is a purely external one and so, in a sense, artificial (*kṛtrima*), he should worship it with special care.[3] The daily worship of the Liṅga renews his consecration (*abhiṣeka*). If he fails to perform it, he cannot attain perfection (*siddhi*) and will fall from the path.[4] The outer Liṅga is so important that it is amongst the things the initiate receives from his teacher and must be kept secret, no less than his mantra, rosary, and the Kula scripture.[5] Once he has learnt the practice of the inner unmanifest Liṅga, he should never make it public (*prakaṭa*).[6] The KMT teaches:

> Established in the secret practice (*guptācāra*), he should always adorn the Teaching. He may have an unmanifest or manifest Liṅga. Whatever his Liṅga is, he should not abandon it. Water falls from the sky and goes to the sea by means of ravines and streams. In the same way all (the teachings culminate) in the Kula tradition. All those who wear a Liṅga (*liṅgin*) (eventually) reach (the Kula tradition). The reality that is sure and certain (*niścayārtha*) is not otherwise. How is that? Because there the Command operates in a directly visible form.[7]

By worshipping the outer Liṅga, the initiate replicates externally the inner union of the god and the goddess. The pedestal of a Liṅga is commonly identified with the female Yoni. Indeed, this pair form what must be the most commonly seen *conjunctio* of Śiva and Śakti in India. The inner projection we are examining locates the Yoni in the Wheel of the Foundation, which serves as the base of the inner Liṅga. Just as the hexagon is the geometric shape of the Wheel of the Self-supported, the square is normally that of the Wheel of the Foundation. In the

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[1] See note to KuKh 5/66cd-68ab and also KuKh 5/68cd-69. For a different view, see above, chapter 1, p. 188.
[2] KuKh 5/67 and note to KuKh 4/21-23ab.
[3] KuKh 5/66cd-68ab.
[4] KuKh 5/68cd-69.
[5] KuKh 37/27cd-28.
[6] KuKh 37/66-67ab.
[7] KMT 10/134cd–137.

following account the four corners of the square are compressed into the corners and centre of the triangular Yoni which is the Liṅga's base:

> Listen, O dear one, to the foundation of the Liṅga of the venerable god Kuleśvara. Again, it is said that there is a circle in the middle of the square. There (in the circle) is the triple cavity in the form of an enclosure (as well as) the triangular pedestal (*piṇḍikā*) of the supreme Liṅga. O great mother! (The pedestal) is the Yoni of the universe.[1] It possesses four energies, four sacred seats and four Siddhas and bestows the fruit of the accomplishment of knowledge.[2]

There is no need to go into too many details here. In brief the texts explain that the three cavities are the spout of the base of the Liṅga from which the water that is poured onto it flows (*jalapaṭṭa*). This is represented by the letter Va and Khaḍgīśa Bhairava who presides over it. The second cavity is the one in the juncture (between the pedestal and the Liṅga). It is the letter Śa governed by Bakīśa whose form is that of a spout. Śveta, the letter Ṣa, is in the current (of water) in the conduit. Bhṛgu, the letter Sa, in the form of the enclosing ring (around the base of the Liṅga) is all around in the surrounding enclosure. These four components of the pedestal are projected into the triangular Yoni that contains the four sacred seats Oḍyāna, Jālandhara, Pūrṇagiri and Kāmarūpa. They correspond to the mind, intellect, ego and Nature (*prakṛti*) and are located in the centre, right, left and front corner of the triangle. In this way, the triangle is said to be a square (*caturasramaya*).[3]

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[1] I have chosen the version in the ṢSS which is clearer than the edited text of the KMT. This reads:
vṛttākāraṁ punar madhye caturasrasya kīrtitam |
trirandhravalayākāraṁ śṛṅgāṭākṛtis tatra [k kh: -kṛti] hi ||
piṇḍikā paraliṅgasya jagadyonir [k kh: -yoni-] mahāmbike | ṢSS 19/36-37ab.

[2] KMT 13/37-39 = ṢSS 19/35cd-38ab.

[3] The series of correspondences can be tabulated as follows.

1. Table of the Seats in the Wheel of the Self-supported

Sacred Seats	Principles	Locations	Ages	Letters	Accomplish-ments
Oḍyāna	mind (*manas*)	Middle	Kṛta	Khaḍgīśa – V	Pacification
Jalandhara	intellect	Right	Tretā	Bakīśa – Ś	Fulfillment
Pūrṇagiri	ego	Left	Dvāpara	Śveta – Ṣ	Control of others etc.
Kāmarūpa	Nature (*prakṛti*)	in front	Kali	Bhṛgu – S	All Siddhis

The configuration of the sacred seats in this Yoni is the usual one we find in the Yoni of the later Kubjikā Tantras that is projected into the End of the Twelve above the head. As is the case with the Yoni located there, the yogi who has received the Command is enjoined to meditate on the Triangle concentrating on its four parts, that is, the four sacred seats located in the corners and the centre. Each one gives him particular accomplishments (*siddhi*), including the magical powers of control and destruction (i.e. *ṣaṭkarma*).[1] Finally, another interesting parallel is that the Liṅga in the End of the Twelve is also 'churned' as is this one. But in this case, the sexual union this expression clearly implies is sublimated and so the churning takes place, as the texts frequently repeat, 'from above'. Another reversal takes place when the Liṅga moves up. The hexagonal Liṅga becomes the goddess's Triangle and its triangular base becomes the hexagon which emanates from the Triangle that is 'churned from above'.[2]

The Liṅga and the *Maṇḍala*

As in the example we have just examined, explanations, interpretations and the projection of other symbols relating to the Liṅga are so extensive and often, it seems, as willfully obscure as they are dense, that it is sometimes hard to understand what the texts mean. But many of the problems of interpretation are

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[1] Thus the Foundation is four fingers in size and (is related to the) Kṛta, Tretā, Dvāpara and Kali (Ages), in due order. One who is endowed with the qualities of the consecration should practice there. He is one who has attained the Command and is the supreme devotee. He obtains the fruit of twelve years (practice). The god who is present in the drain (of the Liṅga) possesses the first sacred seat. If one visualizes him as white, one attains supreme tranquillity and satisfaction. If, abandoning him, (one visualizes) Bakanātha (Śa) who is in the southern seat then, by practicing there, one attains satisfaction, royal power, and freedom from disease. If he practices (the visualization of the god) Śveta (Ṣa) who is in the cavity of the channel in the northern seat by means of Krama Yoga, then (one attains the power) to control, attract, and kill (others). He conquers disease and sickness, (achieves) satisfaction and, progressively, attains the state of a Skyfarer.

Practicing (the visualization of) Bhṛgu (Sa) in conjunction with Kāmarūpa, he acquires (many yogic and magical) powers (*guṇa*). (These include) tranquillity, satisfaction, (the powers to) control and attract (others), (the power) to arouse the body (*purakṣobha*), extensive royal power, the destruction of grey hairs and wrinkles, mastery of speech, (the power) to extract the revivifying nectar, (the power to) drag trees (towards oneself), and (the power to) swim. One stops the wind, clouds, and rivers in their course. (One attains) the accomplishment of Speech, lordship and brings (avalanches) to a halt in the mountains and the like. The one whose attention is fixed on the Foundation can bring all armies to a halt. The Foundation is said to be the Krama. Without that there is no means (*sādhana*). As long as the tradition is not known, there is neither worldly benefit nor liberation. KMT 13/43cd-52.

[2] See below, p. 327.

solved if we have before us an image of the goddess's *maṇḍala*. The manner in which it is drawn and worshipped is described more than once in our text and elsewhere in the Kubjikā Tantras, as is the ritual.

The principle *maṇḍala* of a major Tantric tradition is a sacred cosmogram.[1] There the divine beings of that tradition which populate the universe and the metaphysical and bio-physical principles to which they correspond are represented, worshipped and ultimately experienced directly in the *maṇḍala*, in the body into which it is projected and the macrocosm it represents. The successive enclosures – geometric figures, lotuses and the like – around the centre of the *maṇḍala* represent the stages, as we move out from the centre, of the progressive manifestation of the universe as it is conceived by the tradition to which the *maṇḍala* belongs. They may be drawn on the ground, cloth, metal or other material. Occasionally we find three-dimensional *maṇḍala*s. But although they are more accurate representations, they are necessarily, like the others, static. The actual contents and configuration of the parts of the main *maṇḍala* of each tradition vary, but even so all Tantric traditions agree that the reality represented by the *maṇḍala* is dynamic and multi-dimensional, although some schools may maintain that this reality is not ultimate. Moreover, the centre of the *maṇḍala* is invariably understood to represent the source and ultimate end of the universe symbolically deployed within it. The universe, either actually or apparently, according to the varying metaphysical perspective of any given tradition, expands out from a non-dimensional point that lies at the centre of it. When it has expanded out to the full degree of its complete manifestation, it then retraces the same stages in reverse, contracting progressively back into the centre.

Again, all major Tantric traditions agree that their *maṇḍala* is also an outer representation of the inner *maṇḍala* which, along with the beings, metaphysical principles, forces, mantras and bio-physical energies, especially those associated with the vital breath, are experienced and manipulated through Yoga and ritual in the subtle body of the initiate. Thus the *maṇḍala* in this perspective is not only a diagram of the universe, it is also a map of the path the initiate treads through all the spheres of manifestation, sacralized with powerful theophanies. In this perspective, the centre of the *maṇḍala* is not only the location, as it were, of the ultimate core reality which is the ground, source and end of all things, it is also the liberating goal of the initiate's inner, spiritual journey. Accordingly, the Liṅga projected into the core of Kubjikā's *maṇḍala* represents the focal point of the

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[1] All major *maṇḍalas* are cosmograms. However, the universe they represent may be understood to be on the model, for example, of a house, temple, monastery, cremation ground or other sacred site, city, country, or universal empire. Apart from the beings who inhabit them, they may contain sacred sites, rivers, mountains, and other geographical features as well as trees and vegetation of all sorts, houses, temples and the rest that they may also represent individually.

fundamental principles that underlie and sustain the liberating and empowering insight into the ultimate nature of reality taught in the Kubjikā Tantras.

The Liṅga in the core of Kubjikā's *maṇḍala* is represented by a triangle with a point in the centre. The Triangle emerges from the Point and collapses back into it. The nature and dynamics of this relationship is complex, as is the reality it represents. They are not only the Liṅga, which normally represents the male polarity, they are equally the Yoni, the female one and both together. In other words this 'Yoniliṅga' is the Yoni which is the Liṅga, the Liṅga which is the Yoni as well as the composite Yoni and Liṅga. Moreover, we shall see in other contexts that they may also represent a range of other symbolic realities such as the cosmic Tree[1] and the sacred seats (*pīṭha*) where the teachings were originally revealed and transmitted.

The form of this *maṇḍala* is relatively simple. In the centre is a Point surrounded by a downward-facing triangle drawn within a hexagon. Beyond them is an eight-petaled lotus. Sometimes three concentric circles or 'girdles' (*mekhalā*) are drawn either around the lotus or the hexagon.[2] In some versions of the *maṇḍala* there may be other lotuses around the eight-petaled lotus consisting of sixteen, thirty-two or even sixty-four petals. We shall deal with the variant forms of this basic *maṇḍala* and its contents as we come to them. Kubjikā's *maṇḍala* may also be treated as a purely geometric symbolic representation of the dynamism of the cosmic process, the transmission of the deity's energy and the return to the godhead, as major *maṇḍala*s generally are, irrespective of its actual contents. By this I do not mean that the contents are not important; indeed, the *maṇḍala* is nothing apart from its contents. We have observed that in one context the *maṇḍala* is a liturgical map of sacred sites projected into its geometric layers.[3] In this context the *maṇḍala* is the visible geometric form of the Krama, that is, the Transmission of which the inner, essential nature is the Command that is transmitted through the lineages of teachers and their disciples. The deployment of the Krama in space, as much as its transmission in time, is significant in itself. The transmission of the Krama in time is the stream of mantras of which it is composed, generated by the union of the goddess and the god.[4] Its deployment in

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[1] See Dyczkowski 2004: 279ff..

[2] According to the *Saṁvartārthaprakāśa*: The Yantra that awakens all is adorned with a Bindu (in the centre, surrounded by) a triangle, hexagon, an eight – petaled (lotus), three girdles and (four) doors.

bindutrikoṇaṣaṭkoṇāṣṭadalatrivalayadvāraśobhitaṁ yantraṁ hi sarveṣāṁ bodhanam | SP fl. 3a.

The doors remind us that the *maṇḍala* is a temple. The doors lend access to it. We move from the outside to the innermost sanctum where the deity's presence is marked by a point in the centre.

[3] See above, chapter 1, p. 111 ff..

[4] The KuKh (38/13c) declares that: The union (*paripuṭa*) of Kubjīśa and (the goddess) called Kubjikā is the current of the sequence (*krama*) of mantras and Vidyā.

space is the *maṇḍala*, which is the sacred geometric form of the deity, or the divine couple, just as mantra is the sonic.

The prime concern of any developed Tantric tradition is the worship of the deity. This is done externally by means of a series of mantras. Kaula schools refer to this as the Krama, which literally means 'sequence'. The most important or 'root' mantra is considered to be the core sonic body of the deity. There may be two such mantras – one for the male deity and the other for the goddess, his consort. The latter type of mantra is called a Vidyā. As the goddess is the main object of worship of the Kubjikā Tantras, it is her Vidyā that is considered primary out of these two. The seed-syllable Vidyā and its male counterpart are projected into the Point that marks the centre of the *maṇḍala*. The remaining mantras that constitute the main Krama are projected into the Triangle and Hexagon that surround them and then into the rest of the *maṇḍala*. Accordingly the *maṇḍala* of Kaula cults are all '*Kramamaṇḍalas*' and the worship of the *maṇḍala* is the Worship of the Krama (*kramārcana* or, less often, *kramapūjā*).

Along with the *Kramamaṇḍala*, the texts require that another *maṇḍala* called the *Gurumaṇḍala* be drawn behind it, or projected onto it, in which the lineages of teachers are worshipped. In some cases, depending on the rite, subsidiary *maṇḍala*s may also be drawn close to the main *Kramamaṇḍala* into which additional groups or 'currents' – *ogha* – of mantras are projected. These may also be projected into the *Kramamaṇḍala*, depending on the particular procedure. At any rate, the main Krama of the Kubjikā Tantras is invariable projected into the Triangle and Hexagon that surrounds it in the core of the *maṇḍala*. In the enclosures around the core, goddesses and their consorts are worshipped who are, effectively, protectors and sustainers of the Krama. These are the Mothers (*mātṛkā*), worshipped on the eight petals of a lotus. Outside them are the thirty-two goddesses who govern the energies of the thirty-two syllables of Kubjikā's Samayā Vidyā. In some versions of the *maṇḍala*, sixty-four sacred sites, along with the Yoginīs and guardians (*kṣetrapāla*) who reside there, are worshipped on the petals of a third lotus. These three represent the Fire, Moon and Sun.

This *Kramamaṇḍala* is the *Saṁvartāmaṇḍala*. Saṁvartā is the fire that consumes the worlds at the end of a cosmic age and supplies the energy that sustains them in their period of persistence. This female Fire is one of the identities of the goddess Kubjikā. So *Saṁvartāmaṇḍala* effectively means *Kubjikāmaṇḍala*, which would be an apt name for it although, in fact, it never occurs in our texts.

We will deal with the mantras that are the concrete contents of the Krama in its parts, subdivisions and modalities and their variations in due course. Here we will deal, as the texts do themselves, with the evolution of the *maṇḍala* as a process analogous to the drawing of it from the Point that marks the centre out

into the succeeding geometrical forms. This process, symbolized in this way, is that by which the deity presents itself in stages marked by the progressive emergence (or 'drawing') of geometric forms, thus evolving the template of manifestation and with it the cosmic order and the energies and metaphysical principles that constitute its basic depth structure.

Although similar sacred geometries are fundamental for the *maṇḍala*s, especially those of the great deities, of all the major Tantric cults, the Kubjikā Tantras focus on them in a special way. This is evident in the forms of the goddess herself. One of the reasons the goddess is called Kubjikā 'the Bent Over One' is because she assumes the form of the core Triangle, the Yoni in the centre of the *maṇḍala*. For the same reason she is called Vakrā – 'Crooked One'. She emerges out of the Point in the centre 'bent over'. Burning brilliantly with her divine fire, the Point in the centre of the Triangle is the 'Wick of the Command' (*ājñāvarti*) that has the bent shape of a plough (*halākṛti*).[1] The goddess, identified with Kuṇḍalinī, is commonly referred to, as is Kuṇḍalinī in other Tantric traditions, as 'crooked' (*kuṭilā*). This crooked shape (*kuṭilākṛti*) is related to the goddess's triangular form. This is the shape of her face when she bursts apart the Liṅga, which is the Point in the centre of the triangle.[2]

The Snake and the Triangle

All the major Kaula goddesses are identified with Kuṇḍalinī – literally the ‘Coiled One’ – but Kubjikā the 'bent over' goddess is especially so. She resides in the Triangle coiled like a serpent in three and a half turns around the Point in the centre. Thus in addition to the Triangle which is her 'body', and the Point which is her 'Self', she is also a Spiral. The serpent is a common symbol of the goddess. For example, it appears this way, Gimbutas tells us, in the religion of what she calls Old Europe, that is, prior to the fourth millennium preceding the common era. She writes concerning the snake and the coils commonly found in the megalithic art of Europe:

> The snake is life force, a seminal symbol, epitome of the worship of life on this earth. It is not the body of the snake that was sacred, but the energy of this spiraling or coiling creature which transcends its boundaries and influences the surrounding world. This same energy is in spirals, vines, growing trees, phalluses, and stalagmites, but it is especially concentrated in the snake, and therefore more powerful. The snake was something primordial and mysterious, coming from the

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[1] KuKh 7/42cd-43ab. We have seen (above, p. 39 and 224) that the bent shape of the goddess is also equated to that of a sprout when it emerges from the seed.
[2] See KuKh 5/29.

depth of the waters where life begins. Its seasonal renewal, sloughing of its old skin and hibernating made of it a symbol of the continuity of life and of the link with the underworld. [. . .] The megalithic art of western Europe is replete with snake coil and double snake coil motifs, as independent units or as a part of an anthropomorphic figure.[1]

Kubjikā, the goddess Kuṇḍalinī, is represented in her raised form[2] as a spiral of energy consisting of the fifty energies of the letters arranged in this geometric pattern within the Triangle. Thus the Spiral generates the Triangle, a development that echoes an association of the two representations of the goddess that goes back to prehistoric times when she was represented in Old Europe by chevrons, zigzags, and Vs.[3] Gimbutas associates these geometries with the goddess's aquatic nature, one that is evident also in the image of the Ocean of the Yoni to which we will have occasion to refer, and in an aspect of the goddess in the Triangle called Nityaklinnā, the Perpetually Wet One. Gimbutas writes:

The primary aspect of the Old European goddess is that of the life-giving moisture of the goddess's body – her breasts, eyes, mouth, and vulva.[4] [. . .] In the iconography of all prehistoric periods of Europe as well as of the whole world, the image of water is zigzag or serpentine. The zigzag is the earliest symbolic motif recoded: Neanderthals used this sign around 40,000 BC or earlier. .... In the Upper Paleolithic, the zigzag is a common motif and appears in association with anthropomorphic, bird, fish, and phallic images. ... The zigzag alternates with the Ma sign, an abbreviated zigzag. In Magdalenian times and later in Old Europe, zigzags and Ms are found engraved or painted within uterine and lens [Yoni] shapes, suggesting the symbolic affinity between the zigzag, Ma, female moisture and amniotic fluid. [. . .] The aquatic significance of the Ma sign seems to have survived in the Egyptian hieroglyph /^^\ 'mu', meaning water and in the ancient Greek letter Ma, mu.[5] [. . .] Va and X are the signs of the Goddess. Nets, manders, and running snake/spiral bands (especially on water containers) link her with the cosmic waters that are her element.[6]

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[1] Gimbutas 1991: 58-59.
[2] There are said to be two coiled forms of Kuṇḍalinī in the subtle body. One is below in the Wheel of the Foundation at the base of the spine that corresponds, one could hazard to say, to the snake of the 'underworld' to which Gimbutas refers. The other is the raised form of Kuṇḍalinī coiled in the Triangle above the head.
[3] Gimbutas (1991: 3) writes: Graphically, a pubic triangle is most directly rendered as a V. This expression and its recognition are universal and immediate.
[4] Ibid. p. 3.
[5] Ibid. p. 19.
[6] Ibid. p. 29.

In Old European ceramics the 'snake theme' grew constantly in importance, reaching its height around 5000-4000 BC.[1] Representations of snakes are known since the Upper Paleolithic and continue in the Mesolithic and Neolithic.[2] The association of the snake with water or stream symbolism is visible in ceramic decoration from about 5500 BC on wards. Many portrayals convey that, as a symbol of life energy, the snake emerges from the waters.[3] The snake motif in Old Europe combines with that of the Tree of Life. Gimbutas explains:

The snake is a transfunctional symbol; it permeates all themes of Old European symbolism. Its vital influence was felt not only in life creation, but also in fertility and increase, and particularly in the regeneration of dying life energy. Combined with magic plants, the snake's powers were potent in healing and creating life anew. A vertical winding snake symbolized ascending life force, viewed as a column of life rising from caves and tombs, and was an interchangeable symbol with the tree of life and spinal cord.[4]

Intertwined pairs of upwardly spiraling snakes are still commonly worshipped in India sculpted in stones placed under trees. The sacred Snake and the Tree fuse in the form of the goddess Kubjikā who is also a tree goddess. Accordingly, the Liṅga in the centre of the Triangle is said to be the Solitary Tree (*ekavṛkṣa*)[5] in which the goddess resides as the spirit of the tree and vegetation in general – the Yakṣiṇī who is worshipped in the Tree. The Sanskrit texts have generally paid much more attention to the goddess as Speech in deference to the primacy always attributed to it over the written word. Even so, we do find rare references to the goddess as the Line – Rekhā. The Line in its three forms – straight, slanted (*tiryag rekhā*) and 'raised up' (*unnatā*) that constitute the sides of the Triangle,[6] are the three energies and goddesses in which Kubjikā manifests as the Triangle and in which see rests as the Spiral. These are synthesized as aspects of the goddess manifesting progressively to assume the form of a Triangle set in three dimensions commonly represented by a water chestnut (*śṛṅgāta*). Accordingly, Kubjikā, coiled round the Point in the centre and hence 'crooked', is said to sit on the Water Chestnut.[7]

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[1] Ibid. p. 121.
[2] Ibid. p. 122.
[3] Ibid. p. 125.
[4] Ibid. p. 121.
[5] KuKh 58/27-28.
[6] KuKh 7/13-14.
[7] KuKh 31/15cd-16.

Corresponding to two forms of Kuṇḍalinī, upper and lower, there are two such Triangles or Water Chestnuts, one above and another below. When Kuṇḍalinī rises from her lower seat she is represented as an upward-facing or moving line (*ūrdhvarekhā*). Conversely, moving down from the upper Triangle into manifestation she is the 'downward-facing' (*adhomukhī*) line. At both extremities she resumes her latent, potential state represented by her coiled form. So, from the point of view of the descending sequence, she is praised as being originally a straight line and then coiled like a sleeping serpent.[1] Although Woodroffe had no access to the Kubjikā Tantras,[2] the process to which we are referring was known to him from other sources. He describes it in the context of cosmogony as the development of 'the straight line' (*ṛjurekhā*) from the point which, when it has gone its length as a point is turned (*vakrarekhā aṁkuśākāra*) by the forces of the spiraling sack of Māyā[3] in which it works so as to form a figure of two dimensions which is again turned upon itself, ascending as a straight line into the plane of the third dimension thus forming the triangular or pyramidal figure called 'water chestnut' (*śṛṅgāṭa*).'[4]

A History of the Triangle and the Point

The Triangle that forms the core of this *Kramamaṇḍala*, identified with the Yoni, is a common symbol for any goddess in general. The dynamism we have been discussing is, moreover, common to most if not all the major Kaula traditions. At the same time they are not all understood in exactly the same way. The dynamism of this Triangle has certain special features that we will discuss in due course. Moreover, much of the extensive nomenclature associated with this Triangle and other parts of the *Kramamaṇḍala* is peculiar to the Kubjikā Tantras,

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[1] See MāSt line 3. Kuṇḍalinī's straight form is acosmic. She enters and thereby generates the cosmic order by assuming the 'crooked' or bent form of the vital breath. As the Ṭ puts it:

> The 'crooked one' (*kuṭilā*) is Kuṇḍalinī. Sleeping, (her) form is that of a serpent. Awake, (her) form is (straight like a) stick. The Supreme Goddess, the Crooked One (*kuṭilā*) brings about emanation and withdrawal by the movement of the two breaths (*prāṇa* and *apāna*).

*kuṭilā [k: * *] iti [* *] kuṇḍalinī | prasuptā [k kh: prasupta] bhujagākārā prabuddhā daṇḍarūpiṇī | parameśvarī kuṭilā prāṇāpānagatyā [k kh: prāṇo -] sṛṣṭisaṁhāraṁ karoti | kuṭilākārarūpeṇety arthaḥ [k kh: * * * kāra-]* | Ṭ MS K fl. 173b.

[2] Woodroffe did have access to the *Kubjikātantra* that was published by Chatterjee in the end of the 19th century. Although this late, probably, Bengali (or Assamese?) Tantra has no relation to the earlier Kubjikā corpus, the goddess Kubjikā and her identification with Kuṇḍalinī was known to Woodroffe who in one place he refers to her as the 'hump-backed widow'.

[3] Cf. KuKh 40/19cd-20ab = TS 1/56.

[4] Woodroffe 1997: 35-36.

so much so that understanding it has been a major task. Before we proceed to outline the concrete contents of the Triangle and the Point, we should therefore take a look at the terminology we find in the texts and, in order to understand it better and what it refers to, the history of the development of the Triangle.

The *Santānabhuvana* – the World of the Lineage

One of the earliest forms of the Triangle described in the Kubjikā Tantras is the *Santānabhuvana* – the World of the Lineage (*santāna*). Unlike the Triangle that came to be accepted as the main one, this one is more specific to the Kubjikā tradition and developed within it with relatively few outer influences. Although it is described right at the beginning of the KMT, it was overshadowed in the KMT itself by the Triangle described repeatedly in the KuKh, other sections of the MBT and the later Kubjikā Tantras as a whole. This, I will argue, is essentially a modified and augmented form of the Trika Triangle described in the *Tantrasadbhāva* and related texts. One could hazard to say that the *Santānabhuvana* is an initial, aborted attempt to represent the Triangle in the End of the Twelve that was destined to become that of the goddess. This Triangle is the home of Bhairava.[1] It is a male Triangle probably because it belongs to an

[1] It is not clear in the KMT whether the *Santānabhuvana* is the home of Bhairava or Himavat whom the former goes to see at the beginning of the myth narrated in the KMT. A measure of the ambiguity of the text can be gauged by how Goudriaan and Schoterman have understood it. Summarizing the contents of the KMT they say that after the first verse of the *Saṁvartāmaṇḍalasūtra* 'a description is given of the *Santānabhuvana*, the realm of Himavant. To this place Bhairava comes and stands in silence for some time.' The edited Sanskrit text reads:

santānabhuvanaṁ divyaṁ divyādivyair niṣevitam |
tatra taṁ bhuvaneśānaṁ vyaktāvyaktaṁ sanātanam ||
kāryakāraṇabhāvena kiñcit kālaṁ apekṣayā |
tiṣṭhate bhairavīśāno maunam ādāya niścalam || KMT 1/6-7.

I translate as follows:

(Such is) the divine *Santānabhuvana*, frequented by gods and mortals. That Lord of the World (resides) there. Eternal, he is both manifest and unmanifest. As both cause and effect, Bhairavī's Lord abides there for some time maintaining an unwavering silence.

The editors of the KMT apparently understood '*bhuvaneśānam*' – 'the Lord of the Worlds' to be an adjective qualifying '*santānabhuvanam*'. This is as regular Sanskrit syntax demands. However, I take this to be an adjective of '*bhairavīśāno*' – 'Bhairavī's Lord' with which it is in irregular concord. There are many examples of similar deviant concord in the Sanskrit of the KuKh, which along with the YKh, is the most deviant compared to that of other Kubjikā Tantras. This is because in the Sanskrit of these texts, male proper names are not infrequently (although not invariably) treated as neuter. It is not unlikely that this was the case with

early stratum of the development of the Kubjikā tradition that placed greater emphasis on the god. The description of this place in the KMT, in just five terse verses,[1] is preceded by a eulogy to the *Saṁvartāmaṇḍala* with which the KMT opens. But although that *maṇḍala* is Kubjikā's *Kramamaṇḍala*, the KMT does not describe it anywhere with the detail it dedicates to the *Santānabhuvana*. It seems that the triangular *Santānabhuvana* was an important *maṇḍala* in an earlier phase of the development of the Kubjikā's cult. Indeed, it may have been the main one of an earlier Bhairava-centered tradition that was absorbed into that of the goddess. At any rate, it simply disappears from the scene in the later Kubjikā Tantras that are not directly related to the KMT, even though the ṢSS and the ŚM analyse the contents and form of the *Santānabhuvana* quite extensively.[2]

The expositions in these two expansions of the KMT are essentially the same. As a matter of convenience we will examine the one in the ṢSS, which is more detailed than the one in the ŚM. The *Santānabhuvana* and its derivatives occupy the space from the Cavity of Brahma on the crown of the head to the End of the Twelve and even beyond to the End of the Sixteen, which are located twelve and sixteen fingers distance above it, respectively.[3] The *Santānabhuvana* is within the three peaks of Trikūṭa – Triple Peak mountain that is 'on top of

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'*bhuvaneśānam*' and if so should be understood to be the male proper name '*bhuvaneśānaḥ*'. In the following line either a second redactor or a scribe chose the regular form. MS D reads '*bhairavīśānam*' and J '*śaṅkarīśānam*'. Both of these are early palmleaf MSs. MS D is fairly authoritative although J is generally corrupt (see Goudriaan and Schoterman 1988: 28-29). Admittedly this is slender evidence but it is supported by the KMT itself which says that the *Santānabhuvana* is 'behind the venerable Himavat' (*śrīmaddhimavataḥ pṛṣṭhe* KMT 1/2a) and so cannot be identified with it. The account is confusing because the KMT (1/8-10) goes on to say that:

> All the hosts of gods are present there along with the Kinnaras and great snakes and, coming near (to the Lord), they make a loud sound. Hearing the loud sound, Himavat, pleased, (wonders): “who is the venerable personage? Why has he come here? Let us go to search (for him).” As long as he looked with the sight of Śiva’s knowledge he saw Śrīnātha (Bhairava) who stood in that (place) (and thought to himself): “He has come to my hermitage!”.

It appears at first sight that Bhairava who is standing silent in the *Santānabhuvana* is in Himavat's hermitage and so they are the same place. But he may have moved from the *Santānabhuvana* or, more likely Himavat sees Bhairava in the nearby '*Santānabhuvana* with the sight of Śiva’s knowledge' but is unable to locate him exactly. Anyway, if he were already in Himavat's hermitage, there would be no need to look for him.

[1] KMT 1/2-6ab.

[2] See Schoterman's translation and analysis of the description of the *Santānabhuvana* in the ṢSS (1/6-10), which is drawn verbatim from the KMT. Here I summarize the main points in the perspective of this discussion with the aid of a diagram and tables.

[3] See below, p. 376 ff..

Himavat.'[1] Himavat is the mind (*manas*) and the apex of the End of the Twelve (*dvādaśānta*) above the head. This is where the three peaks are located.[2] The KuKh confirms that Triple Peak mountain is in the End of the Twelve.[3] Schoterman explains:

The picture of the Himavat and the Trikūṭa [Triple Peak] above the Brahmarandhra [Cavity of Brahmā] is that of a pyramid. The distance between the top of the pyramid and its base is twelve *aṅgula*s [fingers]. The question is where the top of the pyramid is situated: in the centre of the Brahmarandhra [Cavity of Brahmā], or twelve *aṅgula*s [fingers] above it. Most probably we have to imagine a pyramid turned upside down, with its top on the Brahmarandhra [Cavity of Brahmā]. The Trikūṭa [Triple Peak] is situated twelve *aṅgula*s [fingers] above it, formed by the base of the pyramid, which marked out at the three corners by the three *kūṭa*s. The *Santānabhuvana* which is of triangular shape,[4] is bordered by the three peaks of the Trikūṭa [Triple Peak]. In other words, the *Santānabhuvana* is located between the three peaks.[5]

The ṢSS identifies this triangle with the whole of the Western Tradition (*paścimāmnāya*), as the House of the Moon (*candragṛha*).[6] It is also called Candrapurī[7] as is the Triangle described in chapter three of the KuKh.[8] But note that although they are similar, they are not the same. Both are made up of a series of triads.[9] The one described in the ṢSS has a few more compared to the one described in the KuKh, namely, the doorkeepers, Bhairavas, doors, and bolts. These triads are as follows:

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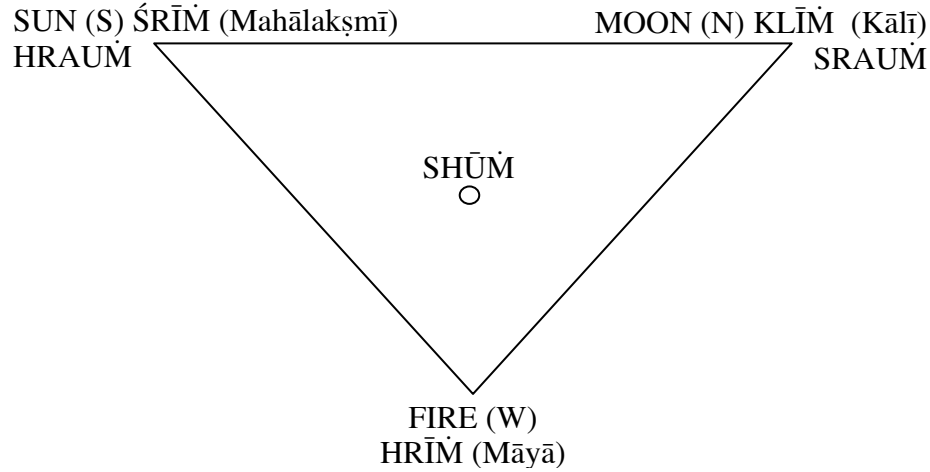
[1] KMT 1/2a = ṢSS 1/6a.
[2] ṢSS 1/14.
[3] KuKh 6/211cd-212ab and note; also ibid. 6/169cd-170ab.
[4] ṢSS 1/7a.
[5] Schoterman 1981: 43-44.
[6] ṢSS 1/26.
[7] ṢSS 1/40.
[8] KuKh 3/11-12.
[9] ṢSS 1/15-25.

Diagram 3. The *Santānabhuvana*

On the corners:

3 Doorkeepers:	Tamo'ri	Niśāṭana	Kālānala
3 Bhairavas:	Lākulin	Bhṛgu	Saṁvarta

On the sides:

3 Doors	Wind (*vāta*)	Bile (*pitta*)	Phlegm (*śleṣma*)
3 Bolts	Pervasive (*vyāpinī*)	Equal One (*samanā*)	Transmental[1]
3 Energies	Will	Knowledge	Action
3 Deities	Brahmā	Viṣṇu	Maheśvara
3 Walls	Sattva	Rajas	Tamas
3 Paths	Iḍā	Piṅgalā	Madhyamā
3 Junctions	Exhalation	Inhalation	Retention

The ṢSS says that the *Santānabhuvana* (or, to be more precise, its base) is on the Cavity of Brahmā on the crown of the head. From it emerges the Cave of the Moon, which is in the End of the Twelve and leads up from the centre into the End of the Sixteen above.[2] This makes it essentially the same in this respect, as we

[1] These three are the higher transformations of passion, anger and greed, respectively.
[2] ṢSS 1/29-32.

shall see, as the later Triangle that is identified with the core of the *Saṁvartāmaṇḍala* and, sometimes, the whole of it. The ṢSS leaves the door open for this association of which it is clearly aware. Indeed, the *Santānabhuvana* figures there as a form of the *Saṁvartāmaṇḍala*.[1] Others are projected into different parts of the body.[2] The ṢSS appears here to be integrating these two *maṇḍala*s, as is but natural. The ŚM confirms that the *Santānabhuvana* is in the End of the Twelve above the summit of mount Himavat (*himavadpṛṣṭha*) which is the top of the head.[3] However, the ŚM implicitly distinguishes this place from Bhairava's world which it describes in the beginning of the first chapter and calls Candrapura, the City of the Moon.[4] The rest of that chapter consists of a prose commentary on the *Saṁvartāsūtra*, which also circulates independently in several manuscripts.[5] In this, the first verse of the KMT, the *Saṁvartāmaṇḍala* is described.

The KuKh, like the other, later Kubjikā Tantras, omits all reference to the *Santānabhuvana*, which is replaced by a similar triangle representing the goddess's Yoni. These two, although quite distinct, are comparable in several ways, if nothing else because of their common triangular shape and common location at the apex of the subtle body in the End of the Twelve. Moreover, they suffer from similar ambiguities in relation to the *Saṁvartāmaṇḍala*, probably because they were originally distinct *maṇḍalas* that came to be identified with the S*aṁvartāmaṇḍala*. The latter assumed the status of the main, most complete, form of the *Kramamaṇḍala* of the Kubjikā school, into which the essential elements of

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[1] Schoterman (1981: 49) notes that the commentary on the ṢSS ends its explanation of the *Santānabhuvana* with the statement that it is also called Saṁvarta.

[2] See Schoterman's translation and exposition of chapter two of the ṢSS.

[3] *himavataḥ [kh: himavāṁstu; g: himavantaṁ] śiro [g: śiraṁ] devi tripathaṁ pṛṣṭha [kh g: pṛṣṭa] ucyate* ||
trikūṭaṁ ca bhaven nāsā santānaṁ dvādaśāntagam [kh: -taṁ] | ŚM 2/6cd-7ab.

The KMT presents the *Santānabhuvana* in the 'outside world' of myth. Its three peaks, arranged in a triangle, enclose an idyllic land behind (or on top of? *pṛṣṭhe*) the Himalayas (KMT 1/2a, ṢSS 1/6a) to the west or 'behind' (*paścima*) Meru (ṢSS 1/27a). The Western direction noted here may possibly be connected with the characterization of the Kubjikā cult as the Western Tradition but more likely means 'behind' in the sense of 'above' Meru. As Meru is said to be the head in this context, *Santānabhuva* would be above the head, which is indeed its location.

[4] This is an interesting identification because, as we shall see, this is the name given to the goddess's Triangle. Moreover, despite the constant reference to the City of the Moon both as a geographical place and its inner equivalent, it is not mentioned at all in the KMT and never again in the ŚM. We may reasonably assume, therefore, that these verses were added after the initial redaction of the ŚM.

[5] This long prose section running into several pages is quite anomalous in its form and style in relation to the rest of the ŚM. It can be studied independently and was, as the large number of manuscripts of just this part of the ŚM testify. This may be taken to be a sign that this part of the first chapter was also, like the description of Bhairava's residence, an interpolation.

the Transmission – Krama – are projected in the form of mantras and worshipped. Thus, in one place the ṢSS says that the triangular core of the *Saṁvartāmaṇḍala* and hence, by implication, the entire *maṇḍala*, is emitted from the *Santānabhuvana* or, according to another reading, is identical with it. Similarly, the triangular Yoni can be treated either as a condensed form of the *Saṁvartāmaṇḍala* or its triangular core, and so the two may be sometimes identified or distinguished. Moreover, these common features also imply an identification of the *Santānabhuvana* with the triangular Yoni in the End of the Twelve to which the KuKh and the later tradition devotes great attention. In one place, at least, it seems that the ṢSS does indeed make this connection, which implies knowledge on the part of the ṢSS of this development.[1] Even so, like the

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[1] I am referring here to ṢSS 1/29-30. Schoterman's edited version, with the relevant variants, reads:

brahmarandhrasya santānaṁ bhāvagamyaṁ trikoṇagam ।
saṁvartāmaṇḍataś cakraṁ tatra candraśilā sthitā* ॥
sā ca candraguhā proktā visargasthānam āśritā ।
yogapīṭhaṁ ca vijñeyaṁ kathitaṁ mayā sphuṭam ॥
** C – maṇḍalāt tac ca; B – maṇḍala tac ca*

Schoterman translates: The *Santāna(-bhuvana)* of the *Brahmarandhra* should be regarded as a triangle. From the *Saṁvartāmaṇḍala* [originates] a circle; there the Candraśilā is located.

This is called the Candraguhā, associated with the *visargasthāna*. It should be known as the Yogapīṭha – thus I have told clearly.

I propose an emendation to 29c based on the readings of MSs B and C. Instead of *saṁvartāmaṇḍataś cakraṁ* I read *saṁvartāmaṇḍalaṁ tac ca*. I would translate the two verses as follows:

The *Santāna(-bhuvana)* of the Cavity of Brahmā that can be realised by meditation is present in the Triangle. That is the *Saṁvartāmaṇḍala*. The Mountain of the Moon is located there. And that is said to be the Cave of the Moon (*candraguhā*) which is located in the Abode of Emission (*visargasthāna*). And one should know that that is the Seat of Yoga (*yogapīṭha*) that I have clearly explained.

The *Santānabhuvana* 'of the Cavity of Brahmā' is distinguished from the one in the 'outside' world of myth as the one that is reached by meditation. The Cavity of Brahmā here refers not just to the place at the crown of the head but the entire area that extends from there to the End of the Twelve. Thus the first of four forms of the *Saṁvartāmaṇḍala* is said to be located 'above the Cavity of Brahmā' (ṢSS 2/5) while the commentary on the ṢSS says that this is the Cavity of Brahmā itself (Schoterman 1986: 70). According to the ṢSS, the other three forms are located in the heart, below the navel and in the Wheel of the Foundation, that is, in the Sphere of Birth (*janmamaṇḍala*) in the genital region. The commentary locates them in the heart, the Wheel of the Foundation and the Transmission – *Krama* (ibid. 73). There is no need to go into details here. It is clear that the *Saṁvartāmaṇḍala, Santānabhuvana* and the triangular Yoni are in the same place and hence are essentially the same. This is the case also with the other symbolic ciphers to which these two verses refer namely, the Mountain of the Moon which, as we shall see, is also called the

KMT and the ŚM, it ignores the rich and complex dynamic relationship between the triangular Yoni of our text and the Liṅga we shall discuss in the following pages.

The Triangle, the Island, the City, the Cave and the Mountain of the Moon

The Triangle and its parts are given several meaningful names, pregnant with symbolic implications.[1] One is the City of the Moon (*candrapura*). Externally, the City of the Moon figures in the later Kubjikā Tantras as the capital of the land of Koṅkaṇa from where the teachings spread in the second period of the development of the Kubjikā cult. Inwardly, it is the Triangle in the centre of the *maṇḍala* in the End of the Twelve. Its name suggests the lunar nature of the Triangle, which is a major feature of the goddess. An alternative spelling of this name – Candrapūrṇa[2] – that literally means 'Full of the Moon' underscores this association clearly. The Triangle is full of the sixteen energies of the Full Moon, which is the Point in the centre. The goddess, who is represented by this Point is said to be '(. . .) the pure shade (i.e. energy) of the Moon who assumes a body made of energies (*kalāṅga*) called the City of the Moon'.[3] The City of the Moon is not known to the KMT whereas another place with which the Triangle is identified in the later Tantras is, the Island of the Moon. The identification is but natural. This is where the goddess assumed the form of a Liṅga. We shall see further ahead that the Island of the Moon is also said to be the place where Śiva taught the goddess the Kulāgama which Matsyendranātha managed to acquire by deceit. The Island of the Moon, where the Kulāgama was revealed for the first time on earth, is the appropriate place for the goddess to go to receive the Command through which the scripture is revealed. It is even more appropriate that the final – *paścima* – Kulāgama, and with it the Command, be transmitted from there again and definitively.

Other identifications at first sight appear to be more strange. The most common and indeed the most basic identification of the Triangle is as the goddess's Yoni. It is sometimes referred to as the Ocean of the Yoni

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Island of the Moon. The Cave of the Moon is the cavity of the Triangle in the End of the Twelve. The Abode of Emission is at the apex of the Suṣumṇā, its foundation in the End of the Twelve. The Seat of Yoga is an alternative name for the *Saṁvartāmaṇḍala* especially the Yoni which is its triangular core (see Schoterman 1986: 51 with reference to ṢSS 28/15cd-16ab).

[1] See below, appendix III.

[2] This name is found in two places in our text. See KuKh 7/57a and 7/61a (*candrapūrṇapure*). See also note to KuKh 1/11.

[3] KuKh 58/69cd-70ab. We shall discuss the rich lunar associations and dynamism at length further ahead.

(*yonyārṇava*).[1] The clue as to why it is given this name is found in another similar one, that is, the Ocean of the Mothers (*mātṛkārṇava*). The Mothers are both the metaphysical Principles (*tattva*), which are the fluctuations of the waves of the ocean of the divine energy (*kalā*) of the goddess, formed into the triangular Yoni, as well as the sacred sonic energies of the letters.[2] As the Ocean of the Yoni, it is Kula, the aggregate of energies.[3] So the Triangle is both the Ocean and the Island – one of the many identifications that represent the essential paradox of the identity of the container and the contained – deity and the universe it emanates. The churning of this ocean generates the mantras of the Krama and, indeed, the entire scripture.[4]

Another pair of opposites, the Mountain and the Cave, represents the same paradox. The Triangle is called the Stone[5] and is identified with the Stone or Mountain the goddess ascends in the myth to assume the form of a Liṅga. The original model for this 'stone' is probably the base of what, according to the Siddhānta, consists of the seats (*āsana*) on which the upper portion of the Liṅga is placed. The Liṅga and its seats extend for the entire series of thirty-six principles. The seats, according to some texts, reach up to Śakti and according to others, Śiva. There is no need to describe the entire complex symbolic structure of this composite 'throne' and its variant forms.[6] What interests us here is the energy at the base of the seats. This is called the energy of the foundation (*ādhāraśakti*) and it inheres in the foundation stone (*ādhāraśilā*) of the Liṅga, which corresponds to the Earth principle. The Siddhāntin Śomaśambhu says that 'one should worship the energy which is the foundation whose form is that of a sprout from a seed (*bījāṅkurākārā*)'.[7] In her exposition of this statement, Brunner explains:

The first to be invoked is *Ādhāraśakti* [the energy of the foundation], which is present in the *ādhāraśilā* [the foundation] stone in the form of a tortoise (its other name is *kūrmaśilā*) at the base of the worlds. Its form as a circular sprout is explained subsequently as being such because it is the support of the seed of the impure worlds. (This seed is Māyā), the primary cause (seed) of the pure worlds, thus she [the goddess who is the energy of the foundation] sustains all manifestation, which is the reason for the form attributed to her. This form of meditation is presented by several texts and even when she happens to be imagined to be in human form, one finds an allusion to her role as the support [by

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[1] The correct form of this compound is *yonyarṇava.* See note to Sanskrit text of KuKh 4/63d.
[2] KuKh 57/89.
[3] KuKh 58/27-28.
[4] KuKh 57/90-91ab.
[5] KuKh 3/3 and note to 5/77cd-78ab.
[6] Brunner 1963: 154-177.
[7] SŚP 3/47cd.

saying that] 'she has on the top of her head the form of a sprout (that emerges) from a seed' as well as four arms etc. Notice that in this passage she is called *kriyāśakti* [the power of action]. Nirmalamaṇi makes the following point in this regard: 'A commentator on Somaśambhu says *Ādhāraśakti* [the energy of the foundation] is none other than Kuṭilā [the Crooked One] or Kuṇḍalinī. She is under the dominion of Śakti of Śiva, so why is she invoked first? (The answers is) because she is the support of all things. (This is a reasonable and) understandable (reply) as the world cannot exist as such without this, the first manifestation of power. (Thus) it is fitting that the rite of the seat should begin with homage to the coiled śakti [Kuṇḍalinī].' But one may doubt the identification of Kuṭilā with *Ādhāraśakti*, which does not seem to be admitted by all the authorities. The *Suprabheda*, for example, identifies *Ādhāraśakti* [the energy of the foundation] with *icchāśakti* [the power of the will] and the aforecited passage with *kriyāśakti* [the power of action]. [Even so] they are (all anyway) forms of Śiva's Śakti and not aspects of *bindu* [which is related to Śiva]."[1]

Abhinavagupta expounds a sophisticated explanation of this energy from the perspective of his phenomenology and a yogic practice in consonance with it in the following passage of his TĀ:

> At the root of the relationship between the sustainer and sustained which obtains progressively between the gross and subtle elements and the rest in serial order is Śiva's power (*śakti*), which is at the end (of the series) and is the consciousness that sustains (everything). Thus perception (*pratīti*) is in this way the sustaining and creative (energy which is one with) Śiva. From that existing things (*bhāva*) (come forth) and there existing things (subsist). Thus Śakti is the sustaining foundation (*ādhārikā*) (of everything). An imagined object, although without support (*nirādhāra*), does not fall because it rests on a power that is its own foundation (*ādhāra*). This is how one should contemplate all things.[2]

Viewing the symbolism of the goddess's *maṇḍala* from all these perspectives helps us to understand it better. The Triangle is, essentially, Kuṇḍalinī. Coiled within it she encompasses the phonemic energies that sustain and generate manifestation. As the Moon Stone, she is the foundation and ground of the transcendental god into whom she merges with in the Liṅga, which is the Point in the centre. There she abides as the energy of bliss within the god. When

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[1] Cf. introduction to vol. 1 of the SŚP pp. 12 and 17.
[2] TĀ 11/106-108.

she issues forth from there she is the energy of the god's will (*icchāśakti*) – his passionate desire (*kāma*) to emit the Triangular Yoni below him and then out from it, the sphere of emanation.[1]

This Triangle is also said to be in the 'cave hermitage (*guhāśrama*) on the peak of the temple of Meru'[2] that is, the head. The goddess is reborn in this, the temple of the Himalayas. In the middle of this Cave, that is, in the Point in the centre of the Triangle, is the Śāmbhava state. Thus, here in 'the temple of the God of the gods, on great mount Kailāśa', the god entered the tradition (*anvaya*).[3] Although the KMT does not mention this Cave, the later tradition makes much of this as the place where the goddess assumed the form of a Liṅga and so became the Command (*śāmbhavājñā*) transmitted through the tradition.[4] The goddess lives here in the 'abyss of the Cave of the lotus of Kula'.[5] In this Cave the goddess 'became silent' i.e. assumed her highest unmanifest form 'beyond mind' (*unmanī*) and, in the Liṅga, separated from her consort the god, practiced 'ecstatic celibacy', that is, experienced the divine bliss of the Command. There, immersed in the darkness of the Cave, she induces mystic flight in herself and those who, like the god, come to worship her.[6]

The Cave of the Moon is the Void of the Point in the centre of the Triangle. The Cave may also be the entire Triangle, just as the latter is also the Stone, Island and the City of the Moon. As such it is the Cave of Kula, which is the 'secret place of the Siddhas (*siddhaguhya*)'.[7] This is the Cave Dwelling – the Kadamba Cave – to which the goddess sends the god to receive the grace[8] she received there in the Liṅga. One is reminded of the Cave to which the first Siddha summoned the Siddhas who founded the lineages (*oli*) of the Kubjikā tradition. There they received the Command and were sent out to propagate it. From another point of view, the Siddhas are the lords of the energies of the letters (to which we have referred to above as Mothers) who reside, as it were, in this Cave.

Here, where the Command originates, in the Cave of the Śāmbhava plane (*śāmbhavājñā*) situated on the Peak of Kailāśa in the End of the Twelve above the head, the first Siddha sits absorbed in the contemplation through which he receives the Command.[9] Thus he follows the example of the goddess who is in the Cave and by its power, 'filled with hundreds of nets of lightning flashes and

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[1] See KuKh 5/18 and notes.
[2] KuKh 3/1 and 3/30.
[3] KuKh 3/162-164ab.
[4] KuKh 3/165cd-167.
[5] MāSt line 126.
[6] KuKh 6/3-4ab.
[7] KuKh 13/111.
[8] KuKh 3/162-164ab.
[9] KuKh 3/1.

beautifully illumined by the lights of effulgent energy (*tejas*), assumed the form of the Divine Liṅga'. Thus she is established in authority in the divine House, that is, the Cave of the City of the Moon, the *maṇḍala*.[1]

As the source of the transmission in this way, the Triangle is also commonly said to be the abode or 'hermitage' (*āśrama*)[2] of the Kubjikā tradition. As such it is called the House (*gṛha*, ve*śman)* of Kula or House of the Lineage (*anvaya*) of Kula[3] because, from this point of view, it is the ultimate source of all the Kula traditions.[4] This source is implicitly identified with the Kubjikā tradition by referring to the Triangle as the Western House (*paścimagṛha*, *paścimaveśman*). Also called the House of the City of the Moon,[5] it is the House, that is, the family (*kula*)[6] or lineage, into which the goddess is born.[7] Here, as in other contexts, the play on words is significant. The Triangle and the tradition of which it is the supreme embodiment and source is the last (*paścima*) and final (*paścima*) one in the ascent of Kuṇḍalinī through the subtle body who traverses the lower traditions and their corresponding states (= 'houses') as she does so.

The Triangle is filled with letters. These are governed by Rudras or Bhairavas, called Siddhas and, occasionally, yogis.[8] They are also said to be Liṅgas. These Liṅgas are replicas of the main Liṅga in the centre of the Triangle which, as a whole, is also considered to be a Liṅga. Again, each of them is placed in a triangular compartment that also replicates the entire Yoni. In this way, each Siddha or god (that is, Liṅga) governing a letter is accompanied by a Yoginī or goddess, that is, a Yoni, who represents the energy of the letter and is his consort. In this way the Yoni is a hologram in which each part replicates the whole. Analogously, the sides are lined with the letters imbedded in the energizing seed-syllables, considered to be male and female, of a mantra called the Twelve Verses.[9] Thus it is a supremely fertile Yoni within which *conjuctio*s take place at every level from the centre where the main god and goddess unite out to the parts

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[1] KuKh 3/168-169.
[2] *Āśrama* – literally 'hermitage' – is a common term in our texts used to denote the 'place' in which spiritual realities are located. See note to KuKh 5/21.
[3] KuKh 58/69cd-70ab.
[4] It is also the House of Kula because it contains the aggregate (*kula*) of the energies of the goddess. The goddess who resides there in the centre is Kulakaulinī, who is the female head (*kaulinī*) of the family (*kula*) of energies.
[5] KuKh 3/168-169.
[6] Kubjikā is very closely identified with the goddess Mālinī and so the family of which she is the head is the Mālinīkula where she is said to operate as the Command (KuKh 3/165cd-167).
[7] KuKh 3/164cd-165ab.
[8] KuKh 38/7.
[9] See KuKh 3/31-32 and notes.

within it, all around it with the letters that line its sides, each individual Liṅga representing the letters with the Yoni[1] and finally, the entire Yoni with the god.[2]

We shall see in detail when we come to chapter eight of our text that the Triangle filled with letters is used as a grid (called *prastāra* or *gahvara*) from which letters are extracted to make mantras. Such grids were well known to earlier Tantric schools. This one in particular was drawn wholesale from the Trika school which, as we shall see, was the source of virtually all the major features of this Triangle (but not the Point in the centre of it) except those most specifically related to the Kubjikā cult. We may begin to briefly trace these developments from this feature of the Triangle. We can identify the context and manner that they took place by comparing the form of this Triangle as it appears in the Trika sources and the KMT.

The so-called Trika school is an important predecessor and source of the doctrines of the Kubjikā Tantras in general. A particularly important Trika source for the Kubjikā Tantras, including our own text, is the *Tantrasadbhāva*. Chapters 3, 6 and 8 of the TS are reproduced in the KMT with variants as chapters 4, 5 and 6. The contents of these chapters tell us much about what the Kubjikā tradition has adapted from the Trika. We shall now examine a few small and yet very significant modifications of the text of the TS that occur in chapter four of the KMT that are particularly relevant to our enquiry into the history of the goddess's Triangle, filled with the energies of the letters.

The TS knows nothing of the goddess Kubjikā whose presence had to be, therefore, inducted into the chapters drawn by the KMT from the TS.[3] In her place we find other goddesses, notably Mālinī, who is treated as a form of the goddess Parā ('the Supreme One'). The following passage in the KMT, drawn from the TS, describes her form when she is independent of the god as Ekavīrā, literally 'the Solitary Heroine' who is the 'supreme Yoni'. The reader will recall that the hymn Bhairava intones to the goddess in the Liṅga, where she is temporarily separated from the god, is addressed to her as Mālinī. Note how the goddess undergoes three transformations in the myth. In a previous life she is Śiva's wife. One could call this the goddess's exoteric form. She is reborn as Bhadrakālikā, a form of the goddess of the Kālīkrama. In the Liṅga she is the Trika goddess Mālinī from which she emerges as Kubjikā. Thus her transition from one form to another, all of which are incorporated into her ultimate form, mark the phases of her development in the earlier traditions that are summated and completed, as it were,

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[1] See Dyczkowski 2004: 183-186; also KuKh 7/15cd-16ab and note.
[2] See note to KuKh 7/16cd-17.
[3] Thus, for example, just before KMT 4/29 and 4/38 we find *śrīkubjikā uvāca*, 'the venerable Kubjikā said', the TS reads the nondescript *devy uvāca*, 'the goddess said'.

in the figure of the goddess Kubjikā. A similar transition is taking place in the case of the Triangle, her geometric form, and its sonic contents.

Mālinī is an embodiment of the energies of the letters of alphabet arranged in a different order from the normal alphabetical one. Her male counterpart is Śabdarāśi Bhairava who embodies the same letters arranged in the normal order. These two and the Vidyās of the three goddesses Parā, Parāparā and Aparā, which the Kubjikā Tantras consider to be the main features of the Trika teachings, are liberally incorporated into that of Kubjikā.[1] We also find the triad Śāmbhava, Śākta and Āṇava as aspects (corresponding to the energies of will, knowledge and action) of the one energy embodied in the goddess and her Triangle.[2] Concretely, they are the three parts of the mantra *Tadgraha*, which are understood to be forms of Rudraśakti who, tripartite, deploys herself as the Triangle. This triad is one of the focal concepts of Abhinavagupta's Anuttara Trika school. There it stands for the triad of Śiva (*śambhu*), Śakti and the Individual Soul (*aṇu* also called *nara*) and all the basic Trika triads. More specifically, they are fundamental to Abhinavagupta's eschatology who, inspired by the *Mālinīvijayatantra*, denotes with these terms the three categories into which he classifies spiritual practice. All these elements drawn from the TS and its Triangle also appear, in various contexts in the Kubjikā Tantras, duly modified to accommodate their specific teachings. Let us see how this works.

The following description of the Triangle of letters concludes chapter four of the KMT, the second half of which is dedicated to the drawing of the triangular grid (*gahvara*) of letters.[3] Making use of this grid, the Mālinī order of the alphabet is presented along with the places on the body of the goddess Mālinī to which they correspond.[4] The KMT concludes saying:

> Mālinī is the one supreme source (*parā yoni*) of the seventy million mantras and Vidyās with unlimited power. She is called

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[1] We read in the KRU that:

(The deity) will fashion the Trika Tantra endowed the limbs major and minor of the three Vidyās and (it will) also (consist) of Śabdarāśi along with Mālinī.

śabdarāśiś ca mālinyā vidyānāṁ tritayasya [g: tritayaṁsya] ca |
sāṅgopāṅgasamāyuktaṁ [kh: sāṅgau-; k kh g: -yuktā] trikatantraṁ kariṣyati || KRU 10/15.

See Dyczkowski 1988: 187, n. 188 where this passage is quoted. Chapter eighteen of the KuKh deals with Mālinī, chapter nineteen with Śabdarāśi and twenty with the three Vidyās, collectively called the Triple Vidyā. Clearly, the Kubjikā tradition understood these three sets to be intimately related just as the Trika tradition did.

[2] KuKh 58/27-28.

[3] KMT 4/75-80.

[4] KMT 4/81-106.

> Mālinī because she abides having strung the countless (*mantras*) that have been in the past and will be in the future (together) in a garland (*mālayitva*). O fair-faced lady, she is immeasurable. She is said to be the mother of the Rudras and Yoginīs (who govern the letters and their energies). O lady with auspicious eyes, she who is without letters (*avarṇā*) is conjoined with (all the) letters.[1] Mantras consist of all the Rudras, and the Rudras, O beloved, are energies by nature. Energy should be known to be Mātṛkā and she should be known to be Śiva.
>
> Thus, O fair lady, the measure of mantras has been explained to you. This is said to be the first (of all the teachings) and should be kept secret with effort. (This is) the prescription concerning (the worship of the deity) alone (without companion) (*ekavīravidhāna*) that has been discussed in a previous Āgama.[2]

These lines have been drawn directly from the TS and so characterize the unmodified Trika triangle as much as they do the Kubjikā one, apart from one major addition to the latter. This is the projection of the sacred seats into it, which is completely unknown to the TS. The TS knows of the existence of the basic four sacred seats – Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa – but it does not treat them as a specific group.[3] In due course we shall deal in some detail with these and the other sacred seats. Here, in the context of an exposition of the goddess's Triangle, we may simply note their presence there. The Kubjikā Tantras

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[1] Bhairava in the Liṅga described in the KJN is similarly not a letter and yet contains them all. But there he is represented by the Point. Here the Point has developed, as it were, into the Triangle. This is another way in which the Point is identified with the Triangle, both of which are the Liṅga.

[2] KMT 4/107-112.

[3] Jālandhara, Oḍiyāṇa and Pūrikā (= Pūrṇagiri?) appear juxtaposed in a long list of sacred sites with their residents in chapter sixteen of the TS. The relevant verses says:

> Viśālākṣī is in Jālandhara. Śiṣṭimā (?) is in Oḍiyāṇa. Mahākāyā is in Pūrikā and Vīranāyikā in Āyodhyā.

jālandhare viśālākṣī oḍiyāṇe ca śiṣṭimā |
pūrikāyāṁ [-kāyā] mahākāyā āyodhyāṁ vīranāyikā [-kāḥ] || TS 16/100.

We notice the omission of Kāmarūpa in the long list of places of which these entries are a part. It is mentioned only three times in the TS (in 6/72d, 16/63, 88b) and does not appear to have any special importance or form part of any group. This is surprising as the TS is one of the sources Abhinavagupta refers to in chapter 29 of his *Tantrāloka* that deals with the Kula modality (*prakriyā*). This was said to have been revealed by Matsyendranātha in Kāmarūpa and so should be considered a sacred place. Moreover, even though the TS regularly refers to the 'Kula tradition' (*kulāmnāya*) and reports on its contents, Matsyendra is not mentioned in the TS. This may well be because it precedes him.

constantly refer to them as they are the residences of the first Siddhas who established the lineages (*oli*) through which the Krama of the goddess was transmitted. Thus Kubjikā's Triangle is not only the source of the 'seventy million mantras and Vidyās' it is also, and more specifically, the source of the Krama and the lineages of teachers.

All this is achieved by just a few changes and additions to the text of the TS. After having briefly described how the triangle is to be drawn, the next thing to do is to place the letters in it. The TS explains the procedure simply as follows:

> Deposit the group of vowels in due order (progressively) beginning from the north-east onwards. Then at the end of that (series of vowels, deposit) the consonants until they reach the centre. The god (there) of the great soul is called Haṁsa and is located in Brahmā's place.[1]

The KMT, modifying these lines, says instead:

> One should write the (letters) beginning with the letter A from Kāmarūpa (onwards) in due order in this way. (First) the vowels and (then) the consonants as is the normal manner (*yathāvṛttyā*) until they reach the centre. (There) the god called Haṁsa, the great soul is located in Oḍḍiyāna.[2]

We know from the Kubjikā sources that the letters are arranged within the triangle in a spiral.[3] That is the case also with the earlier Trika triangle. The TS enjoins that the spiral should begin from the north-east. Assuming that it begins in one of the corners of the triangle, as it does in its Kubjikā equivalent, the most convenient orientation that allows for a corner in that direction and a downward-facing triangle is for it to have its lower corner facing south. This arrangement differs from the one in the Kubjikā sources according to which the spiral begins from Kāmarūpa projected into the lower corner of the triangle. Although this change of orientation makes no difference to the position of the letters in the grid

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[1] *īśānādikrameṇaiva [k, kh, g: īśānyādi-] saṁnyaset [k, kh, g: sabhyaset] svaramaṇḍalam* ||
tasyānte tu tataḥ [k, kh, g: tata] sparśā yāvan madhyam upāgatāḥ [kh: -tā] |
brahmasthānagataṁ devaṁ haṁsākhyaṁ tu mahātmanaḥ || TS 3/100cd-101.

[2] *kāmarūpād akārādau likhed evaṁ krameṇa tu* |
svarāḥ sparśāḥ yathāvṛttyā yānan madhyam upāgatāḥ ||
oḍḍiyānagataṁ devaṁ haṁsākhyaṁ tu mahātmanam* | KMT 4/79-80a.

* The edited text reads *devi* but I prefer the reading of MSs CFHJK which agrees with the TS.

[3] The reader is referred to chapter eight of our text and related notes for a detailed exposition of this grid.

with respect to one another, it is significant from the point of view of the Kubjikā Tantras. Firstly, the corner in which Kāmarūpa is located is in the west,[1] the direction associated with the Kubjikā tradition. Again, Kāmarūpa is the seat from which the teachings are said to originate in this, the Kali Age.[2] They pour down, as it were, from this corner down into the sphere of manifestation. Thus the texts tirelessly repeat that the Kubjikā teachings of this Age belong to the 'division beginning with KĀ' (*kādibheda*).[3]

Again, the texts emphasis that the spiral of letters (commonly identified with Kuṇḍalinī) is an anticlockwise one. The clockwise direction is normally that of emanation and the anticlockwise that of withdrawal. However, in this case the situation is reversed because the triangle is facing downwards. From the perspective of the Kubjikā Tantras, which is 'in accord with the pattern of emanation',[4] the centre is especially emphasized as the place from which emanation proceeds. Starting from there the spiral of letters, in the reverse serial order, moves in a clockwise direction to emerge out at the letter A which, in the bottom corner of the triangle, spills out into manifestation.

The place in the centre is allocated in the TS to Brahmā, the god responsible for creation. It is where Haṁsa, who presides over the letter Ha, is said to reside. The KMT places the sacred seat of Oḍḍiyāna there. Oḍḍiyāna is the first sacred seat (*ādyapīṭha*) where the teachings are revealed in the first Age. It is also the place where the Command, the energy of the goddess, is located from which both the teachings and emanation originate.

The two triangles may be represented graphically as follows:

[1] The texts never tire of repeating that the seats in the other two corners, Jālandhara and Pūrṇagiri, are in the south and north, respectively. That means the Kāmarūpa must be in the west.
[2] See, for example, KuKh 6/134cd-135ab.
[3] This formula appears in virtually all the long colophons.
[4] See KuKh 1/1. The perspective of the Kālī Tantras is, on the contrary, that of withdrawal.

Diagram 4. The Trika Triangle

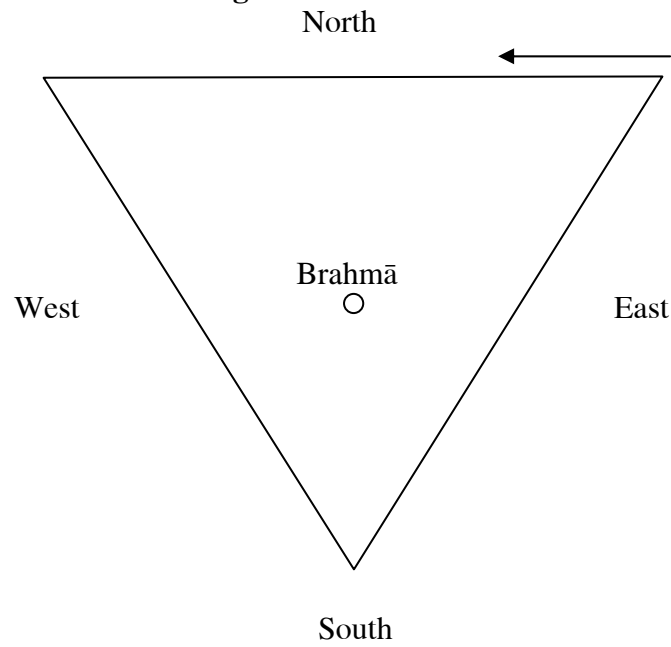
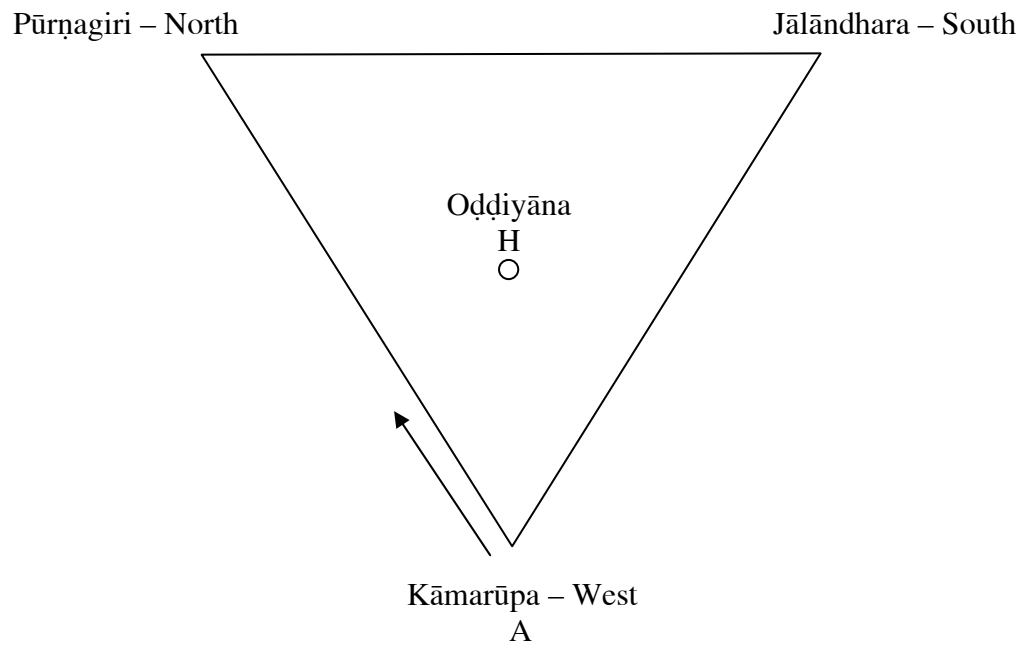



Diagram 5. Kubjikā's Triangle

These then are the two new cardinal features projected into the Trika Triangle: it is endowed with the inner projection of the sacred sites and it enshrines the Command (a concept unknown to the Trika). Thus it is transformed into the Triangle of the goddess Kubjikā who takes over the role of the Supreme Yoni that her Trika predecessor, the goddess Mālinī, enjoys. We find both these features combined in another augmentation of Trika doctrine brought about by manipulating Trika teachings transmitted through the TS in another passage in the first half of chapter four of the KMT.

The first half of chapter four of the KMT is concerned with explaining what makes mantras effective – how, that is, to use the expression found there, they are 'endowed with life' (*jīvayukta*) and so are successful.[1] A part of the answer is that effective mantras are made of letters drawn from the Mālinī grid and others like it. Moreover, manipulating the manner in which syllables are combined and repeated can energize mantras. Various types of such combinations are listed and briefly described, as are other vitalizing permutations. But although the actual form of a mantra may account for its effectiveness, its 'life' is more essentially derived from the inner activity of the energy of the deity within the one who recites it. This is described in various ways in appropriate places throughout the account. In that context we read the following passage. The god is teaching the goddess how to make mantras effective:

> Contemplate the Void that is the Self at one with you and, established in the lotus of the heart, (shines) like pure crystal, motionless (*cāra*) and devoid of utterance (*uccāra*), burning with its own radiant energy (*tejas*). (Contemplate it) rising like the solar orb by means of (the rise of Kuṇḍalinī which is) the Yoga of the practice of Suṣumṇā.
>
> Piercing through the sequences (of the sacred seats) Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa (*o-jā-pū-kā*)*[2] it is located on the plane of Kubjā's Vidyā (*vidyākubjapada*); thus the yogi shakes (in the course of this penetration) and at that very moment (when he has pierced through) he is paralyzed (*stobha*) .*[3]

The sentences marked with an asterisk in the TS are quite different. It says: 'then, piercing through Brahmā's place, (the yogi) abides on the plane of

[1] KMT 4/14ab.
[2] These are common abbreviations of the names of the sacred seats. See note to KuKh 2/28.
[3] KMT 4/17-19. See above, chapter 2, p. 211 ff. for the following part of this reference and discussion.

Viṣṇu and Rudra'.[1] The TS is describing a progressive rise through the worlds of Brahmā, Viṣṇu and Rudra. Following these three, according to the TS, comes the world of Īśvara[2] and then, finally Śiva. The text has been modified and supplemented in the KMT in such a way as to transform it into a description of what takes place when the sun-like Self has risen to penetrate the Cavity of Brahmā, which is normally said to be located on the crown of the head. This is the plane of the goddess's Vidyā and so is also called the Cavity of Kubjī[3] which is

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[1] *brahmasthānaṁ tato bhittvā viṣṇurudrapade sthitaḥ* – TS 3/18cd. Cf. *o-jā-pū-kā-kramān bhittvā vidyākubjapade sthitam* – KMT 4/19ab.

[2] Thus the KMT (4/20c) reads: *kubjīśānapadaṁ prāptaṁ* i.e 'once the plane of Kubjīśāna has been attained'. Instead the TS (3/20a) reads: *īśvaraṁ tu padaṁ [kh: pada] prāptaṁ [k, kh, g: prāptaḥ]* – 'once attained the plane of Īśvara.'

[3] This term appears in the following passage that relates five places in the subtle body to the way in which the transference (*saṁkrānti*) of the deity's energy takes place:

Touch is located in the heart. The Gaze is in the throat. Conversation is in the palate. Vision (of the deity) (*darśana*) is in the middle of the Point (between the eyebrows) while, O goddess, spontaneous possession certainly (takes place) in the cavity of Kubjī (*kubjirandhra*) (at the top of the head). KMT 4/71-72ab (derived from TS 3/92-93ab).

The last quarter verse in the KMT reads: *kubjirandhre na saṁśayaḥ* – certainly (takes place) in the cavity of Kubjī. The original reading in the TS is: *śivasthāne bhaved dhruvam* – (this) certainly (takes place) in Śiva's abode. The term '*śivasthāna*' occurs in only one other place in the TS, where it denotes a stage in the ascent of sonic energy in the form of the Point which takes place in the course of uttering certain letters. The first four members of this series – Brahmā, Viṣṇu, Rudra and Īśvara – reach up to the end of the palate (*talvanta*) where the uvula (*lambaka*) is located. Then comes the energy Raudrī that blocks the passage to the next stage. Once overcome that blockage, audible sound ends to give way to a series of transformations that mark stages in the development of silent spiritual Sound. The following passage in the TS refers to this stage as Śiva's abode:

Above that is the centre born from Sound (*nādaja*). The letter Ma goes there. That is said to be Śiva's abode where Sound (*nāda*) originates. O beloved, above the uvula, where your two Points are (located) is said to be the End of Emission (*visargānta*) and, O fair lady, the End of the Twelve.

tasyordhve nādajaṁ lakṣaṁ makāras tatra gacchati ||
*śivasthānaṁ tu taṁ proktaṁ [kh: ?] yatra [kh: ?] nādasamudbhavaḥ [kh: * vaḥ]* |
lambakasyordhvataś caiva dvau bindvau [k: divyau] yatra te priye ||
visargāntaṁ tu taṁ proktaṁ dvādaśāntaṁ ca bhāmini | TS 1/80cd-82ab.

We are not concerned here with the End of the Twelve which is also said to be the 'Abode of Emission' (*visargasthāna*) in the Kubjikā Tantras. Although the text is not explicit, it is unlikely that Śiva's abode, 'above the uvula', is the End of the Twelve above the head. We may reasonably suppose that it is the Cavity of Brahmā (*brahmarandhra*) situated on the crown of the head. This is where Śiva resides in this series and so the common name cannot be used in this context as

where the 'plane of Kubjīśāna',[1] i.e. Śiva or Bhairava in the garb of Kubjikā's consort, is located. The name 'Cavity of Kubjī' is appropriate because it denotes the goddess's Triangle which here appears with attributes unknown to the TS. Moreover, this is where, instead of Śiva, the initiate into the Kubjikā Tantras attains the Command which is the essential nature of the goddess.[2]

The KMT takes special pride in being the Tantra where the goddess's Yoni has been revealed. This is why the Tantra has been kept secret,[3] reminding us of

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Brahmā already appears as the first member in it. So, by extension, we may reasonably suppose the 'Cavity of Kubjī' to be the same Cavity of Brahmā.

[1] KMT 4/20.

[2] The KMT (4/21cd) reads: *brahmarandhragatā cājñā kāṣṭhavat tiṣṭhate sadā* | And when the Command (*ājñā*) is present in the Cavity of Brahmā, (the yogi becomes stiff) like a piece of wood'. Instead the TS (3/21ab) reads: *śivāntaṁ tu [k: śivāṁ tatra] yadā [k: mayaṁ] prāptaṁ [k: prāptāḥ; kh prāptaḥ] kāṣṭhavat tiṣṭhate tadā* | 'If the extremity of Śiva is attained (there), (the yogi) then (becomes stiff) like a piece of wood.'

[3] Referring to the Kula teachings (*kulaśāsana*), the KMT (16/29ab) says: *taṁ tu yonyārṇave līnaṁ yoniḥ śrīkubjikāmate*. Heilijgers-Seelen translates: 'this latter is absorbed in the Yonyārṇava and the Yoni[-arṇava] again in the sacred Kubjikā tradition.' Heilijgers-Seelen supposes that '*yonyārṇava*' is the name of a Tantra. But although a Tantra by this name is mentioned in the ŚM (19/271cd, 20/174ab) the expression is a common one for the goddess's Yoni and should, I believe, be understood this way. Moreover, the *Śrīkubjikāmata* is, in my opinion, the Tantra. Thus the very next line refers to the Tantra. It says: *ato 'rthaṁ gopitaṁ tantraṁ na kaścin mayoditam*. Heilijgers-Seelen translates: 'Therefore this doctrine is kept very secret; I did not proclaim it to anyone' (KMT 16/29cd). Heilijgers-Seelen does not translate the word '*tantraṁ*'; instead she treats it simply as a synonym of '*artham*'. The noun *artham* (normally masculine neuter) may be translated as 'doctrine'. The word 'tantra' is not normally understood this way. Monier-Williams lists the meanings of the word 'tantra' as: 'the leading or principle or essential part, main point, charateristic feature, model, type, system, framework'. However, the sources Monier-Williams lists where this usage is attested are Vedic. While it is instructive to note how the word 'tantra' is used in late Vedic literature, the word is not commonly used with these meanings in Tantric sources. Moreover, the ṢSS inserts the following line just before this one, which leaves us with no doubt as to how the redactor of the ṢSS understood this sentance. Referring to the '*yoniḥ*' mentioned in the line we are examining, the ṢSS says:

It is unclear (*avyaktā*) in the (KMT) of three and a half thousand (verses, but is) is clear and well established here (in the ṢSS).

avyaktādhyuṣṭasāhasre [k kh: -dvyaṣṭa-] vyaktā [k: – ktāś] cātra pratiṣṭhitā [k: -tāḥ] ||
ṢSS 25/57cd

Moreover, it is clear that the ŚM has also not understood the line in question the way Heilijgers-Seelen does because it substitutes it with:

Kubjikā of the Path of Kula abides (there) as the Yoni.

kubjikā kulamārgasya yonibhūtā (g; -rūpā) vyavasthitā | ŚM 20/176cd.

the oft-repeated admonition the god makes to the goddess in Tantric texts in general that she should keep what she has learnt from him secret or hidden 'like her own yoni' (*svayonivat*). The KuKh proclaims that this Triangle, called the Island of the Moon, with these sacred seats from which the Siddhas were said to have promulgated the teachings, is a specific feature of the Final Tradition (*paścimāmnāya*), that of the Kubjikā Tantras:

> The goddesses (*mudrā*),[1] the Siddhas and the four sacred seats have (all) been brought down (to earth) onto the Island of the Moon. Little known to (any) other school (*darśana*), they are the main (features) of the Final Tradition.[2]

In fact, the triangular Yoni complete with the sacred seats is a major concern of the Kubjikā tradition as a whole. So much so that of all the teachings redacted in the *sūtra*s[3] of the MBT the one concerning this was given pride of place as the Root *Sūtra* (*mūlasūtra*), of which there are as many as three versions in the KuKh.[4] The teachings concerning the Yoni and this *sūtra* were considered to be so characteristic of the Kubjikā Tantras that Śrīpuṇḍarīka, the author of the commentary called *Vimalaprabhā* on the Buddhist *Kālacakratantra*, quotes a part of it. In the usual derisive manner of Buddhist commentators, Puṇḍarīka refers to those who accept the authority of this text as demons to be devoured (*bhakṣyadaitya*). They have not known the supreme secret and their body is like that of the demon Māra who tormented the Buddha.[5] This body is the triangular Yoni (*bhaga*) of the goddess that the Kubjikā Tantras teach the adept should project into his own body. This the Root *Sūtra* describes as follows:

> The Energy called the Yoni (*bhaga*) moves along three paths, it is made of the three letters (AIṂ HRĪṂ ŚRĪṂ) and is of three kinds. Located in the centre (of it), along with the Supreme Power

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I would therefore translate the version found in the KMT (16/29) as follows:

> That (Kula teaching) is absorbed into the Ocean of the Yoni and the Yoni (is taught) in the venerable *Kubjikāmata*. Thus (this) reality has been hidden (and) I have not told the Tantra (i.e the KMT) to anybody (before).

[1] For clarity's sake I translate the word *mudrā* here as 'goddess'. Kubjikā herself is sometimes referred to as *mudrā*.

[2] *mudrāḥ siddhāś catuḥpīṭhāś candradvīpe 'vatāritāḥ* |
pradhānāḥ paścimāmnāye aprasiddhānyadarśane || KuKh 60/70.

[3] We will discuss the structure of the MBT and the prominent place *sūtra*s have in it in the last chapter of this introduction.

[4] See chapters 26, 38 and 42. See also chapter 58 where the Root *Sūtra* is explained.

[5] *Vimalaprabhā*, vol. 3, pp. 146-148. Here the Root *Sūtra* is called *Kulasūtra*.

> (*parakalā*), is the venerable (seat called) Uḍḍiyāṇa that is beautifully luminous (*sudīpta*).
>
> In the right-hand corner is the venerable (seat) called Jālandhara. It is located in (the Supreme Reality) that has been made manifest. In the left (corner) is the venerable Pūrṇapīṭha that arouses fear in the fettered and by which the universe is filled (*pūrita*).
>
> In front of that is Kāmarūpa. Endowed with the energy of passion, it is the abode of all the yogic powers (*siddhi*). The entire troupe of yogis, adorned with the energy of Supreme Śiva, resides within the Triangle.[1]

Further ahead we shall have occasion to discuss the outer location of these seats and other sacred sites. Here we focus on other major features associated with Kubjikā's Triangle inspired by the Trika. These can be accurately traced to the TS by turning to chapter 40 of the KuKh, which is essentially drawn from the first chapter of the TS.[2] This important Trika Tantra is a major authority for Kashmiri Trika Śaivites who refer to it, as do the Kubjikā Tantras, to explain the nature of Kuṇḍalinī and how she functions in terms of the activity of the energies that line the sides of the goddess's Triangle.

There we find the geometric shapes we have described above. These are related to the energies, or aspects of the one energy, that constitute the Triangle. The first is the spiral of the sleeping Kuṇḍalinī. For the ignorant she is deluding Māyā.[3] For the awakened she is the Transmental energy beyond mind (*manonmanī*). Also called Anāmā (Without Name) or Ambikā (Little Mother), she possesses the three energies of will, knowledge and action[4] hyposthetized in the three goddesses who form the sides of the Triangle. The first of these is Vāmā. She is the slanting line on the left (*vāma*) of the triangle. As Māyā she is Kuṇḍalī, turned towards the left (*vāmāvarta*).[5] The word for left is *vāma*. Vāmā is therefore Kuṇḍalinī 'turned towards the left'. From this perspective this means that the line

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[1] KuKh 42/3-4ab.

[2] Chapter 40 (1-165) of our text corresponds, apart from several omissions, to TS 1/11cd-321. The reduced version in the KuKh is also found, with omissions and variants, in the AS as verses 20/21-190ab. For details refer to the edition of chapter 40 of the KuKh and the concordance.

One of the reasons this passage was considered so important that it has been incorporated into two different places in the Kubjikā corpus is because it describes, amongst other things, the formation of this Triangle.

[3] KuKh 40/19cd: Māyā is said to be the sleeping snake whose (coiled) form (is circular like) an earring (*kuṇḍala*).

[4] KuKh 40/78cd-79ab.

[5] KuKh 40/20-21ab.

on the left side of the triangle represents her. She is said to emit (*vamayati*) nectar.[1]

The second is Jyeṣṭhā (the Eldest One). She is the awakened, straightened Kuṇḍalinī. Extremely subtle like a lotus fiber, she emerges 'on the path of emanation'[2] to generate the worlds. The third is Raudrī who is the completed Triangle. Her shape is triangular like a water chestnut (*śṛngāta*). She is an obstructing force (*nirodhikā*)[3] who can operate in two ways. Although Raudrī is the most intense form of the energy of the Command, she blocks the way to realisation for the ignorant. However, she also restrains or 'blocks' the impurity of those who are the object of the deity's grace.[4] These three, along with Ambikā, can be understood as phases in the development of Kuṇḍalinī, marked by moments of the unfolding of Speech or the energy of divine Sound (*nāda*).[5] The three energies can also be understood to form the sides of the Triangle as the energies of the letters, sixteen for each side, that line it[6] and are said to be the enclosure (*parigraha*) of the House of the Yoginī, that is, the goddess Kubjikā. From this perspective, Jyeṣṭhā is the straight line at the top of the downward-facing triangle. Vāmā the line on the left and Raudrī the rising line, as it were, on the right.[7] In between, the remaining two letters represent the god and the goddess. Thus the Triangle looks as follows:[8]

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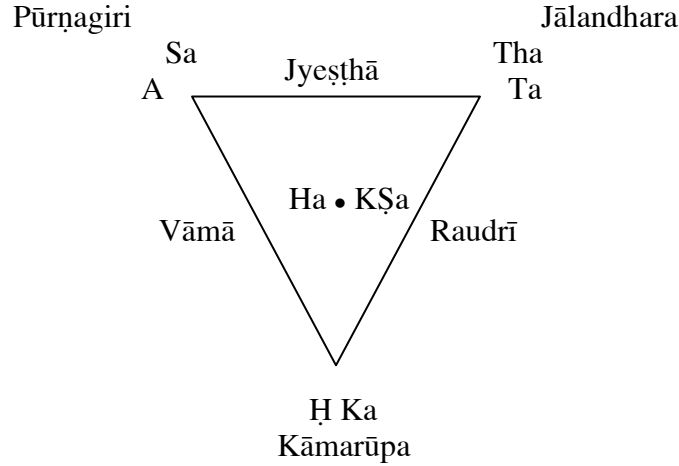
[1] KuKh 38/22.
[2] KuKh 40/21cd-22ab.
[3] KuKh 40/22cd.
[4] KuKh 38/22.
[5] See MāSt lines 3 and 4. In the notes there the energies are presented as phases and aspects of the dynamism and states of Kuṇḍalinī with whom Kubjikā is identified.
[6] See KuKh 7/8 ff.
[7] KuKh 7/13-14ab.
[8] See also appendix III.

The Triangle of Letters

These three energies are the consorts of the gods Brahmā, Viṣṇu and Maheśvara[1] and manifest as a series of triads. At the microcosmic level they engender exhalation (equivalent to creation brought about by Vāmā), inhalation (equivalent to persistence brought about by Jyeṣṭhā) and retention of the breath (equivalent to withdrawal brought about by Raudrī).[2] They are located in the corresponding channels in the body where these three forms of the vital breath function: namely Iḍā, Piṅgalā and Suṣumṇā, respectively. These three exemplify several triads with which these three energies are associated. They may be equated, in the same order, with the dawn, midday and the evening.[3] They are also the energies that bring about the initial coming into being (*udbhava*) of the universe and an expanded state of consciousness followed by emission (*viśleṣa*) and merger (*laya*).[4]

These energies and their symbolic geometric representations are all individually and collectively identified with the goddess whom Bhairava praises as such in the *Mālinīstava*, the hymn he intones to evoke her out of the Liṅga.[5] The collective triadic nature of this triple energy (*triśakti*) is also summed up in Tripurā, the goddess of the Three Cities whose triadic nature is apparent even in her name. The *Nityāṣoḍaśikārṇava* (also called *Vāmakeśvarīmata*), her root

[1] KuKh 7/14cd-15ab.
[2] KuKh 40/132cd-133ab.
[3] KuKh 40/131cd-134ab.
[4] KuKh 40/141.
[5] MāSt lines 3 and 4.

Tantra, inspired by Trika doctrine and reinforced by the teachings of the Kubjikā Tantras, expounds how these three energies are perceived within her:

> O dear one, Tripurā, the Supreme Power is the first-born here (in this world) . . . Once she has assimilated all the seed letters (into herself), Vāmā abides (in the form of) a sprout. Then Jyeṣṭhā (assumes the form) of (a straight line which is like a) flame (*śikhā*). O Supreme Goddess, (when) she assumes the (triangular) form of a water chestnut, (she is) Raudrī, whose nature is to devour the universe. She is that Supreme Power who is the one Supreme Goddess (Parameśvarī), the threefold Goddess Tripurā who is Brahmā, Viṣṇu and Īśa. O beloved, she is the power of will, knowledge and action. She emanates the Triple World and so she is called Tripurā.[1]

The triads that form the Triangle emanate from the centre. As the source of the triad from which emanation proceeds, the centre is not part of it and so is, in that sense, empty. Thus the goddess is also the Point that marks that transcendental space in the centre.[2] At the same time, from a different perspective, it is the First Seat and is worshipped together with the other three. Thus the triad is complete and self-sustained as a quaternary, each part of which is no less important than the other. Accordingly the KMT teaches that the consecrated yogi who has received the Command should meditate on the Triangle concentrating on its four parts. Each one gives him particular accomplishments (*siddhi*), including the magical powers of control and destruction. This is called the Sequence of the Foundation (*ādhārakrama*).

This Triangle, with its triads and encompassing quaternaries, has been absorbed by the Śrīvidyā tradition and been given pride of place as the central triangle of its famous *maṇḍala*, the Śrīcakra. As the Śrīvidyā tradition certainly post-dates the inception of that of Kubjikā, the high degree in which the two triangles coincide is certainly because the Śrīvidyā tradition has borrowed and adapted this triangle from the Kubjikā Tantras. Indeed, Vidyānanda, a commentator on the NṢA, who probably lived in South India sometime between the 12th and 14th century,[3] appears to have been aware of this or, at least, he knew that the triangles in the centre of Kubjikā's *maṇḍala* and Śrīcakra are essentially the same.[4] When we come to discuss the major seats and the lineages of teachers

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[1] NṢĀ 4/4ab, 9-12ab.
[2] MāSt line 4.
[3] See Dviveda's introduction to the NṢA p. 21-22
[4] Vidyānanda comments on the following line which is part of the reference quoted above: she is that Supreme Power who is the one Supreme Goddess (*eṣā sā paramā śaktir ekaiva parameśvarī* – NṢĀ 4/10cd). He quotes the first quarter of the *Saṁvartāsūtra* and attributes it to the *Śrīmata* i.e.

said to originate from them, we shall observe that these details coincide very closely. Moreover, the essential symbolic associations, goddesses, geometries and the rest with relation to the Triangle that were taken over from the Trika by the Kubjikā Tantras are clearly recognizable in the Śrīvidyā tradition. In short, in this case at least, the Kubjikā Tantras have served as a channel for the input of Trika doctrine into Śrīvidyā.

The important role the Kubjikā Tantras have played in this respect has been obscured by the extensive Kashmiri Śaiva hermeneutics, which Abhinavagupta would say is the highest development of Trika doctrine. In the following passage from the YHṛ in which the formation of the first triangle of the series of triangles that constitute the main part of Śrīcakra is described, we find all these inputs combined. The goddesses of the energies of the Triangle are drawn from Trika, the sacred seats from the Kubjikā Tantras and their relation to the four levels of Speech from the Pratyabhijñā school of Kashmiri Śaivism. Moreover, certainly later than the TS and probably also the KuKh, it serves to clarify the Root *Sūtra* quoted above:

> If that supreme energy beholds the radiant pulse (*sphuraṇa*) of its own nature, she assumes the nature of Ambikā and is said to be Supreme Speech.
>
> If she is propense (*unmukhī*) to make the universe, which is in a seed state manifest, she is Vāmā, (so called) because she vomits out (*vāmana*) the universe and assumes the (curved shape of an elephant) hook (*aṅkuśa*).[1] She is then the power of the will that abides in the form of the Speech of Vision (*paśyantī*).
>
> In the same way Jyeṣṭhā, the power of knowledge, is said to be the Middle Speech (*madhyamā*). She is a straight line and her form is experienced in the persistence of the universe.[2] In the state in which that (universe) is withdrawn, she assumes the form of a Point (*baindavaṁ rūpam*) by a process of reversal.[3]

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the KMT. Then, refering to the triangle described in the NṢĀ, he says that it is the *saṁvartayonimaṇḍala* which is the 'middle place' of Śrīcakra (*saṁvartayonimaṇḍalaṁ madhyasthalam iti yāvat* ibid. p. 205).

[1] Amṛtānanda comments that this is the left line of the triangle and that Vāmā's nature is emanation.

[2] According to the commentary this is the line 'in the front of the triangle'. Viewing the triangle, which faces downwards, from its lower corner, this line is the upper horizontal one.

[3] The commentary explains that Ambikā abides tranquil in the state of unity (*sāmarasya*) of the Point in the centre and, having given rise to emanation and persistence, propense to withdrawing it, she enters the Point again.

> Raudrī, the power of action and Corporeal Speech whose body (*vigraha*) is the universe possesses, by a process of reversal, the radiant form of a triangle (*sṛṅgāta*).[1]
>
> These are the four energies. They are Kāmarūpa (KĀ), Pūrṇagiri (PŪ), Jālandhara (JĀ) and Oḍḍiyāna (O), respectively because the universe is made manifest (by them) within one's own nature as well as outside.[2]

The source of Śrīvidyā doctrine in this case is quite clear. Amṛtānanda, an early commentator on the YHṛ explains, just as the TS and the Kubjikā sources do, how the successive functioning of the three energies is represented by the progressive formation of a downward-facing triangle. He tells us that Vāmā is the left line of this triangle, Jyeṣṭhā is the line on top and Raudrī is the right line. The triangle is thus finally fully formed when Raudrī emerges and so her shape is that of the entire triangle itself. These four energies are transformed, according to Amṛtānanda, into the four sacred seats.[3] Amṛtānanada was probably from South India where the YHṛ may well have been written. While it is clear that he was deeply conversant with Kashmiri Śaivism, one wonders how much contact he had with the Kubjikā tradition, which must have been known to the redactors of the NṢĀ and the YHṛ.

The Play of the Triangle and the Point, the Yoni and the Liṅga

Now that we have examined the sides or 'enclosure' (*parigraha*) of the Yoni, the goddess's Triangle,[4] let us see what happens in the centre of it and try to penetrate some of the complexity built into the dynamism of the Triangle and the Point, the Yoni and the Liṅga. This pair represents the archetypal opposites. Ontologically both are the energy Beyond Mind, the highest in the ascending energies leading to the transcendental union of Śiva and Śakti. Theologically, they are both the goddess. Dynamically they are the two poles at the extremity of the perpetual pulse of the one reality re-generating itself even as it merges back into itself, emanating and withdrawing all things as it does so. This holistic, fractal geometry of the play of the Triangle and the Point is the dynamism of the Transmental (*unmanā*).

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[1] Raudrī is the line on the right of the triangle. This is formed by reversing the downward movement of the first line that forms the left side of the triangle. Her emergence marks the completion of the Triangle which she encompasses.

[2] YHṛ 1/36-41.

[3] See comm. on YHṛ 1/41, p. 58. See below, p. 718-719 for a chart of the contents of the triangle in the centre of Śrīcakra.

[4] This is described in KuKh 7/8 ff. See there and the accompanying notes for further details.

We may note in passing that the 'Play of the Energy of Passion' (*kāmakalāvilāsa*) described in the Śrīvidyā tradition is another representation of the same dynamism expressed through similar geometric symbolism. This is most succinctly and eloquently expounded in the *Kāmakalāvilāsa* of Puṇyānanda. That is also concerned with the symbolism associated with the formation of the central triangle in Śrīcakra. In the case of the *Kāmakalāvilāsa*, however, the main focus of attention is not the triangle as much as the dynamism of the Point. The Great Point (*mahābindu*), which represents the pre-cosmic, transcendental unity of Śiva and Śakti bursts apart, thereby forming two points that represent emission (*visarga*). In the timeless present of this perpetual cosmogony in which cause and effect abide as one, the original point is not lost but abides along with the other two to form the Triangle. In this way the polarities of reality that is 'two-in-one' is fully established even as it is resolved in the same timeless present as aspects of the original Great Point.

Moreover, apart from this formal difference with respect to the approach in the Kubjikā Tantras, the ontology represented by the Triangle and the Point in the Śrīvidyā tradition differs, as it has been drawn from the Pratyabhijñā school of Kashmiri Śaivism. From that perspective, the Point is the pure light of consciousness (*prakāśa*) and the Triangle is its innate reflective awareness (*vimarśa*). Together they constitute pure 'I' consciousness (*ahaṁbhāva*). By means of its power of reflective awareness the Light of 'I' consciousness, wills, knows and acts to fashion and destroy its own phenomenal manifestations. This is the 'energy of passion', which, as we shall see, is also known to the Kubjikā tradition as the energy of the Point through which it evolves into the Triangle. But here it is entirely free of Pratyabhijñā projections, as is its Trika predecessor in the TS.

Before we proceed with our exposition of the Triangle and the Point and their identification with the Liṅga, let us examine an interesting precursor of this symbolic association. Although KMT does not discuss the nature of the Liṅga, the common notion that the goddess is present within the god is represented in the KMT. I will argue that in the following passage of the KMT the goddess is understood to be present within the god in the form in which she is represented in the later tradition, that is, as the triangular syllable AIṀ which, along with the Point, is her form as the Liṅga. Her presence there transforms the Liṅga, which is the body of the god and, for obvious reasons, his most characteristic representation, into a female Liṅga – the triangular Yoni. The passage reads:

> This body of Kuleśvara should be contemplated attentively, it should be listened to[1] and taught (*deśya*).[1] What else could be superior

[1] The edited text reads: *nididhyāsyaṁ śrutaṁ deśyam*. Normally '*śrutam*' means 'it is heard'. This makes no sense. It seems that the past passive participle has replaced the nominal imperative

> to that which is within him? (His body) is in the form of a seed-syllable (*kūṭabhūta*). As she (the goddess) is in the middle of that she is made crooked (*kuṭilitā*) and so she becomes divided into many Kulas.[2] This is the will of the Supreme Goddess (Parameśvarī). Thus (says the god) you are called Kubjikā (the Crooked One), the Supreme (Parā) (goddess) within all things.[3]

First of all, notice that the Liṅga located in the Wheel of the Self-supported that we have examined above is also Kuleśvara. Although the 'body of Kuleśvara' mentioned here that 'should be contemplated attentively' is not identified with the Liṅga, it does contain the goddess's Triangle. The passage we are examining is part of an exposition of the Wheel of the Skyfaring Goddesses (*khecarīcakra*). This is the highest of five Wheels described in the KMT and related texts. There is no need to go into many details here concerning these Wheels.[4] We shall focus on the highest of them – *Khecarīcakra* – which is the one relevant to our discussion. The texts are not very clear exactly where it is located, whether on the Cavity of Brahmā on the crown of the head or above, but we may reasonably assume that this, the Wheel of Space, is in the End of the Twelve. Although there is no reference to suggest that this may be associated with the triangular Liṅga localized there by the later tradition, nonetheless it shares a number of features in common with it, despite the differences in several details.

In brief, this Wheel consists of three concentric circles. The outer one is the Circle of the Sun. It contains a lotus of twenty-four petals upon which twenty-four sacred sites are projected along with the consonants from Ka to Bha. Next comes the Circle of the Moon with sixteen petals on which are projected the sixteen vowels. Two goddesses or Yoginīs are associated with each petal. The third one is the Circle of Fire consisting of the remaining consonants up to Sa. In the middle of the *Khecarīcakra* is a downward-facing Triangle that contains the letters Ma and KṢa omitted in the other wheels and so makes up the full compliment of fifty phonemic energies related to as many Skyfarers. The Triangle

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'*śrotavyam*' which is too long for the metre. The corresponding ṢSS 25/52c reads: *niḥsaṁdigdhaḥ [k kh: -digdhaṁ] śucis [k kh: śuciṁ]* which literally means: its purity is without doubt (i.e it is certainly pure).

[1] *Deśya* literally means 'pointed out' but, clearly, the sense here is 'taught'.

[2] We may understand this statement in at least three ways. One is that the goddess in the body of the god is the source of the many Kula schools formed from aspects of herself. Secondly, the Kulas may also be the letters – the sonic energies of Speech. A third meaning could be that she diversifies herself into the many aggregates – *kula* – of beings and principles which she, in various forms, governs.

[3] KMT 16/25-27ab = ṢSS 25/52cd-54.

[4] The reader is referred to Heilijgers-Seelen's detailed study of these Five Wheels described in chapters 14-16 of the KMT. See bibliography.

is called the First *Maṇḍala* overtly because it is said to be the first of twenty-four *maṇḍalas* i.e. petals of the Circle of the Sun. The implication here, it seems to me (although, again, the text is not explicit) is that this is the triangle which contains the four main sacred seats in relation to which the twenty-four places projected into the *maṇḍala*s of the Circle of the Sun are secondary. They are also derived sacred sites in the sense that the first transmission of the teachings takes place in the sacred seats and then moves out, as the goddess does in her tour, from there. The Triangle is thus as the KMT explains:

> The *maṇḍala* consisting of the Skyfarers is located in the city of the Primordial (*ādi*) Yoni. By means of the (proper procedure) by which it is worshipped, one obtains the fruits of (this) Yoni of the Command. This is the First Maṇḍala, it is the best and the most excellent. All the *maṇḍalas* are born here in (their) many ways.[1]

All the phonemic mantras in the other Circles are born from the body of the goddess who 'comes forth as the *maṇḍala* (*maṇḍalodbhavā*)'.[2] We have here, it seems, a precursor of the Triangle in the End of the Twelve. That too is surrounded by the three enclosures of Sun, Moon and Fire. This Wheel of the Syfarers is lost in the later literature or not further elaborated. Even so, much of it, reduced and modified, is retained as the Triangle, which is the core of the *Saṁvartāmaṇḍala* at the End of the Twelve. This is then further molded by identification with the goddess's Liṅga. Note, for example, the order of the letters in the three Circles. In some versions of the Triangle, this is the order of the series of letters projected onto its sides, which thus represent the Sun, Moon and Fire that enclose the Point in the centre.

The main problem this passage presents is the seed-syllable to which it refers. The core of the problem is the neuter gender of the expression '*kūṭabhūtam*' which agrees with the neuter noun *tanu* – 'body', the subject of the previous sentence. What the KMT is saying is actually quite clear. The goddess is present in the seed-syllable of the god that is in the middle of his body. Moreover, this is why the goddess is crooked or bent (*kuṭilā*). The play on the similar sound of the words '*kūṭa*' -'seed-syllable' – and '*kuṭilā*' – 'crooked – reinforces this idea. The previous verses supply us with the context and confirm that we have understood correctly. The god is explaining why the goddess is called Kubjinī – the Bent Over One:

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[1] KMT 16/37-38.
[2] KMT 16/44ab.

> O Kuleśvarī, you are the one (goddess) and (your) name accords with reality (*anvartha*). The goddess pervades everything within the gross, subtle, and supreme reality, which, faultless, is both manifest and unmanifest, and she is you. Do you not know that? Just as someone with a big body who moves in a small house must enter it with the body bent, such is she, the Great Goddess (*maheśvarī*).[1]

The commentary does not explain whose body the goddess enters. It simply refers to her pervasive presence in all things. There we read: 'How is it that she bent over (*kubjikā*)? Just as one who bends over (*kubjo bhūtvā*) enters everywhere, similarly, as her form is contracted, she pervades everywhere. Then she is *Kubjikā* (the Bent Over Goddess)'.[2] It seems, therefore, that the commentator assumed that the body meant here is the universe. At first sight we may also think that the human body is intended and that the goddess, as Kuṇḍalinī, rests 'bent over' or coiled like a snake, within it.[3] No doubt, these meanings are also implied.[4] But the primary sense here is that the goddess is in this bent form because she is present in the seed-syllable within the god's body. Indeed, the commentary, not only posits the presence of the goddess within the seed-syllable, it directly identifies her with it:

> Or else, (one can say that) she is crooked in all circumstances (*sarvatra*) and (as such) is the seed-syllable.[5] Or else (one can say that) she is in a condition of oneness (*aikyabhūtā*) or, she pervades everywhere (*sarvagati*) in (her) contracted state (*saṁkocavṛtti*). She who possesses (all these states and forms of being) is Kubjikā.[6]

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[1] *anvarthasaṁjñakā nāma ekā tvaṁ tu kuleśvarī* ||
sthūlasūkṣmapare tattve vyaktāvyakte nirāmaye |
sarvaṁ vyāptaṁ tvayā devi sā ca tvaṁ kiṁ na buddhyase ||
bṛhatkāyo yathā kaścit svalpe saṁcarate gṛhe [k kh: grahāḥ] |
kuñcitāṅgo viśed yasmāt tadvad eṣā [k kh: natvad eśā] maheśvarī || ṢSS 25/47cd-49 = KMT 16/21cd-23; see Heilijgers-Seelen 1992: 260 n. 22.

[2] *kubjikā katham* | *kubjo bhūtvā sarvatra praveśam āyāti tadvat sā sarvatra saṁkocarūpatvena [kh: -rūpeṇa *] vyāptiṁ karoti* || *tadā kubjikā* || Comm. ṢSS 25/47cd-49

[3] Cf. Schoterman 1981: 11.

[4] Cf. above, p. 41.

[5] The commentator who may either have had a variant reading in his manuscript, or intentionally altered the text to suit his understanding of it, reads a feminine *kūṭabhūtā* instead of the neuter *kūṭabhūtam*.

[6] *athavā sarvatra kuṭilībhūtā atha kūṭabhūtā iti aikyabhūtā iti vā sarvagatiḥ saṁkocavṛttyā vā yasyāḥ sā kubjikā* || Comm. ṢSS 25/47cd-49.

The seed-syllable of the goddess, like that of any deity, is her sonic body. One might say it is her iconic form made of sound. Moreover, a deity's seed-syllable is, in a sense, a condensed form of that deity's mantra (or Vidyā if the deity is a goddess). Although the texts do not normally express themselves in this way, one could say that the goddess's Vidyā is her gross sonic body in relation to her seed-syllable, which is the subtle one. Kubjikā has two such seed-syllables, probably due to changes and developments in doctrine. One of these is mentioned in the extended form of the *Saṁvartāsūtra* with which the KuKh and ṢSS begin. This is the syllable HSKHPHREṀ.[1] The letters are written vertically above one in such a way as to form a *kūṭa,* which literally means a 'peak' or 'heap' of letters. This is why such syllables are called *kūṭākṣara*s – literally 'peak or heaped syllables'. The KMT does not refer to this syllable, and nor is it a part of the version of Kubjikā's Vidyā taught in the KMT[2] – whereas it is considered a particularly important part of the goddess's Vidyā in our text and other later sources.

The other syllable is AIṀ, which is well known to the KMT and all the other Kubjikā Tantras.[3] No doubt AIṀ is the seed-syllable meant here.[4] It is triangular and so indeed 'crooked' and, as this is the mantric body of the goddess, she is similarly crooked. This seed-syllable is also called the 'seed of emanation' (*sṛṣṭibīja*). Moreover, emanation takes place through the energy of the will with which the first passage identifies the seed-syllable. Finally, a little further ahead, the KMT implies that it is the goddess who is the Yoni.[5] This is indeed, the way she is represented in our text where we read:

> In the midst of the three energies is the deity whose form is a sprout and her body the shape of a Yoni (*bhagākāra*). I praise (the goddess) present in the sacred seat of the Triangle (*triṣkoṇapīṭha*).[6]

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[1] The syllable HSKHPHREṀ is explained at the beginning of chapter nine of our text (KuKh 9/1-19ab), thus marking the beginning of a long section that extends up to the end of chapter twelve in which the goddess's Thirty-two syllable Vidyā is taught.
[2] See KMT 7/19-30.
[3] See above, p. 107.
[4] It is not likely that the KMT is referring to the seed-syllable of the god knows as Navātman. Heilijgers-Seleen (1994: 261 n. 27) speculates on this possibility but rejects it. KuKh 2/9cd-10 explicitly identifies the goddess in the form of the Yoni (*bhaga*) as the syllable HSKHPHREṀ. But in view of the fact that in other places in the text it is the syllable AIṀ and the KMT does not know the other syllable, there is every reason to believe that this is a new development.
[5] See above, p. 289 note 3 with reference to the Yoni as the hidden teaching of the KMT (ibid. 16/29).
[6] KuKh 3/119.

The goddess in the centre of the Triangle is said to be in the form of a Liṅga. The Liṅga in the centre of the Triangle is another Triangle, namely, the triangular syllable AIṀ. The seed-syllable AIṀ within which the goddess is 'bent over' is her sonic form. Kubjikā not only possesses a divine form that is 'seen', she is also 'heard'. To the sonic form corresponds a geometric one. She is visible mantric sound. This aspect of the goddess is technically called 'established in the (sonic) body' (*piṇḍastha*). Projected into the centre of the *maṇḍala* the goddess burns, as it were, in the form of the blissful Doomsday Fire that resounds with her 'bent over' – *kubjā* – seed-syllable. There the goddess performs 'austerities' – *tapas* – which literally means 'heat' – heated by this, the fire of Yoga that rises up through the Cavity of Brahmā on the crown of the head. Heilijgers-Seleen explains that the yogi:

. . . seated on this fire, i.e. letting himself be brought upwards with the internal fire, realises a still higher level of consciousness which is symbolically designated as the supreme state of the *Vaḍavā* [Doomsday] Fire and which appears to be located above the Brahmarandhra [the Cavity of Brahmā]. Being the abode of the supreme Śakti [energy], it is the source of the creation; the *vaḍavā* [Doomsday] fire is said to be the womb of the world. Here the *yogin* is absorbed into the Supreme.'[1]

Fire combines light and sound, accordingly the name of the goddess who is at once the inner, spiritual Fire and 'the womb of the world' is derived both from her 'visible' form and her sonic one – AIṀ, the seed-syllable of Kubjikā, the Doomsday Fire:

> (The yogi) attains omniscience by the Yoga of the Doomsday Fire. Bearing the form of bliss and established in the 'bent over' (*kubja*) (seed-syllable) of the Doomsday Fire (AIṀ), she makes indistinct sounds (*kūjate*). Thus the subtle Khañjikā (the 'Lame One')[2] in the form of the Jewel (of Kuṇḍalinī)[1] is called Kubjikā.[2]

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[1] Heilijgers-Seleen 1992: 179-180.

[2] Khañjikā literally means 'a girl who walks with a limp'. Although the texts do not say this expressly, we may suppose that this name refers to the progressive upward movement of Kuṇḍalinī through the centres in the body that takes place in halting steps like one who walks with a limp. The texts define her differently, referring instead to her pervasive nature – implicitly deriving the name from the word '*kha'* which denotes the 'sky', 'space' or 'void' that generates and withdraws the universe within the goddess and in which she resides. Thus Bhairava says to the goddess:

The goddess, who is in the centre of the *maṇḍala,* is said in more than one place to be 'mounted on the seat of the syllable AIṀ' (*aiṁkārāsanārūḍhā*).[3] Newar initiates into the cult of the goddess Kubjikā do in fact draw the *Kramamaṇḍala* in this way with the syllable AIṀ in the middle of the Triangle. Kubjikā as Kaulinī, the mistress of the Kula, resides in the centre of the triangle.[4] She is the Divine Liṅga (*divyaliṅga*) in the middle of the Triangle. The Divine Liṅga is said to 'face downwards'[5], which suggests that it is triangular. The expression '*vakraliṅga*' – 'crooked liṅga' with reference to it[6] appears to confirm this, although it can also be understood to refer to the goddess Vakrā in the form of a Liṅga.[7] Similarly, Kauleśī, who is in the centre of the triangle, 'faces downwards'.[8]

However, in other places we are told that the Divine Liṅga is the Point (*bindu*) in the centre.[9] This equation is confirmed in the CMSS where we read:

> In the middle of that (triangle) is the Divine Liṅga that generates supreme bliss, (its) form the Point and (its) nature the Void (*kharūpa*).[10]

The Liṅga is symbolized by the Point to represent, amongst other things, that it is without dimension, like a geometric point. Thus the infinitesimally small Point that escapes spatial limitations symbolizes the omnipresent energy of

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I have told you about Khañjinī repeatedly, again and again. Khañjikā, who is in the subtle (reality) within the subtle reality (*vastu*), is so called because the universe is within her and she is in the midst of the universe. KMT 16/19cd-20 = ṢSS 25/45cd-46.

The commentary on the ṢSS adds:

How is it (that the goddess is called Khañjinī)? '*Kha*' is like space. '*Ji*' means that (that space) generates (*janayati*), that is, gives rise to the emanation and withdrawal etc. of the universe. She is then Khañjī. This is (the meaning of the name) Khañjikā.

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khañjinī tu katham || *khaṁ ākāśaṁ tadvat* || *ji iti janayati utpādayati viśvasya sṛṣṭisaṁhārādau tadā khañjī iti khañjikā* ||

[1] Concerning Kuṇḍalinī as the 'Jewel' in the navel centre – the City of Jewels – see note to KuKh 3/120-121.

[2] KMT 17/29cd-30.

[3] This expression appears in KuKh 5/72cd-73ab, see note there for more examples.

[4] KuKh 35/18.

[5] KuKh 26/14cd-15.

[6] KuKh 26/4.

[7] KuKh 3/51.

[8] KuKh 11/31c.

[9] KuKh 42/4.

[10] *tanmadhye divyaliṅgaṁ [all MSs: -liṅgaḥ] paramasukhakaraṁ bindurūpaṁ kharūpaṁ*

CMSS 1/6b = KuKh 42/4c.

consciousness and so is said to be the Sky[1] or the surface of the Sky. From here the Triangle emerges and, inwardly experienced, here it returns. This entry – *āveśva* – is mystic absorption or penetration – *āveśa* – into the Self which is the bliss of the Point. As our text says:

> Then (the triangular Liṅga), perceived by the Inner Self, enters the cavity (*suṣira*). He who is established in contemplation (*samādhi*) sees the surface of the Sky, which is in the form of the Point. (Then) penetration (*āveśa*), which is the arising of the bliss of consciousness, takes place. The experience of the proclamation (of the scripture – *āśravaṇapratyaya*) is that that is one's own nature.[2]

The arising of this bliss is the attainment of the liberated state, which is the freedom to course through the Sky of the Point. This power, the goddess proclaims, is the Command she transits to the god:

> Today I will give (you the liberated) state of flight (*khecaratva*); grasp the Liṅga as it is in reality! Initiation, the explanation (of the teachings) (*vyākhyā*) and the capacity (to apply them) (*sāmarthya*): this is the Command that bestows upon you liberation.[3]

The liberating experience of the Liṅga is the knowledge of what it is in reality. This is the bliss that is the energy of Śiva and Śakti that spreads out from the centre of the *maṇḍala* even as it generates it. The blissful and powerful Void of the Point in the centre is called the Circle of the Moon. Both the container and the contained, it is both the bliss that envelops the *maṇḍala* and is contained within it. In this way, the *maṇḍala* and its cosmic and psycho-physical counterpart is not only generated; it is maintained active and functional, and experienced in a state of profoundly blissful and creative stability of mind:

> The aggregate, enveloped in bliss, functions within bliss. (Thus) there comes about the equilibrium (*samatva*) of the mind, which is the bliss of emission (*udbhava*). In the middle of that is the subtle Liṅga, the Divine Liṅga that faces downwards. It stands in the centre of the Supreme Sky, in the middle of the Circle of the Moon.[4]

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[1] KuKh 38/7. Also ibid. 42/4 where the Divine Liṅga is equated with the Point which is said to be the Void.
[2] KuKh 26/16cd-18ab.
[3] KuKh 5/64cd-65ab.
[4] KuKh 26/14cd-16ab.

The round form of the Point which the texts commonly refer to as an 'unbroken circle' (*akhaṇḍamaṇḍala*),[1] like its sky-like 'emptiness', similarly symbolizes the all-embracing nature of the core energy. The circle is a universal symbol of wholeness. It is the appropriate shape of the Liṅga that enshrines the energy through which the universe is generated, sustained and into which it is ultimately withdrawn.[2] The symbol is a powerful one, drawn from nature and our own human world; it is spontaneously understood. Far from the Indian subcontinent, in North America, the Sioux Indian visionary Black Elk expresses the wisdom of his people in similar terms:

Everything the Power of the World does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars. The wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back to where they were. The life of a man is a circle from childhood to childhood, and so it is in everything where power moves. Our tepees were round like the nests of birds, and these were always set in a circle, the nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch out children.[3]

But how can a Point without dimension or, indeed, a circle that has no directional orientation, 'face downwards'? The following reference comes to our aid here:

> In the middle of that (triangle) is the Crooked Liṅga that generates supreme bliss, (its) form the Point divided into three.[4]

The Point that is 'divided into three' (*tribhinna*) is, it seems, both the one Point in the centre and the three points that surround it in the corners of the triangle of which it is the centre. The Point is the Command which is threefold because of the three lineages that emerge from it.[5] So the goddess who resides in the Yoni (*bhagodarā*) in the centre of the Triangle exerts her threefold authority[6]

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[1] See note to KuKh 3/7.
[2] Cf. the definition of the Liṅga in KJN 3/9-14ab quoted above on p. 253.
[3] Black Elk quoted from the book *Black Elk Speaks* in Arguelles and Miriam 1972: 60.
[4] *tanmadhye vakraliṅgaṁ paramasukhakaraṁ bindurūpam tribhinnaṁ* | KuKh 26/4c. Above, Cf. CMSS 1/6b (= KuKh 42/4c), quoted above, p. 303 note 10.
[5] KuKh 3/19.
[6] KuKh 3/45.

and is called the 'triple goddess' (*bhagavatī*).[1] Thus the Command spreads out by means of the sacred seats from where the Siddhas who founded the lineages reside.[2] This Command is the Liṅga that arises in the centre from the Yoni.[3] So the goddess is both the Divine Liṅga and the Yoni which is the 'inner sanctum'.[4] She is both the Liṅga and within the Liṅga.[5] So, the Liṅga is a Yoni in the Yoni. Thus it is a 'crooked' – *vakra* – Liṅga as the triangle which is the goddess herself who is Vakrā 'the Crooked One' whose form is the Yoni (*bhagākṛti*)[6] as well as the 'Circle of the Point'.

The texts are telling us in their own cryptic way that the Point spontaneously deploys itself or radiates out as the three sides or corners of the central Triangle to then spontaneously collapse back into a Point. Beyond time and space, it pulses in such a way that, in temporal and spatial terms, it is both phases simultaneously. The goddess can in this way be both the Point and the Triangle. Thus we are told the goddess resides in the Triangle, which is represented by the triangular letter E, 'facing downwards in the shape of a Liṅga'.[7] The 'shape of a Liṅga' in this context is the goddess's Triangle representing the Yoni. The presence of the goddess in the Liṅga transforms it into a Yoni. This is represented in the *maṇḍala* by the triangle set in the centre of the hexagon. In one variant not only four sacred seats are projected into the Triangle, a set of six (the same four plus two) are also worshipped in the corners of the hexagon.[8] But even then, as the KuKh says:

> There is (only) one mistress of (all) the sacred seats. Within the group of six divisions, she is the giver of light. One without a second, she is stamped (with the seal) of the plane of nonduality. She resides in the six sacred seats and arises successively (in due order) within the lineage (*santāna*). Wet, she is the Yoni consisting of one letter and, by virtue of (her) aspects (*prakāra*), she is in (all its) six (parts). Again, she is (vast and empty) like the sky and her form is the letter E.[9]

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[1] KuKh 38/23.
[2] KuKh 38/24.
[3] KuKh 3/59.
[4] KuKh 3/18.
[5] KuKh 4/47cd-48.
[6] KuKh 26/6d.
[7] KuKh 3/13-14ab.
[8] The major sacred seats, their symbolism and deployment in the *maṇḍala* are discussed in the following chapter.
[9] KuKh 61/2cd-4.

The six sacred seats in the corners of the hexagon may house the six letters of the goddess's extended seed-syllable HSKHPHREṀ. Thus she is enveloped in her own emanation. In another parallel set up, she is conjoined with the god within the Triangle who is the Liṅga. This is a common open possibility. These two options are sustained by the ambiguity of the myth, which in some places says that the goddess enters the Liṅga, and in others that she becomes it. The god, like the goddess, is in a sonic form as his seed-syllable. This is Navātman, which in its most common variant is HSKṢMLVRYŪṀ. As the KuKh explains, the two unite:

> There, in the centre, is a Liṅga. It is the ninefold (*navātmaka*) Bhairava. Beyond the energies (*kalā*), he is endowed with (all) the energies. He is conjoined with Parā (the Supreme Goddess) and he conjoins (the fettered to her).[1]

Parā in this context is the syllable AIṀ. The goddess merged in the Bhairava Liṅga is thus the conjunction of Navātman and AIṀ. Repeated one after another they merge together and the divine couple fuse to form the two aspects of the inner breath HAṀSA, that is, Unstruck Sound.

If you are confused, don't be surprised. The symbolism of this *maṇḍala* is highly complex precisely because of its ambivalent nature as a whole as well as that of the centre and the beings, single or in couple, who reside there. The texts are a dense maze of identifications of opposites based on these ambivalences derived from the holistic paradox that the centre is the whole and vice versa. So we have a Point which is a Triangle within a Triangle, and a Triangle which is a Point within a Point. The centre and the circumference replicate each other in the vortex of the Void from which all things come forth.

We have already noticed some examples of how this paradox is represented in the sources. One is the image of the goddess who resides in the Liṅga situated in the Cave. In this perspective the Liṅga is in the centre as is the goddess who resides in it alone, without the god. Then we are told that the whole triangular *maṇḍala* is the Liṅga, so she actually resides in the Liṅga that is within the Liṅga. Again, the triangular *maṇḍala* and its centre are not only a Liṅga, they are also the Yoni. Just as the identification of the *maṇḍala* with the Liṅga involved a union of opposites in terms of the container and the contained, the centre and the circumference, the same takes place with its feminine counterpart. The triangular Yoni is in the centre of the *maṇḍala* that is itself the Yoni. Accordingly we are told that the energy in the middle of the Yoni is called

[1] KuKh 39/40.

'*bhaga*'[1] which is a synonym for Yoni. So the goddess in the middle of the Yoni is in the form of the Yoni. Generated from the bliss of the Yoni (*bhagānanda*), she is the bliss that pervades it. Similarly, the goddess is both on the Stone on the Island of the Moon and is the Stone itself.[2] Thus, more internally as it were, the deity and its dwelling place are identified to add yet another layer to the kaleidoscope of reversals. Anyone of these polarities may combine with any other to form complimentary opposites identifiable with one another. The Liṅga is in the Yoni and the Yoni is in the Liṅga. We have already noted that the Liṅga is in the Cave and the Cave is in the Liṅga. The Cave is in the Yoni, the Yoni is in the Cave and so on. Passages can be cited that correspond to each of these situations and virtually all the other combinations. For example in YKh (1) we read: 'once penetrated the plane in the Void of the Liṅga, the Liṅga (becomes) the Yoni whose form is a Yoni (*bhaga*)'.[3] The same principle applies to the further outward expansion of the triangle into the hexagon.

These transformations are not real changes or, for that matter, illusory ones. It is the one reality seen from different perspectives like a drawing that viewed from one side appears to be that of an elephant and seen from another, a bull.[4] In this way Śiva can also have a Yoni. His Liṅga may be a female one. Just as the goddess's Liṅga may be male. Drawing from the TS the KuKh declares:

> (Concealed within Śiva) like the power to burn is within fire, she has assumed the form of the Yoni. In the same way, Śiva is also secondarily said to possess that attribute.[5]

Paradoxically the opposites are the same and yet each is distinct, representing in its own way an aspect of the oneness of the opposites, the tension between them and a modality of its resolution either accomplished or in the process of accomplishment. Similarly, the same is true in reverse, namely, the separation of opposites and the emergence of their individual identities. Both series are similarly complimentary, churning one another, as it were, to generate the fire of a passionate and divine union of opposites through which the world is created and the seed of the Command (*ājñā*) is transmitted through the lineage of the spiritual offspring born of their union. This is the 'practice of bliss'

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[1] KuKh 63/75.
[2] See note to KuKh 5/77cd-58ab.
[3] *liṅgākāśe padaṁ bhittvā liṅgaṁ yonir bhagākṛtiḥ [g: yoni bhagākṛti]* | YKh (1) 29/35ab.
[4] Maheśvarānanda gives this example in his *Mahārthamañjarī* (verse 28) to represent the two-in-one relationship of Śiva and Śakti. It is illustrated in Silburn's French translation and exposition (see Silburn 1968: 113).
[5] KuKh 40/13 = TS 1/26cd-27ab.

(*sukhopāya*) by virtue of which the goddess possesses the authority i.e. the power to transmit the seed-like Command.[1]

The Neuter Liṅga of the Absolute

For this play of opposites to be effective in this and other myriads of ways, the opposites cannot be simply relative to one another or even mutually generative. They must be grounded in an ultimate, absolute reality without this compromising, that is, relativising their reality. This too is the Liṅga. The Liṅga, originally an unfashioned stone, represents not only the god – and in this tradition, also the goddess – it also represents the formless, unconditioned Absolute. The normal neuter gender of the word '*liṅga*' itself reflects the pure, indeterminate nature of the transcendent Absolute which, devoid of all possible phenomenal characterizations, is neither male nor female.[2] But this Absolute is not the Brahman (also a neuter word) of the Upaniṣads. It is, as in all theistic Sanskritic traditions, the godhead, the absolute ground of deity – its essential, unqualified nature, to which the Kubjikā Tantras refer as the Neuter (*napuṁsaka*). The Neuter is the Divine Liṅga within which the goddess resides. It is the deity's essentially blissful nature, beyond the opposites:

> That bliss is the Neuter (absolute). It is neither female nor is (its) form (*ākāra*) male. Its nature (*rūpa*) is the Liṅga that possesses authority and is not subject to (any other) authority (*niradhikaraṇa*). Located in the Void (*khastha*), unmanifest and form annulled (*nivartitākāra*), it is Bhairava. In the same way (*evam*), the power of bliss is the divine (female) Liṅga (*divyaliṅgā*) that has emerged within the Transmission (*kramoditā*).[3]

The union of Śiva and Śakti is pure. The goddess who is the Yoni (*bhaga*) sits next to the god. Their union takes place because their relationship is free of lust. Indeed, she is intimately close to the god because of her austere chastity. This is how she has attained the highest state of *Nirvāṇa* in which all passion is extinguished[4] and is united with him. Similarly, Bhairava is pure bliss. Although this bliss is not, of course, simply the pleasure of sex, it is equated with the blissful experience of sexual union, an equation that has a long history in the

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[1] KuKh 3/13-14ab.
[2] KuKh 3/46.
[3] KuKh 3/46-47.
[4] KuKh 3/63-64ab.

Indian tradition.[1] It is not possible to deny the essentially blissful experience of the ultimate principle. To do so would be to affirm its impotence. It would be an absolute from which nothing could manifest. The god reminds the goddess that through their passionate lovemaking they both came into the world and, indeed, the world of transmigration, full of passions and desires, exists.[2] We are reminded of the biblical Adam and Eve. But this is not a fall from paradise. It is an essential condition for creation to take place, although, to rise beyond it, this passion must be abandoned. But this must take place without loss of power and the deity's spiritual power derives from its essentially blissful nature. Male and female must retain their gender and yet become 'neuter'. They must assume that pure chaste condition of perfect transcendence and yet retain the bliss of union. This is the condition of the Liṅga which is the Neuter absolute and here we are told is, for that reason, bliss. But this bliss – *ānanda* – is not male, which is the normal gender of the noun *ānanda*. Just as the gender of this word has been changed in this passage to neuter, so too is that bliss. It is the 'neuter' chaste, continent, spiritual bliss of the deity's essential nature, which is formless, void and transcendent. This is the Liṅga, powerful and supreme in its universal authority over all things, an authority it possesses by virtue of what it is. It is not received from outside, nor is it subject to anything outside itself. This is the god – the genderless male. This Liṅga is the Point in the centre of the Void of the Yoni. It is a Bhairava Liṅga. This is the Liṅga the goddess enters that in the myth is called Udyāna Bhairava.

But what about the goddess? She is similar to the god but not the same. The goddess says of herself that she is the female Neuter (*napumsakā*). Neither male nor female, she is the power of the will.[3] The strange change of gender from *napuṁsakam* (neuter) to *napuṁsakā* (feminine) is mirrored here by the change from *liṅgam* (neuter) to *liṅgā* (feminine). In a sense, the goddess is within the god who is the Liṅga. From another point of view she is herself the Liṅga. The relationship between the Yoni and the Liṅga is an attempt to represent symbolically a union of opposites that cannot be fully conceived. Deviant changes in gender of words in the Sanskrit of this and other Tantric texts is used here with the purpose of mirroring a deep philosophical problem that cannot be fully resolved by the binary logic of reason. To aid our understanding, the model of ultimate reality is dynamic. The texts talk about 'emerging out of' and 'entering into', that is, moving out from within and entering in from outside. But from the perspective of basic oneness obviously there cannot be an 'inner' or an 'outer'. For

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[1] The reader is referred to an interesting paper on the subject by Olivelle (1997). See bibliography.
[2] KuKh 5/8-11ab.
[3] KuKh 67/17cd-18.

this to be possible, the outer container must differ from the inner content even if the latter is 'nothing'.

Nonetheless, the text attempts in many ways to awaken that intuitive insight which somehow manages to grasp the two-in-one, which is the union of Śiva and Śakti. Here they appear in the form of two Liṅgas – one a male that has become neuter, the other a female that has become neuter. They are one and yet distinguishable. The Liṅga is the goddess herself who has assumed this form. Thus she says[1] that she had previously abandoned her gender, implying that she did this when she entered the Liṅga. Outside it, she is the sexuated goddess. This is why she is said to be continent and a virgin within the Yoni / Liṅga. The power of bliss is the (feminine > neuter) Liṅga in the (male > neuter) Liṅga. The god is the Void and the goddess, the energy of the Void. They are one as space is one with the sky. But although one, they are also distinguished from one another. One Liṅga is the Point in the centre, the other the triangle that surrounds it. The Point in the centre is, in that condition, 'not subject to (any other) authority – *niradhikaraṇa*' – because being 'one without a second' (*advaita*), there is none other who could exert it. Moreover, by the same token, it is 'without authority' – *niradhikaraṇa* – because there is no other reality over whom to exert it. The female, 'neuter Liṅga', on the other hand, which is the energy of 'neuter' bliss, possesses 'threefold authority'[2] once it has 'emerged within the Transmission (*kramoditā*)', that is, within the three lineages that originate from the Triangle which is the goddess herself as the Divine (female) Liṅga (*divyaliṅgā*). Thus the attributive compound *kramoditā* (she who has) 'emerged within the Transmission' may be variously analyzed to mean she who 'emerges sequentially' (*krameṇa*)' or 'by means of', or 'with' the Transmission (*krameṇa*). It may also mean 'from the Transmission (*kramāt*)', 'for the Transmission (*kramāya*)' or 'within the Transmission (*krame*)'. All these possible meanings make sense and, indeed, probably all of them are intended.

The Liṅga's neutrality is a symbol of the absolute and supreme status of the Śāmbhava plane that it enshrines just as it contains its energy. As our text explains: 'the energy called the Yoni (*bhaga*) is the mother of universe . . . [it is] the Command, Kaulinī who abides on the plane of the Neuter One (*napuṁsakapada*)'.[3] Taught only in the most excellent scriptures, it is the highest teaching concerning the ultimate and final form of liberation.[4] The Neuter Liṅga is the bliss which is the inner nature equally of both the god and the goddess. The deity is deity by virtue of the empowerment it receives that bestows upon it its

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[1] KuKh 3/69.
[2] KuKh 3/45.
[3] KuKh 3/17.
[4] KuKh 68/126-140.

status and authority (*adhikāra*). But the Neuter, which is the bliss that is the ground of both deity and its empowering Command, inherently possesses its own status. The Neuter is the Absolute because none bestows its absolute status upon it (*niradhikaraṇa*).[1] It is free, in other words, of the play of the opposites that inwardly transfer to one another their identity. One of the meanings of the word '*liṅga*' is 'gender'. The word '*strīliṅga*' means 'female gender', '*puṁliṅga*', the 'male gender' and '*napuṁsakaliṅga*' is the neuter (lit. 'not male') gender. The goddess who is praised as both the Yoni and the Liṅga[2] embodies in her essential transcendental identity the supreme Śāmbhava state, the Neuter[3] which, because it is without gender, is free to be both genders, male and female – the god and the goddess. The Liṅga is not in this context a marker of gender, it is a 'sign'[4] of the deity's presence. The Neuter, devoid of gender, is the 'sign' of both the male deity and the female. As the Tantra teaches:

> The form of the Śāmbhava (state) is (pure) consciousness devoid of female and male gender. For this reason, O Śrīnātha, you are the Lord (*nātha*) and so your nature is Śakti.[5]

Thus the *Sūtra* of the Aggregate of Principles (*tattvasaṁghātasūtra*) teaches that the Neuter is Bhairava, the apophatic absolute. It is the highest of an ascending series of fifty principles each of which dissolves progressively into the one above it until:

> The Transmental goes to Bhairava and there everything dissolves away. This Principle by which everything (*samasta*) is pervaded is the Lord of the Transmental (Unmaneśvara). It is the divine plane of the Neuter (*napuṁsaka*), free of merit and sin, loss and worldly benefit, white and black, coming and going, what is to be taken up and rejected, Being and Non-being, and ritual. Free of loss and worldly benefit – that is the supreme (reality) in (this) Krama teaching. The (ultimate) conclusion of the scripture is that there is nothing higher than this.[6]

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[1] KuKh 3/46.
[2] KuKh 3/18.
[3] KuKh 68/125.
[4] In a non-technical sense the word '*liṅga*' means 'sign' in the sense of a 'characteristic feature'.
[5] *śāmbhavaṁ cinmayākāraṁ [k: vin-] strīpuṁliṅgavivarjitam* |
tena śrīnātha nāthas tvaṁ atas [k: athas] tvaṁ śaktirūpiṇam || YKh (2) 33/20.
[6] *bhairavaṁ conmanā [ṅ: -naṁ] yāti tatra sarvaṁ vilīyate* |
*yena vyāptaṁ [k, kh, gh: -pta] samastaṁ vai tattvedaṁ [ṅ: tatvaṁvau] conmaneśvaram [gh: conmanośvaraṁ; ṅ: * nmanaiśvaraṁ]* ||

The goddess is, as we have seen many times, the Transmental, which is the Command. Just as she is the last to dissolve into the Neuter, she is the first to emerge from it:

> Kubjikā in gentle garb (*saumyavāsasā*) is the supreme Command that has arisen in the foundation of the Neuter, which is supreme bliss.[1]

This transcendence in the sophisticated phenomenology of the Pratyabhijñā that permeates Kashmiri Śaiva hermeneutics is characterized as a state beyond the triad that characterizes all phenomenal experience namely, subject, object and means of knowledge. The Kubjikā Tantras, although ignorant of these parallels, indicate the transcendental ground of this energy in their own terms as the Neuter. There, on the plane of the Neuter, the goddess who is the Transmental feeds and generates the energies that emerge from it to form the universe beginning with the Triangle of will, knowledge and action.

> Residing on the plane of the Neuter, (the Transmental) is (the one) energy (*kalā*) and her form is (made of all the) energies. She is threefold (as) will, knowledge and action and abides (permanently) having pervaded the universe.[2]

The Neuter that contains the Triangle of the goddess from which creation proceeds is not only the source of the universe but also of the transmissions and the teachings:

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napuṁsakapadaṁ divyaṁ [ṅ: vāvyaṁ] puṇyapāpavivarjitam |
hānabhogavinirmuktaṁ [k, kh, gh: dāna-] śvetakṛṣṇavivarjitam || [This and the following two lines are missing in MS Ṅ]
gamāgamavinirmuktaṁ heyopādeyavarjitam |
bhāvābhāvavinirmuktaṁ kriyākāṇḍavivarjitam ||
hānabhogavinirmuktaṁ [k, kh, gh, ṅ: dāna-] taṁ [gh: missing] paraṁ kramaśāsane [k, kh, gh: -śāśane; ṅ: -sāsane] |
asmāt parataraṁ [gh: parattaraṁ] nāsti iti śāstrasya [k, kh, gh: sā-] niścayaḥ [k, kh, gh: -yaṁ] || YKh (1) 8/21-24.

[1] *napuṁsakapadādhāre [kh: -raṁ] parānandasvarūpake* ||
uditā [kh: uḍitā] tu [k: rū] parā ājñā [k, kh: ājyā] kubjikā saumyavāsasā [k: -vāsasa] | YKh (2) 28/31cd-32ab; cf. KuKh 3/46 and 29/13.

[2] *napuṁsakapadāntasthā [ṅ: napuṁsarupadāta-] sā [ṅ: sa] kalā kalavigrahā* || *[g: ?]*
jñānakriyecchā [kh: -kṛpesthā; ṅ: -kūpecchā] trividhā [ṅ: tṛvidhau] vyāpya viśvaṁ vyavasthitā |
[g: ?] KuKauM 4/10cd-11ab; see KuKauM 4/7cd-8ab, 4/9cd, 4/10cd-14a quoted below on p. 386.

> I praise the form of the Neuter, devoid of female and male gender. It is with form and without form. It has one form and is the supreme plane. Everything has come forth from its will, (namely, the transmissions) of the Child, Youth and the Aged. And it comes to an end there itself where that energy (*kalā*) plays. I praise (that) beginningless power whose form (i.e. the Triangle) consists of the Twelve Verses.[1]

The goddess present within the god or, to use the terms we are examining, the Transmental within the Neuter absolute is the bliss of the transcendent at one with it. And so, that bliss is also said to be the Neuter.[2] This 'neuter' condition is not only a symbol of its transcendent supreme state. It represents the realisation and fulfillment of the energy of the 'austerity' of the godhead which is two-in-one, neither male nor female and yet both simultaneously. The goddess herself contemplates this energy of austerity and is elevated thereby.[3] She practices continence and so she is Kaulinī, the goddess of the Kula. She is the female Neuter because of her vow of celibacy (*brahmacarya*) and yet, for this very reason, she enjoys the blissful privilege of union with her consort.[4] Similarly, the god can only manage to reach the goddess by the unrelenting practice of continence he observes when separated from the goddess. Indeed, when she emerges from the Liṅga, even though she has become very powerful by her stay in it, she is almost overwhelmed by the intensity of the power the god has acquired by his austerities. These, presumably, are those that she also practiced, even though he feels that, compared to her immense power, he is as weak as one who has fallen from his observance. Their power, which is essentially the energy of the Command, derives from the Neuter, which is such because it contains all the energies within itself in the one energy that is the goddess. Just as the continent man preserves the energetic and creative seed within himself, so the Neuter withdraws the outer energies and they are fused into the Point:

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[1] *vande napuṁsakākāraṁ strīpuṁliṅgavivarjitam [g: strīpulliṁga-]* ||
sākāraṁ tu nirākāraṁ ekākāraṁ paramaṁ [k kh: paraṁ] padam ||
tasyecchānirgataṁ [g: -tā] sarvaṁ bālaṁ [g: vāla] kaumāravṛddhakam ||
nidhanaṁ yāti tatraiva yatra sā ramate kalā ||
vande anādiśaktiṁ [g: -saktiṁ] tu ślokadvādaśavigrahām || SKh 23/12cd-14.

Concerning the mantra called the Twelve Verses that lines the sides of the Triangle see note to KuKh 3/31-32.

[2] KuKh 29/13.

[3] KuKh 6/3-4ab.

[4] KuKh 3/63-64ab.

> Even though he has attained the state of the Point (*bindu*) by the practice of continence (*brahmacarya*), he attains the imperishable nature, the Unmanifest that is consciousness (*bodha*). His Command is terrible (*bhīmā*). (It is the Vidyā) that begins with Bha and ends with Ca.[1] That bliss is the Neuter; it is neither female nor is its form male. His body is the First Principle. The Command is Bhairavī. Everything is pervaded there. That pervades the universe. Divine, it pulses radiantly (*sphurita*) with an intense Command by virtue of the power of (his) fierce austerity.[2]

Just as the male polarity of the unpolarised absolute is also the female one, similarly the female polarity is also the male one because both are the Neuter which, beyond conception, defying the principle of contradiction, is at the same time both and neither. The Divine Liṅga is the Neuter[3] and yet its form is AIṀ,[4] the goddess's Yoni. The goddess who contains the Yoni and is contained within it[5] is the Female Neuter (*napuṁsakā*), the plane of Nirvāṇa.[6] Indeed, she proclaims herself to be 'established on the plane of the Neuter'[7] as Śiva's Command.[8] As such she is Rudra's energy, the Female Neuter[9] that is the Yoni in the middle of the wheel of the female energies of the Skyfarers (*khecarīcakra*)[10] at the highest station of ascent. She is the mother of the phonemic energies within the Yoni and so, just as they are the verbal substance of all the teachings, she is the mother of all philosophies and Tantric systems:

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[1] This is a common way of referring to Kubjikā's Samayā Vidyā which does indeed begin with the syllable BHA but ends, to be precise, with the syllable CCE.

[2] *brahmacaryavaśāt [vaśā sā] sa tu bindutvaṁ [viṁdustvaṁ] prāptavān api [vāny api]* ||
prāpnoti avyayaṁ rūpam avyaktaṁ bodharūpakam |
tasyājñā vartate bhīmā bhādicāntāvadhir yathā [vādivāntā-] ||
na strī na puruṣākāram ānandaṁ taṁ napuṁsakam | (= KuKh 3/46ab).
tasya dehaṁ āditattvaṁ ājñā bhairavarūpiṇī ||
vyāpitaṁ [-te] sakalaṁ tatra vyāpitaṁ tena tu [vyāpitena tu yo] jagat |
tīvrājñāsphuritaṁ divyaṁ tapanograbalena [tapanāgra-] tu || AS 27/81cd-84.

[3] KuKh 59/10.

[4] KuKh 26/58.

[5] KuKh 3/45.

[6] KuKh 3/63-64ab.

[7] KuKh 3/60.

[8] KuKh 67/16.

[9] KuKh 22/10.

[10] KuKh 29/11.

> His will has come forth as the energy Kaulinī in the form of the (first) sprout (of emanation). She is the mother of (all) the systems (*darśana*). She is the goddess Parā, the Female Neuter (*napuṁsakā*).[1]

The strange ambiguity implied in the unusual term 'female neuter' (*napuṁsakā*) is emblematic of a perception of reality as self-sustaining and self-regenerating. The androgynous goddess, unlike the androgynous god, can procreate independently of the god because, as the Female Neuter, she is both the Yoni and the Liṅga. Both the Point in the centre and the Triangle – the seed and the womb – are the goddess.[2] In this way the goddess, who is the Command, transmits herself. Her propensity to transmit herself is symbolized by her orientation. She is the goddess Vakrikā who is the Command that faces downwards within the Yoni.[3] This, then, is also the Liṅga – the triangular 'crooked goddess' (*vakradevī*) who is 'facing downwards' in the centre of the *maṇḍala*.[4] She is the god's will (*icchā*) who emerges there as his energy (*śakti*).[5] Identified with the goddess Parā, who is Mahāmāyā, she emerges from the god in the form of a straight line facing downwards.[6] Thin and straight like a stick, she is 'stamped'

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[1] *tasyecchā [k, kh, gh: tasyachā] nirgatā [gh: nirgatāñ] śaktir [gh: caktir] aṅkurākārakaulinī [k, kh, gh: -kolinī]* |
darśanānāṁ ca mātā sā parā devī napuṁsakā || YKh (1) 4/180.

[2] But while the texts support this complex vision and represent it in numerous ways, the term *napuṁsakam* and even more so the feminine form *napuṁsakā* in the technical sense outlined above, is rare in the Kubjikā Tantras. It is totally unknown to the KMT and the ṢSS. Referering to Kuṇḍalinī, the following passage is the only place in which the Neuter is mentioned in the ŚM:

> (Kuṇḍalinī has the curved) form of a plough. She is very subtle and subtle, (her) nature is the Point (bindu). She is said to be the nectar of the Half Moon and resides on the plain of the Neuter.

halākṛtiḥ [k: dalā-] susukṣmā [k: suṣumṇā] ca sukṣmā [k: sūkṣmā] bindusvarūpiṇī ||
ardhendur amṛtā proktā napuṁsakapade sthitā | ŚM 15/9cd-10ab.

It appears therefore that the concept was a newly emergent one at the time of the redaction of that part of the ŚM. It is totally unknown to the texts that are independent of the KMT such as the KRU, KnT, and KRP. This is another possible indication of their relatively early date although it must be admitted that the term does not appear in the CMSS, which with its developed conception of four Kaula traditions (*āmnāya*), is probably not amongst the earliest Kubjikā sources. Contrasting sharply to the paucity of references in these sources is the relatively elaborate conception of the Neuter we find in the MBT, especially in the KuKh and in the two versions of the YKh.

[3] KuKh 7/43cd-44ab.

[4] KuKh 3/43 and 3/51.

[5] KuKh 8/4.

[6] KuKh 13/80cd-81.

with the triangular form of the Yoni.[1] In terms of the imagery of the goddess's myth, we are told that the goddess who emerges out of the Liṅga has the Triangle as her face (she is *triṣkoṇānanā*).[2] Indeed, she herself is the goddess Triangle (*trikoṇā*)[3] whose form is the Yoni (*bhagarūpiṇī*). In other words, using the geometric analogy of the *maṇḍala*, the Point is the goddess's formless, unmanifest aspect and the Triangle her manifest form.

Similarly, in cosmological terms, the goddess who is the Command and Śiva's will emerges out of the abode of the goddess Parā. When this takes place, Śiva and Śakti are separated, as it were, and the goddess manifests as triangular in shape.[4] We are told that 'when the goddess assumes three parts, the triple world is emitted in an instant'[5] and with it a series of other triads collectively called the 'triple division' (*trikabheda*). Conversely, we can infer that when the goddess remains one, no creation takes place and she abides merged in the absolute. But although we are constrained to describe the process in temporal terms, the previous unmanifest state – when the goddess as Parā is in her own abode – and the subsequent – when she becomes the triadic womb (*yoni*) of emanation – abide simultaneously. So from this point of view also, the Triangle and the Point are one.

The following passage gives us some insight into the peculiar transformations of these polarities. After describing the Triangle in the centre of the *maṇḍala* with the sacred seats in the three corners and the centre, the CMSS continues:

> In this way Rudra's energy, the mother of persistence and destruction has encompassed (*vyāpta*) all things with (the sides of the Triangle, her) three divisions. Blissful with that (*tanmada*), the primordial and free God of gods who is (both) Kula (the immanent aggregate of energies) and Akula (the transcendent without parts) resides in the centre of it. His Command in the form of the Point (*bindubhūtā*) is consciousness that bestows accomplishment and removes the fear of the fettered. (The Command is the goddess) Nityaklinnā (Perpetually Wet) who, free and desirous of herself (*svaraktā*), bestows the perpetual bliss, which is delighted by phenomenal existence.

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[1] KuKh 13/61cd-62.
[2] KuKh 5/29.
[3] MāSt line 4 and KuKh 38/32a.
[4] KuKh 35/1-9.
[5] KuKh 35/14cd.

> In the middle of that (triangle) is the Divine Liṅga, which is eternal bliss that generates supreme bliss, (its) form the Point and nature the Void (*kharūpa*). Churned by both, it is divided by the six parts. I salute the venerable (goddess) called Kubjikā whose beautiful body is aroused and who makes love there (*kurvantī tatra kāmaṁ*).[1]

The goddess in this passage appears as Rudra's energy identified with the goddess Nityaklinnā (the Perpetually Wet One). She is the Command in the form of the Point in the centre, which is the Divine Liṅga that 'faces downwards'.[2] So it would seem that the Triangle is exclusively feminine. But this is not the case. The god is said to be in the centre. But note that he is both polarities here represented by Akula – which is normally male – and Kula – which is normally female. His Command is the Point, the white seminal Drop in the centre, which is the goddess. Thus he is in the goddess and the goddess is within him. In other words, the god is androgynous. And so is the goddess. She is not only the Triangle, the female Yoni; she is also the normally male Liṅga which is the white seminal drop of the Point produced by the god. While the Point splits spontaneously into three, it needs to be 'churned from above' to unfold further into six.[3]

> In the centre of that (Triangle) is the crooked Liṅga (*vakraliṅga*) in the form of the Point that gives supreme bliss. It is divided into three and its nature is eternal bliss. By churning it from above, the sixfold authority (is established).[4]

This Point – i.e. the goddess who is the god's vital seed and Liṅga is 'churned' by both, that is, herself and the god. In this aspect, these two, Śiva and Śakti, with which the universe is woven like a cloth, warp and woof,[5] are the Churning Bhairava and the Churning Bhairavī in the centre of the Triangle.[6] First

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[1] *evaṁ vyāptaṁ samastaṁ sthitilayajananī rudraśaktis tribhedaiḥ*
*tanmadhye devadevaṁ akulakulamayaṁ [kh: -devaḥ sakula-; c: * * vamakula-] tanmadādyasvatantram* ǀ
yasyājñā bindubhūtā paśubhayaharaṇī [c: -daraṇī] siddhidā bodharūpā
nityaklinnā svaraktā [c: svaraktāṁ] bhavamuditasadānandadātrī svatantrā ǀǀ
tanmadhye divyaliṅgaṁ [k, kh, g, gh: -liṅgaḥ] paramasukhakaraṁ bindurūpaṁ kharūpaṁ
nityānandasvarūpaṁ tadubhayamathanāt [-naṁ] ṣaṭprakārair vibhinnam ǀ
kurvantīṁ [k, kh, ṅ: kurvantī, g: kurvati; c: kurvanti] tatra kāmaṁ [ṅ: kāmāṁ; c: kāmā]
kṣubhitavaratanuṁ [c: kṣyabhitavacatanuṁḥ] śrīkubjikākhyāṁ namāmi ǀǀ CMSS 1/5-6.

[2] KuKh 26/14cd-16.

[3] KuKh 26/20, 38/8 and 42/4.

[4] KuKh 26/4. Virtually the same lines recur in KuKh 38/7 and 42/4; cf also ibid. 2/10.

[5] KuKh 3/20, 24/27-29.

[6] KuKh 3/50.

the churning of the two divides reality, as it were, into a supreme, transcendent aspect and an inferior, immanent aspect.[1] The two then unite and 'churn' each other and so the goddess 'makes love there'. Thus the Point is said to be 'churned by passion' (*smaraṇa*) which splits and melts it.[2] This, the Energy of Passion (*madanakalā*) is present within emanation. It is the Passion that is 'the destruction of desire (*kāma*)'.[3] It belongs to the goddess who, endowed with this energy, churns Bhairava, the Churner (*manthāna*).[4] It is also called the power of bliss[5] because it is the Point in the form of the 'crooked Liṅga', that is, the Divine Liṅga that generates supreme bliss.[6] Indeed, the power of bliss is the female Divine Liṅga (*divyaliṅgā*).[7] It is Rudra's energy who, as the energy of the Void moving within it in an anticlockwise direction (*vāmāvartā*), assumes the 'crooked body' of the Triangle and is herself the female Triangle (*trikoṇā*).[8] Thus, by this inner churning within the centre, the one energy becomes threefold. Then, by the same strange process of reversal, which allows the container to be the contained, the churning of the three energies of the Triangle again generates the Liṅga in the centre. And once this has been produced, it again generates the Ocean of the Yoni.[9] In a sense, as the god is the goddess, she is uniting with herself. The texts do in fact depict this situation. In one place we are told that the Point in the centre, which is the goddess as 'female sperm', arouses the Triangle. Explicitly, she is depicted as licking her own Yoni and thereby fertilizing herself to generate the first Siddha.[10] So we are left with no doubt that this peculiar ambivalence is intended.

Through this union or 'churning' of opposites, each the nature of the other, the Triangle-cum-Point develops into the hexagon that surrounds it in the *maṇḍala*. Just as we find several triads projected and worshipped in the Triangle, in the same way the texts describe many groups of six that are projected and worshipped in the hexagon according to the requirements of the ritual. For example, the hexagon may be occupied by a set of six Yoginīs representing the constituents of the body (*dhātu*).[11] In chapter 144 of the *Agnipurāṇa*, which is drawn from various Kubjikā sources, these are presented as the basic content of

[1] KuKh 24/27-29.
[2] KuKh 26/20.
[3] KuKh 24/27-29.
[4] KuKh 38/24.
[5] KuKh 3/47.
[6] KuKh 26/4 and 38/7.
[7] KuKh 3/47.
[8] KuKh 38/32.
[9] KuKh 58/27-28.
[10] KRU 9/134cd-139ab.
[11] This and other important groups of Yoginīs will be described in chapter four of this introduction.

the hexagon.[1] Much space is devoted in our text, and the Kubjikā Tantras as a whole, to these six parts of the hexagon, just as it is to the core Triangle and Point. The apogee of this method is a projection of six groups of six said to constitute the Sextet of the goddess as Parā (*parāṣaṭka*). The '*Sūtra* of the Teaching concerning Parā's group of Six, which is a part of YKh (2), explains:

> (There are) six sacred seats and bliss is sixfold. (But there is really only) one sacred seat, which is sixfold (i.e. the hexagon). The awakening of (this) sixfold reality takes place by contemplating the four states (represented by the four seats in the inner triangle). (There are) six sacred seats, six Siddhas, six goddesses and six paths (of manifestation). (The one reality possesses) six aspects, (it is) the sixfold gesture and the six-faced one (denoted by) the term 'group of six' (*ṣaṭka*). The knowledge of the group of six has been revealed by means of the thirty-six divisions of (these) six. (This) teaching, the essence of the sacred seats, has been explained as it truly is.[2]

Indeed, all these groups of six are the goddess who is frequently said to be 'divided into six parts' (*ṣaṭprakāravibhinnā*).[3] Again, from another point of view, the expression 'six parts' refers in a general way to the main *maṇḍala* of the Kubjikā Tantras in its developed form, just as the Triangle represents the same *maṇḍala* in its more essential form. Although the parts of this *maṇḍala* are in actual fact more than six, the hexagon that surrounds the central triangle is treated as specifically emblematic of the whole *maṇḍala*. Accordingly, the *maṇḍala* is said to consist of six parts[4] and as such it is within the body.[5] The sixfold nature of the *maṇḍala* reflects the division into six, which characterizes the teachings of the Kubjikā Tantras as a whole[6] and is exemplified by the numerous groups of six we find mentioned throughout them. All of them are the goddess herself who, as the embodiment of the teachings, is also said to consist of six parts (*ṣaṭprakārā*).[7] The groups of six, deployed and worshipped in the six corners of the hexagon in the

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[1] See de Mallmann 1963: 206.

[2] *ṣaṭ pīṭhāḥ [k, kh: pīṭhā] ṣaḍimānandāḥ [k, kh: -nandā] pīṭhaikam iti ṣaḍvidham* |
ṣaḍvidhārthaprabodhanaṁ [k: -na; kh: -nāt] catuḥpādavicāraṇāt ||
ṣaṭ pīṭhāḥ [k, kh: pīṭhā] ṣaḍisiddhāśca ṣaḍdevyo [k: ṣaṭdevyo] ṣaḍadhvaram |
ṣaṭprakāraṁ ṣaḍimudrā ṣaḍvaktraṁ [k: ṣaṭvaktra; kh: ṣaḍvaktra] ṣaṭkasaṁjñayā ||
ṣaḍiṣaṭtriṁśabhedaiś ca ṣaṭkajñānaṁ [k, kh:-jānaṁ] prakāśitam |
nirṇayaṁ [k, kh: nirnnayaṁ] pīṭhasadbhāvaṁ kathitaṁ paramārthataḥ || YKh (2) 32/29-31.

[3] See, for example, KuKh 2/9c-10a and ibid. 5/74cd-75ab.

[4] *maṇḍalaṁ ṣaṭprakāraṁ* KuKh 1/5c.

[5] *ṣaṭprakāraṁ tu dehastham* KuKauM 2/156a.

[6] KuKh 58/96cd-97ab.

[7] KuKh 29/35b.

core of the *maṇḍala*, are primary emanations of the goddess who 'spreads herself out' (*vikāsikā*, *vikāsinī*) from the centre of the Triangle. There, in the dimensionless point (*bindu*) in the centre, she abides formless (*nirākārā*) and undifferentiated (*niṣkalā*) as the genderless absolute (*napuṁsakā*) both as and within the transcendent which, as the very absence of phenomenal existence (*abhāva*), is void (*śūnya*) like space (*ākāśa*) or the sky (*kha*). When the goddess emerges from this transcendent state, becoming manifest within and as the Transmission (*krama*), she 'becomes the six parts' (*ṣaṭprakāragatā*). The goddess, who is the embodiment of the Command, emerges from the centre, which is the Wheel of the Foundation, to manifest both the sixfold Transmission deployed in the Six Wheels in the body and to illumine and make manifest the universe. Thus her one transformation into six parts is at once cosmogenic and salvific. The following reference, drawn from a hymn, describes this process as a powerful kratophany:

> Her Command has six parts. The abode of many qualities and, omnipresent, (its) form is horrifying (*ghora*). [. . .] Having emerged from the Wheel of the Foundation (*ādhāracakra*) (she), like a circle of lightning flashes, illumines the sixfold (*ṣaḍvidha* Transmission) and encircles the (entire) universe. She, having become dense and extensive, fills it with (her) rays.[1]

The 'six parts' are described in the texts from various perspectives according to differing doctrinal contexts and ritual needs. Worshipped in the six corners of the *maṇḍala*'s central hexagon, they are like coverings (*acchādaka*) that envelop the deity in the centre.[2] The main ones may be briefly classified as follows:

1) The Six Wheels (*ṣaṭcakra*) are the six parts.[3] The inner body of all living beings is modeled on that of the deity. Consisting of the Six Wheels, it is the Body of Thunder (*vajrapiṇḍa*) or the Self of Thunder (*vajrātman*) and is said to be the 'Kula with six parts' of all embodied beings.[4] Also called the six sheaths

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[1] *yasyājñā [ṅ: yasyāha] ṣaṭprakārā [ṅ: ṣā-] bahuguṇanilayā sarvagā ghorarūpā* | *[. . .] niṣkrāntādhāracakrāt [k, kh, gh: -vaktrā; g: -caktrā; ṅ: -krānta] taḍivalayanibhā ṣaḍvidhaṁ [kh g: ṣaṭ-; ṅ: * ḍivalayanibhāṣadvidhaṁ] dyotayantī [ṅ: dyotayaṁti]* | *viśvaṁ cāvartayantī [k: vāvartta-; kh: vāvartayaṁti; gh: vādantaryaṁtī; g ṅ: vāvartayaṁtī] ghanavipulagatā [k: -latā; kh, gh: -ratā; g: ghonavipulalatā; ṅ: ghanavipuratā] raśmibhiḥ [k: raśmibhi; ṅ: rasmibhiḥ] pūrayantī [kh, g, gh, ṅ: -yaṁtā]* || KuKauM 21/35a, 36ab.
[2] KuKh 2/10a.
[3] KuKh 39/23.
[4] KuKh 30/67cd-68.

(*kośa*),[1] these six are 'the great ocean of the six parts (*ṣaṭprakāramahārṇava*)'.[2] The CMSS calls them collectively (the reality with) six parts (*ṣaṭprakāra*) and lists where they are located in the body.[3] It is an aspect of the Transmission, which is 'pure and universal manifestation'.[4] Having assumed this form in six parts, the goddess who is Māyā, the pervasive energy of consciousness, is present in the bodies of all living beings.[5] In this way the six parts of the inner *maṇḍala* are worshipped by means of the Six Wheels[6] and, conversely, the Six Wheels are projected into the *maṇḍala*. Traveling through them in the *maṇḍala* parallels the movement through them in the body up to the goddess's transcendental abode in the middle of the triangle above them in the body, just as it leads to the centre of the triangle within the hexagon in the *maṇḍala*.

Various entities are coupled with projections of the six Wheels. These include six sacred seats with their six goddesses and Siddhas,[7] six Liṅgas,[8] six Yoginīs[9] and the six lineages said to have been founded by Matsyendranātha through his six disciples.[10] These lineages constitute the 'prior' Kaula tradition (*pūrvāmnāya*) in relation to this one that follows after it and is the last (*paścimāmnāya*) represented by the inner Triangle. As Kuṇḍalinī rises through them, the adept comes to acquire the spiritual knowledge of that lineage and so attains the corresponding degree of authority (*adhikāra*)[11] through that teacher. Thus the teacher's Command, like that of the goddess herself, also has six parts.[12] It comes from the highest point (viz. the centre of the Triangle) where the goddess resides and is called the Teacher's Mouth (*guruvaktra*).

2) The Six Parts denote the Six Paths (*ṣaḍadhvan*) of manifestation, that is, the Path of the Worlds (*bhuvana*), Principles (*tattva*) and Energies (*kalā*) and their

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[1] KuKh 39/24.
[2] KuKh 30/68cd and 53/13ab.
[3] CMSS 6/18-19.
[4] *ṣaṭprakāraṁ [ṅ: -kāra] kramabhedaṁ vimalaṁ sarvatodayam* | ibid. 9/35ab.
[5] *māyā [mayā] tu vyāpinī śaktiḥ sarvadehāntare sthitā* | *ṣaṭprakāragatā sā* ibid. 8/18abc.
[6] KuKh 50/11.
[7] This is the subject of Chapter 61 of the KuKh.
[8] KuKh 58/43cd ff. The six Liṅgas together form the hexagon which is the sixfold Meru Liṅga (KuKh 58/59-60ab).
[9] These are described in KuKh 63/16 ff. The passage is introduced with the words;

> The teaching concerning the Cave emerges in this way from Saṁvarta (*maṇḍala*). Their sacrifice takes place within the *maṇḍala* in (each of the groups of) six in accord with (its) parts (*prakāra*). KuKh 63/15.

[10] KuKh 39/68-71ab.
[11] KuKh 39/102.
[12] *gurvājñā ṣaṭprakārā* KuKh 26/5d.

corresponding phonemic counterparts the Paths of Mantras, Parts of Mantra (*pāda*) and Letters (*varṇa*).[1]

3) The sixfold nature of the goddess and her *maṇḍala*, emphasized so frequently in the texts, has led to a proliferation of groups of six. It is not possible or necessary to mention them all here. Important amongst them is the expansion of the three or four sacred seats, projected into the central triangle into six by the addition of two more.[2] Six groups of six are the result of taking this format to its logical conclusion.[3]

4) The Six Parts are also aspects of the goddess's iconic form. The most basic are the goddess's six limbs and six faces. These are, as usual, parts of the goddess's Vidyā, each worshipped as a goddess.[4]

5) Aspects of the goddess's form as the Transmission (*krama*). The teaching is said to be of six kinds in the six sections of the *maṇḍala*.[5] This, the 'sequence of the six parts (*ṣaṭprakārakrama*)',[6] is so basic that the entire Transmission of the Kula (*kulakrama*) is said to be, by its very nature, in this form.[7] The Krama is the basic paradigm for this division into six. The texts describe many forms and variants of the Krama; even so the main part of it invariably consists of six groups of mantras that represent as many entities.[8] Sometimes the Krama is represented in the hexagon collectively. In one set-up an aspect of Kubjikā called Vajrakubjeśvarī is worshipped in the middle of the hexagon surrounded by the six groups of the Krama. Alternatively, she may be worshipped in conjunction with the six Yoginīs who constitute the so-called sextet of restraint (*nigrahaṣaṭka*).[9]

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[1] See KuKh 33/134 and 33/158-159.

[2] See chapter 61/2cd ff.

[3] For example, one such is described in the ṢSS (17/62 ff.) and two in our text (see KuKh 39/123cd-124, which is described in chapter 60, and ibid. 39/162 ff.).

[4] See KuKh 10/14-42 and 29/45-50.

[5] KuKh 60/10cd-12.

[6] KuKh 26/21c.

[7] KuKh 39/80.

[8] The most basic are the Sequence of Twenty-eight and that of Twenty-seven (ibid. 3/54). These are most commonly divided into groups of 4-5-6-4-5-4 and 4-5-6-4-5-3. See KuKh 26/20 ff.; 28/39 ff., 39/46, 53/5-6, and 58/96cd-97ab. There are other groupings of these sequences into six. See for example KuKh 39/73 ff..

[9] According to the ṢSS:

He should worship Vajrakubjeśvarī who resides in the Sequence of Twenty-eight within the group of six in the middle conjoined with ḌĀ (Ḍākinī), RĀ (Rākinī), LĀ (Lākinī), KĀ (Kākinī), SĀ (Śākinī), and HĀ (Hākinī) (This is group of the six restraints – *nigrahaṣaṭka*). He should worship (this) with the Kula Peak and the aforementioned seed-syllable of each one.

The Circle of the Point in the centre of the *maṇḍala*, churned by its innate energy, which the texts call passion (*kāma, madana*) or the power of the Void (*khaśakti*), splits up to form the six parts of the Krama.[1] This too, like the Point and the Triangle, is said to be the Liṅga.[2] So we have a three-layered Liṅga or one Liṅga with three aspects, or better still three Liṅgas, one within each other, each distinct and yet the same.

6) It is important to note that although the Krama in the form of these sequences consists of six series of mantras that are quite different from the thirty-two syllable Vidyā of the goddess, they are nonetheless considered to be emanations of it. For this reason, the goddess, who is identified with her Vidyā, is said to be in six parts.[3] Thus in this case also, although not in a directly apparent way, the Vidyā remains the basic phonemic form of the goddess. The same sixfold development takes place in relation to the goddess's seed-syllable AIṀ.[4] But while the sixfold character of this seed-syllable is not immediately apparent,[5] it is clearly so in the case of the other 'condensed' form of the goddess's Thirty-two syllable Vidyā. This is the Single syllable (*ekākṣarī*) Vidyā HA-SA-KHA-PHA-RA-EṀ. It is the potential, sonic form of the groups of six, particularly the six parts of the Krama that are housed, as it were, in the six letters of the seed-syllable, each of which represents a sacred seat.[6] Thus, after describing the parts of the Krama, the KuKh continues:

> The venerable (goddess) Kubjī possesses six modalities (*ṣaṭprakārā*). She is the energy (E) of HA SA KHA PHA RA and, pervading (all things), is called the Yoni (*bhaga*). When she who is Rudra's power, the treasure of Supreme Bliss, is aroused and has entered within (the god), then the six modalities (*prakāra*) that are (her)

(Thus he should worship) the goddess who is mounted on the seat of AIṀ and is on the thunderbolt lotus (*vajrapadma*), she who has assumed six aspects (*ṣaṭprakāra*) and is said to be the one who is called Samayā.

aṣṭāviṁśakramāntasthāṁ vajrakubjeśvarīṁ yajet |
madhyaṣaṭkāntarāle tu ḍa-ra-la-ka-sa-ha-susaṁyutām [k, kh: -taṁ] ||
kulakūṭena pūrvoktasvabījaiḥ saṁprapūjayet |
aiṁkārāsana-m-ārūḍhāṁ [k kh: -ḍhā] vajrapadmoparisthitām ||
ṣaṭprakāragatāṁ devīṁ samayākhyām udāhṛtām | ṢSS 40/71-73ab.

[1] KuKh 26/20-21.

[2] *bhedaiḥ [g: bhedeḥ] ṣaḍbhiḥ [gh: ṣadbhiḥ] kramaṁ liṅgaṁ [g: liṅga]* | YKh (1) 32/94cd.

[3] KuKh 12/19cd-20ab.

[4] See KuKh 5/74cd-75ab and note.

[5] See below, chapter 3, p. 698.

[6] KuKh 9/3cd-4.

> enclosures (*āchādaka*) are again merged into the Root Lord (Mūlanātha).
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> The divine Liṅga, churned from above, is divided into six parts (*prakāra*). These are the Sacred Seats (*pīṭha*) and the rest (of the parts of the Krama). The (goddess) called Vakrikā (resides) there. She is the bliss of the Command (*ājñā*), pure with blissful intercourse (*sukharati*). She creates all things and destroys (them). She is consciousness and, abiding in the supreme state, she bestows both (worldly) enjoyment and liberation.[1]

Mūlanātha (lit. the Root Lord) is the name given to the Siddha who founds a lineage. The first Root Lord is thus the founder of all the lineages. He is the first teacher or 'lord' – Ādinātha and so is also called 'Venerable Lord' – Śrīnātha. Identified with Bhairava, the goddess's consort, the first teacher is the god even as they are both the disciples of the goddess. In the *Saṁvartāmaṇḍalasūtra*, he is called Vṛkṣanātha[2] and is said to be the 'bliss of Navātman'[3], which, in its most common form in the Kubjikā Tantras is the syllable HSKṢMLVRYŪṀ. The goddess is the pure, divine will (*icchā*) of the god. Creation begins from her emergence out of him, which takes place, as does a mantra, from the one who recites it. Her mantric form is the seed-syllable HSKHPHREṀ. The energy of this syllable extends out first into the emptiness of the innermost triangle of the *maṇḍala*, which is theYoni. This is the letter E, the shape of which is triangular. Out of the emptiness of the vortex of energies that make up this triangle emerges the hexagon that encloses it. The six corners of the hexagon form six more triangles. This replication symbolizes the pervasive state of the inner triangle. These modalities (*prakāra*) of the central triangle are the enclosures that surround it, as do the walls that enclose the central sanctum of a temple. In this case, within these six triangles are the six letters of the seed-syllable – HA SA KHA PHA RA E – each representing one of six sacred seats (*pīṭha*), namely, Oḍḍiyāna, Jālandhara, Pūrṇagiri, Kāmarūpa, Trisrota (also called Tisra) and Candra.

The nasalizing *anusvāra* (Ṁ), written above the syllable, is the point in the centre. The subtle sound energies that lead to it and emanate from it resonate in the emptiness of the inner triangle. When this sixfold energy, which deploys itself spontaneously in this way in the *maṇḍala*, is 'aroused' and like a passionate woman craves union with her partner the god, she returns to her original source. Just as the birth from the male god reverses the normal order of the world in which it is the female who gives birth, similarly, by the same logic of reversals, when entering back

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[1] KuKh 2/9c-10bcd.
[2] KuKh 2/9ab.
[3] KuKh 2/29-30ab.

into the source, the female penetrates the male. Thus her six aspects are withdrawn back into their source. Concretely, this symbolism is based on the repeated utterance of the two syllables in succession, which thereby unites and separates the two, god and goddess. The male Navātman – HSKṢMLVRYŪṀ – comes first. This culminates, as do all seed-syllables, in the nasal *anusvāra*, the male aspect of the point (*bindu*) in the centre of the *maṇḍala*. This issues out into the female HSKHPHREṀ. This too culminates in the *anusvāra*, which contains the energy of the Command that is the goddess herself who merges into the sonic energy of the following Navātman. In this way, the *maṇḍala*, which consists in this context of the deployment of the sonic energies of the goddess, is emitted and withdrawn as the goddess expands out into her symbolically hexagonal form to then contract back down into the Point which is the summit of the god's sonic being.

Graphically the same process is represented by the generation and retraction of the *maṇḍala*. The passage quoted above describes the self-perpetuating dynamism operating in the core of the *maṇḍala,* beginning with the phase of withdrawal in which the goddess unites with the god – the Root Lord. The goddess is Rudra's energy, the god's omnipotent will who, desiring him rather than creation, reverts to the original oneness of their union. She emerges from the god who is the transcendental Void to then unite with him. Beyond the confines of time, successively and yet simultaneously, there is both separation and merger in perpetual stillness.

The goddess emerges in the 'pattern of emanation'[1] through which the *maṇḍala* and the world, its macrocosmic counterpart, is generated, thus actualizing the inner, unmanifest reality of the Krama (*kramārtha*), which in its manifest form is geometrically represented by the hexagon. Just as the triangle with its triads and quaternaries represents the potential state, the hexagon with its groups of six represents the active, expanded energy of the goddess in six parts (*ṣaṭprakārā*). They are exemplified by the six groups that constitute the Krama, the first of which are the four sacred seats,[2] echoing the *Saṁvartāsūtra* that declares that the *maṇḍala* has six parts and 'consists of the entire Krama with all its parts (*sakalapadakrama*)'.[3] Deployed in this way in her manifest form she radiates out into it through the waves of energy generated by the Divine Liṅga in the centre. There the goddess is independent (*svatantrā*)[4] in the sense that she is alone, free of the god, and acts stimulated solely by her own impulse.

In the phase of withdrawal, she is aroused by her self-stimulation and, charged with the energy of her passion (*mandanakalā*), she 'churns' the Churning

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[1] KuKh 1/1.
[2] Cf. KuKh 26/20-21.
[3] KuKh 1/5c.
[4] KuKh 38/9.

Bhairava.[1] When she penetrates him, he passively accepts her, as it were, into himself. This too, like the dynamism of the Triangle and the Point, is the goddess's own independent activity. Although, the texts do not explicitly say this, we would not be wrong to say that the god in this case is 'churned from below'. The goddess is the Command, that is, the Transmental, which is the last and highest in the ascending series of principles that constitute the Kula or aggregate of her energies. Above, at the summit of this ladder that leads up into the absolute beyond them, she merges into the pure, partless – Akula – oneness of the god. Conversely, in order to issue out into her full sixfold form she, the Divine Liṅga, must be 'churned from above'. In the previous phase she is said to be 'the treasure of Supreme Bliss'; in this phase we are told she is 'pure with blissful intercourse (*sukharati*)'. In both phases she is the same bliss of the Command. All this is the goddess's activity, whether internal – as the play of the Triangle and the Point – or external – as the outer projection of the hexagon. The goddess resides in the centre of this *maṇḍala,* engaged in union with her partner. She is the Command (*ājñā*), which is the power of the god's omnipotent will (*icchāśakti*) through which the universe is created and destroyed. So, from this perspective, it is she, not the god, who is said to create all things and destroy them, even as she continues to abide as pure, still consciousness in her supreme state.

Moreover, the goddess 'creates all things and destroys them' and in so doing bestows worldly enjoyment through the former and liberation by means of the latter even as she abides in the supreme state and does not fall from it. The unfolding of the *maṇḍala* from the centre and its re-absorption into it is the outpouring of the self-regenerating dynamism of the centre. The projections into the central triangle are the immediate, most direct manifestations of the goddess in the centre, that is, within the Liṅga. They arise when the Liṅga is 'churned from above' and the goddess thereby emerges from the transcendent, supreme state symbolized by the Point in the centre. Her initial, active manifest state is her first emanation. These are the sacred seats projected into the Triangle, which are also the first of the six groups and so are her most intimate form, the most basic and original. This is true, both in terms of the intricate symbolism of the *Kramamaṇḍala*, of which this is the core, as well as in 'concrete' mythical historical terms, for it is from here that the original triadic transmission of the goddess's Command is said to have taken place.

How then is the Divine Liṅga churned from above? We will find these or analogous expressions repeated throughout our text because they describe in their own cryptic way the manner in which the *maṇḍala*, the most primary symbol of any Tantric tradition, is formed. The *maṇḍala* is actually a three-dimensional figure. The triangular core is accordingly also called Meru, the mountain in the

[1] KuKh 38/24a.

centre of the world. We are told that it faces downwards. It is therefore an inverted three-sided pyramid. The closer we get to the centre, the further up this sacred mountain we travel. In other words, the inner parts are 'above' the 'outer' parts. 'Above' is the state that is 'higher', that is, closer to transcendence. It is more 'internal', closer to the unmanifest that is the source of manifestation. Thus 'churning from above' means 'churning from within'. The Liṅga that is 'churned from above' is the triangle that is churned from within by the point in the centre which is accordingly frequently described as a sphere rotating in three dimensions.

The goddess emerges out of the Divine Liṅga of Space in the centre as the triangle. Once it has been externally established by the deployment of its inner sacred sites in the outside world, the god is ready to unite with the goddess. This is the outer 'churning from above'. The goddess, engaged in union, becomes crooked again. This 'churning' process brings about the outer flow of the transmission in the six parts located in the corners of the hexagon that surrounds the inner Triangle and emerges from it. The womb of energies, the Yoni, which by the reversal and conjunction of polarities is known as the *Yoniliṅga*, is in this way 'churned from above'. The inner, unmanifest power is aroused by its own spontaneous inspiration. The upper part is the male principle – the Liṅga – the lower part the female – the Yoni. The drop of the vital seed that is generated thereby is the empowering Command (*ājñā*), which is both the source of the universe and the means to attain the supreme state.

From a different perspective, the principle that churns from above is not male. Rather it is the goddess herself. She penetrates herself. As our text says: 'She who is Rudra's power, the treasure of Supreme Bliss, is aroused and has entered within.'[1] Theoretically, when Rudra's energy is not aroused, she rests within but is not blissful. However, this never happens because she is perpetually aroused (*nityodita*), although in her potential, unmanifest state she is within the god. She, not the god, is divided into six parts and it is in this sixfold form that she emerges from the Liṅga. This male Liṅga is Mūlanātha within which these six parts abide in a potential form prior to manifestation. At the same time, these six parts are aspects of the goddess that emerge out of HER when she, as the Divine Liṅga, is 'churned'. Thus the male aspect is implicitly considered in this context to be basically female. The goddess, who has six parts, emerges from the Divine Liṅga which thus represents the aspect within which they exist in a potential form. Out of the Liṅga, they are deployed around it as the six 'modalities' or parts of the *maṇḍala* that form the pedestal of the Liṅga.

In this way the emergence, which at the microcosmic level, is the drawing of the *maṇḍala,* symbolizes the deployment of the goddess in the time and space

[1] KuKh 2/9.

of her eternal, pervasive state. It is the process of emanation marked by the emergence of the individual energies or aspects (*kalā*) of Kula, the universal energy with which Kubjikā is identified. Our text explains:

> Thus, (reality), supreme (transcendent) and inferior (immanent), is divided by the division (brought about by) the churning (*manthāna*) (of power and its possessor). In this way, Passion is present within emanation, the Passion that is the destruction of desire (*kāma*). And that is Haṁsa (the Gander), the Great Soul which is the nectar generated from the (primordial) fire. These two are called Śiva and Śakti. The triple universe is woven warp and woof (with them). This is the secret called the 'Great Churning' (*mahāmanthāna*).[1]

Here we notice an ancient association between the 'churning' that takes place in sexual union and the churning that generates fire. Probably linked since fire was first produced in this way, it is an important part of the rich Vedic symbolism associated with the fire. The fire that is required for the Vedic sacrifice may be stored in an appropriate place and transported. Alternatively, it may be produced by rubbing two fire sticks together, a process called the 'churning of fire' (*agnimanthana*).[2] The Ṛgveda[3] compares *mathana* – 'the kindling of fire by friction' to procreation: Agni is hidden in the kindling sticks (*araṇī*) as the seed (*garbha*) is well kept inside pregnant women (*garbhin*). The Veda declares: 'Put it down supinely stretched, you attentive (priest). When impregnated she gave birth to the male (Agni)'.[4] One of these sticks is laid flat on the ground and has a small cavity in which the upper stick is placed. A rope is wound around the upper stick. Pulling at each end alternately, the upper stick turns back and forth in the cavity of the lower one.[5] The upper stick is compared to the mythical Vedic king Purūrvas and the lower stick to Urvaśī, a celestial nymph (*apsaras*) who was his lover.[6]

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[1] KuKh 24/27cd-29. Note that 'pondering' (i.e. 'reflection') is an additional sense of the term 'churning' implied in this passage. We find an example of the same usage in KuKh 4/31cd-32:

> Then the god, having deeply pondered (*mathitvā* lit. 'churned') the Supreme Principle, began (to intone) with divine praise and blissful voice, a divine hymn.

[2] The procedure in the case of the Agnicayana is described in Staal 2001: vol. 1, 313-7.

[3] ṚV 3/29/1-3. The pressing of Soma, like the churning of the firesticks, is understood to be symbolic of coitus in the Ṛgveda (see ṚV 1/28/2-3).

[4] Staal 2001: 76.

[5] For a photograph of this procedure see Staal 2001: vol. 1, 43.

[6] When Puru was abandoned by the apsaras Urvaśī, the gandharvas, sympathizing with his plight granted him a boon. He chose to be one of them, thinking no doubt, that he would in that way be re-united with his beloved as gandharvas are normally in the company of the apsaras. In order to

Tinder is placed around the junction smeared with clarified butter, which symbolizes the seminal fluid produced by the churning. This kindles the fire that is the passion of the ultimate outpouring of their union. Once the fire is produced the sacrifice can be performed through which the world is created. The evident sexual symbolism here becomes even more explicit in the later texts. In the *Bṛhadaranyakopaniṣad*, the Self that has split into male and female is portrayed as uniting sexually to produce the creatures:

> He knew: "I, indeed, am this creation, for I emitted it all from myself." Thence arose creation. Verily, he who has this knowledge comes to be in that creation of his. Then he rubbed thus. From his mouth as the fire-hole (*yoni*) and from his hands he created fire (*agni*). Both these (i.e. the hands and the mouth) are hairless on the inside, for the fire-hole (*yoni*) is hairless on the inside.[1]

The discovery of the production of fire by friction or percussion (which is not used in India) was truly momentous. The fire, which for millennia man could not produce, had to be gathered from natural sources and transported with great care to keep it lit. Keeping him warm and cooking his food, fire protected and nourished man who in return worshipped and tended him. The discovery of the inner fire was of even greater importance for him. The warmth of the body must have been known very early on to be a sign of life. Man lives because of the fire of life that burns within. When it is extinguished he dies. Conversely, by stoking the inner fire it burns more intensely and generates more life, more light and with it the bliss of consciousness, which is the very life of each living being. Techniques to develop the inner fire and internalize the outer fire precede the Buddha. Centuries later the Kubjikā Tantras, as do the Śaiva Tantras in general, explain how this is done by the inner union and churning of Śiva and Śakti. These two encompass the Self – the living soul – thus forming the triad, which in the following passage is called HAṀSA. It is the seed-syllable mantra formed from

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fulfill his wish, the gandharvas gave him directions for the performance of the appropriate sacrifices. These are briefly described in the ŚB after the narration of the myth. The account ends:

> He then made himself an upper *araṇī* of Aśvattha wood, and a lower *araṇī* of Aśvattha wood; and the fire which resulted therefrom was that very fire [of their passion]: by offering therewith he became one of the gandharvas. ŚB 9/5/17 (Eggeling's translation).

According to the TaiS (3/9/5) Urvaśī, the lower stick, is Speech and Puru, the upper one is indicated by the word 'asi' i.e. 'you are'. In other words, the two form a couple (*maithuna*) who proclaim to the fire that is being kindled: "you are Speech". See Kosambi 1992: 42ff..

[1] BṛUp. 1/4/5-6, Hume's translation.

Ha, which is Śakti, Sa, which is Śiva and the central Point Ṁ, in the centre between them, which is the Self enveloped in the subtle body, the City of Eight (*puryaṣṭaka*).[1] United, the triad is in the Heart, the abode of the Deity and the Self. In dynamic interaction, when Śiva and Śakti churn one another, they are inwardly distributed in the body. Śakti is in the lower part of the body, like the lower fire-stick and Śiva – the Churning Bhairava – in the upper. Their axis is the individual Self that is located in the navel, the Wheel (*cakra*) in the centre between them where the fire of Kuṇḍalinī rises.[2] Śakti below contracts. Bhairava above expands. Pulsing in alternation they stir up the inner Fire. This is the Yoga of the Churning of Śiva and Śakti. It is called the Abandonment of Power – *Śaktityāga* – because Śakti, i.e. Kuṇḍalinī abandons her place of rest, and also because it leads to the realisation of the supreme state beyond Śiva and Śakti, to which Śakti leads. The following passage, drawn from the KMT, tells us covertly that this practice can be done alone or with a partner:

> That supreme seed-syllable called Haṁsa is located in the heart. Without that there is no perception (*upalabdhi*) (of ultimate reality) and one knows nothing. O fair lady, it has three forms, Sound (*nāda*), Conjunction (*saṁyoga*) and Disjunction (*viyoga*). O fair-hipped lady, one should pay attention to it with effort. Again, the threefold consciousness (*caitanya*) is present here, which is that of the Self (*ātman*), Power (śakti) and Śiva. The threefold consciousness abides in a state of invariable union. Thus, O fair lady, it is secondarily said to be (*upacaryate*) the god Haṁsa who is supreme (transcendent) and inferior (immanent). Śakti is in the (phase of) contraction (while) Bhairava is said to be in (the phase of) expansion. The Self abides constantly in the middle (between them) endowed with the City of Eight. The expanded state is the upper channel (*nāḍī*). Contraction is said to be the lower one. The navel is said to be in the middle. This triad is hard to attain.
>
> By checking the upper channel, contracting the lower one and placing the mind (*citta*) in the middle, practice there the act of churning (*manthana*). The Liṅga is in the middle of the Yoni and is encapsulated by it. In the centre is one's own nature, which one should

[1] The City of Eight is the subtle body the individual soul inhabits in the physical body and is its vehicle when it transmigrates. There are various views concerning its nature. According to the most common one, it consists of the five sensations of form, sound, smell, taste, and touch and the internal mental organ consisting of the mind (*manas*), intellect (*buddhi*) and ego (*ahaṁkāra*). See note to KuKh 13/6.

[2] According to the Kubjikā Tantras, the place from where Kuṇḍalinī rises is the Wheel of the City of Gems (*maṇipuracakra*) in the navel.

> attend to again and again. This is called 'the act of churning' (*mathana*) that destroys the impurity of ignorance.
>
> Indeed, the fire of knowledge burns by means of the Yoga of the Churning of the Centre. Then, when the fire is burning, the Light increases. By its increase, the bliss of the Great Light arises. Just as bliss arises by churning with the Yoni and the Liṅga, similarly bliss arises by the churning of Śiva and Śakti. O goddess, (in this way one attains) realisation (*niścayatva*) by the unity of Śiva and Śakti. O beloved, that is said to be the churning that generates nectar. One should think that by (means of) that the Self is flooded with that nectar. This is the supreme state (*vṛtti*). This is said to be the Supreme Principle. This is that Supreme Brahman, the mark of which is supreme bliss. That bliss, the supreme bliss, is said to be the 'Abandonment of Power' (*śaktityāga*). (Thus) the City of Gems (*maṇipura*) (the Wheel in the navel) has been revealed to you along with its secret.[1]

Churning makes what is hidden manifest and effective. It is a way of extracting the essence from that which is churned, like butter from milk.[2] Interiorized, this process is not only an analogy for the production of fecund seminal fluid but also for realisation and the discovery of one's own spiritual potential. The Upaniṣads say as much with respect to the Vedic syllable OṀ as the Tantra does concerning the Tantric syllable HAṀSA:

> As the material form (*mūrti*) of fire when latent in its source (i.e. the fire-wood) is not perceived – and yet there is no evenishment of its subtle form (*liṅga*) – but may be caught again by means of the drill in its source, so verily, both (the universal and the individual Brahma) are (to be found) in the body by the use of OṀ.
>
> By making one's own body the lower friction-stick and the syllable OṀ the upper friction-stick, by practicing the friction of meditation (*dhyāna*), one may see the God (*deva*) who is hidden, as it were.

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[1] KMT 12/54-67.

[2] Cf. the *Kulārṇavatantra* (2/10) where the god (*īśvara*) says:

> O goddess, I, who am the knower of the essence, having churned the great ocean of the Vedas and Āgamas with the stick of knowledge, have extracted *Kuladharma.*

Note, by the way, that the expression '*Kuladharma*' is very rare, if it appears at all, in the early Kaula Tantras and their precursors, the Bhairava Tantras.

> As oil is in sesame seeds, as butter is in cream, as water is in river-beds, and as fire is in fire-sticks, so is the Soul (*ātman*) apprehended in one's own soul, if one looks for Him with true austerity (*tapas*).[1]

The Upaniṣadic analogy is easily transposed into Tantric terminology. Being, deity, the Self, indeed whatever exists in any form, including illusory (i.e. mental) entities and their potencies, constitute a unity with two aspects – Śiva and Śakti. This unity is a condition of potency in which entities, even deity, abide as latent causes, and hence are unmanifest as what they are, that is, as what they can do, until their potential is applied. Application in this context is the arousal of this potency. The 'act of churning' is the arousal of latent inner power, and its outer projection to make it active and fruitful is a major concern of the Tantras. Thus our text declares that: '(The act of) churning is said to be emanation itself, which is the arising of the aspects of the (energy of) Kula'.[2]

Maheśvarānanda, writing in South India during the twelfth or thirteenth century, was an exponent of the Kālīkrama. The following passage is quoted from the *Kramakeli*[3] in his *Mahārthamañjari*. It not only tells us that the basic dynamism through which the universe is generated is understood in the same way in both the Kālīkrama and the Kubjikā Tantras, but also that the name of the god – Manthānabhairava – 'the Churning Bhairava' is the same and for the same reason:

> God is capable of churning this reality and so is the Lord of Kula who is the ultimate fixed ground (*pratiṣṭhāsthāna*) of all things. It is he who, churning his own energy, brings about creation and the other (cosmic processes). And so, I salute the venerable Churning Bhairava who is such.[4]

Moreover, by the same process, Bhairava 'churns' the ocean-like currents of the teachings to extract the essence of their aesthetic savor (*rasa*) – that is, of course, the system Maheśvarānanda is expounding.[5] The analogy is with the well-known myth of the churning of the ocean by the gods and demons, which thus

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[1] ŚvUp 1/13-15 Hume's translation. Cf. *Amṛtabindūpaniṣad* 20-1 and *Kaivalyopaniṣad* 11.

[2] KuKh 17/35cd.

[3] This important work by Abhinavagupta on the Kashmiri Kālīkrama has unfortunately been lost. Maheśvarānanda's reference to this and numerous other other works of this tradition, tell us that it had reached South India from the North by that time. The same passage is also quoted by Kṣemarāja in his commentary, the *Spandanirṇaya* (p. 6), on the *Spandakārikā.*

[4] MṀ. p. 172.

[5] MM p. 171.

yielded milk, butter, wine, poison, and finally Soma, the elixir of immortality.[1] Prior to the emergence of the Kālīkrama Manthāna Bhairava was a major aspect of the god of the *Brahmayāmala*. His cult is set in the cremation ground where the initiate (called '*avadhūta*') is engaged in sexual union – 'churning' – with his consort (*dūtī*) through which he produces the sexual fluids offered to Manthānabhairava and his energies.

The symbolism and dynamic interaction of the polarities is similarly represented by the Śaiva Siddhānta in relation to the outer Liṅga. In that context also, the energies of the Liṅga are believed to emerge from it and, deployed around it, unite with it. These the Śaiva Siddhānta conceives to be the 'limbs of enjoyment' of Sadāśiva. He is represented by the Liṅga in the centre of these limbs of which he is the 'enjoyer' (*bhoktṛ*). Here too the analogy is sexual. The Śaiva Siddhānta views the process of manifestation and 'enjoyment' from a strongly dominant male perspective. Brunner explains:

> The term *bhogāṅga* [the limbs of enjoyment] are counterposed to the *layāṅga* [the limbs of merger] that denote his limbs insofar as they are in their natural location, in the body of Sadāśiva (*layasthāna*). They are worshipped first there, then one asks Śiva's permission to 'extract' them from his body and to place them around him, each on a petal of an imaginary lotus that is the throne and opens out at the base of the Liṅga. [. . .] The aggregate of five or six . . . constitute the first enclosure (*āvaraṇa*) of beings that encircle Śiva, like courtesans a king.[2]

The union of opposites on the analogy of sexual union and, indeed, its concrete realisation through it, is also represented by a sonic hexagon in Kashmiri Śaivism as it is in the Kubjikā sources. In this context the female polarity is, as usual, represented by the downward-facing triangle. However, the feminine is so powerful in the Kubjikā Tantras that it assumes the role of both polarities to form an entirely feminine hexagon. This one has a male component, which is represented by the upward-facing triangle.[3] According to Abhinavagupta the sonic

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[1] See, e.g. Gonda 1954: 128-129 and Doniger O'Flaherty 1975: 273-280. For an interiorized Kashmiri Śaiva version of the churning of the ocean of consciousness and the production of the nectar that is the very essence of realisation, see Dyczkowski 1992: 61-62.

[2] SŚP vol. 1 p. 208.

[3] As the vowels represent Śiva according to this system (just as the consonants represent Śakti), one would expect this hexagon to be dominantly male, but this is not the case. In fact it illustrates how transformations of gender are essential. If this union is to take place successfully (i.e. spiritually) the male must realise his participation in the feminine. This is because in spiritual terms the male is an inversion, as it were, of the female. Moreover, although the male partner is essential, the woman is the embodiment of the emissive state (*visargāvasthā*) that arises by the expansion of spiritual consciousness in the centre (technically called *madhyavikāsa*) where the two

equivalent of this hexagon (*ṣaḍara*) is the letter AI.[1] In accord with the normal rules governing the conjunction (*sandhi*) of vowels in Sanskrit, the letter E is formed by the fusion of A, which represents Anuttara, the male Absolute, with I the cosmogenic Will (*icchā*) that issues from it through the force of its inner emission (*visarga*). Thus letter E is said to be 'beautiful with the fragrance of emission' and is represented by a downward-facing triangle that symbolizes the Yoni,[2] AI is formed by the addition of A or Ā, which represents the Bliss (*ānanda*) of the Absolute, to the vowel E. The letter A is understood to be the upward-facing triangle filled with the energies of the Triangle as described above.[3] Thus AI symbolizes the unfolding of the Bliss and the Will of the Absolute through the union of opposites represented by the two triangles of the hexagon.[4]

Jayaratha explains in his commentary that, in the context of ritual sexual union (*caryākrama*), '(. . .) the state consisting of the Gesture of the Hexagon

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unite. Swami Laksmanjoo explained in one of his lectures I was fortunate to attend in the summer of 1976:

> The woman cannot reach the Śāmbhava state without the man, He must reflect in her as she must reflect in him in order for him to experience the state of *madhyavikāsa* she is in. The man has no *madhyavikāsa* on his own. It is the woman who experiences *madhyavikāsa* right from the beginning [of sexual union], moving from unclearly expanded to completely expanded. He must however be immersed in her state if he is to experience that state. Man must become woman to reach the heights of sexual ecstasy that woman by her very nature enjoys.

[1] TĀ 3/95cd-96ab.

[2] TĀ 3/94cd-95ab. Jayaratha quotes a verse in his commentary that says:

> The triangle is the eleventh (vowel). It is is called by (various) names (including) the Abode of Fire, (the triangle of the) Yoni, the Water Chestnut (*śṛṅgāṭa*) and the letter E.

[3] See above chapter 2, p. 291.

[4] When the consciousness of the absolute (A) and of bliss (Ā) are applied to the power of the will (I) that is said to be the Triangle (E) beautiful with the fragrance of emission. When the powers of the Absolute (A) and bliss (Ā) become firmly established there, it assumes the condition of the hexagon (wheel – *ṣaḍavasthiti* AI) brought about by the union of two triangles (A and E). TĀ 3/94cd-96ab.

Jayaratha adds:

> In the manner explained previously, Anuttara (i.e. the letter A) consists of the three energies Raudrī and the rest (i.e. Vāmā and Jyeṣṭhā)* and Ānanda (i.e. the letter Ā) is nothing but its expansion, and so (both are) in the form of a triangle. Therefore, a hexagon (is formed) by the conjunction of the two triangles, namely, the letters A and E.

* Cf. KuKh 7/13-15ab. The letter A is shaped like an upward-facing triangle and the letter E a downward-facing one. This is why the explanation of the unfolding of these energies in the *Tantrasadbhāva* relates it to both the triangular letter E and the letter A.

(*ṣaḍaramudrā*) also arises by encapsulation of the two triangles, namely, Siddha and Yoginī'.[1] The letter E is the Foundation of Birth, also called the Mouth of the Yoginī,[2] in a state of emission. This is the triangle of the female partner. The male partner is the upward-facing triangle of Anuttara (the Absolute) and Ānanda (Bliss) that is implicitly identified with the male organ. Moreover, the sides of the two triangles are formed from the three channels of the vital breath – Iḍā, Piṅgalā and Suṣumṇā – of each partner that are equated with the energies of will, knowledge and action. Their union brings about the emission of the Drop (*bindu*) that rises up through the centre of the conjoined triangles transported upwards by Kuṇḍalinī, the energy of emission (*visargaśakti*).

This practice, with its corresponding theory, presented here in brief on the basis of Kashmiri Śaiva texts is well known in some form or other to many Tantric schools. The meaning of the hexagon with a point in the centre – so commonly seen on the walls of temples and elsewhere in the Kathmandu Valley, for example – was explained to me in a similar way there by a learned initiate into the Kubjikā cult as symbolizing ritual sexual intercourse imitating the union of Śiva and Śakti. According to the Kubjikā sources the union of the two polarities first takes place internally when the six aspects are merged in the god. This is the source of the bliss that is within both the god and the goddess. The union of the two also takes place externally in the course of the goddess's emergence from the male principle and descent into manifestation. This union, internal and external, is a dynamic, rhythmic and blissful process, aptly symbolized as sexual intercourse, that is, 'churning', which takes place 'from above'.

Here is one example of many of the increased dominance of the feminine with respect to the earlier Kubjikā Tantras. The goddess asserts her independence from the god and self-determination in numerous ways in the KMT, but she does not repress and relegate the god to the same degree of transcendence and subordination as happens in the later texts. According to the KMT it is Bhairava who 'churns' the goddess after their marriage. She must bear the force of his passion in the act of union in which he is clearly dominant. She too is blissful. Her limbs have 'melted' in the union of love and she flows with the 'nectar of Kula', that is, with the sacred juices of the Yoni. Even so, she ultimately protests that she has had enough because she is pained by the 'crooked form (*kubja*)' she must assume to please him, although from his point of view she is the 'bliss of the sport' of love making.[3] She is Kubjikā, in this context, because she submits to the god's dominance, which she accepts both to generate the bliss that comes from their union and to create the world.

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[1] Comm. on TĀ 3/95cd-96ab.
[2] See Dyczkowski 1988: 63-65.
[3] KMT 3/40-42.

In this section (*khaṇḍa*) of the *Tantra of the Churning Bhairava*, which is concerned with the most sacred part of the Virgin Goddess, the perspective has changed. The goddess has assumed a more dominant role. She is now also the 'churner', not just the 'churned'. In one of the sacred sites Bhairava goes to seek her, it is he who is 'churned'; and not even by her. There, in the assembly where Siddhas and Yoginīs gather to worship in union, Bhairava's genitals are 'churned' causing him to ejaculate.[1] Bhairava's seed is worshipped, a sign that it is nonetheless potent but, instead of falling into a fertile womb, it is kept in a jar. By itself, the god's seed is infertile. This is not the case with the seed of the goddess, the Command. Even when she produces her seed alone, it is fecund and creative, although it is more fecund when generated by uniting with the god. Their union, that is, their 'churning', generates the Command from which are born the scriptures and the whole of the tradition. Accordingly, it is called the Path of the Great Churning (*mahāmanthāna*). Thus, the scripture of the Command, which is the epitome of this Path, is called the Tantra of the Churning Bhairava (*manthānabhairava*)[2] that has been produced by churning of the ocean of the divine energy of the letters (*mātṛkā*) contained in the goddess's *maṇḍala*.[3]

It appears at first sight that Bhairava is again here the 'churner', but this is not so. Our text expounds in its own concise cryptic way this process from the perspective of the goddess, not the god. It is she who, full of the 'energy of passion' (*madanakalā*), that is, the divine, omnipotent will of the Command, churns the Churning Bhairava. Bhairavī, the abode of Bhairava's energy of Speech (*bhāratīpura*), churns the god with the aggregate of her sonic energies represented by the letters. In this way, the Command is in the divine abode or 'hermitage' (*āśrama*) of the Point in the centre, which is the inner counterpart of the land of Koṅkaṇa, the sacred site of the higher revelation of the teachings propagated by the MBT. From there the Command spreads out by means of the sacred seats[4] just as it does in the triangular land of Bhārata, the macrocosmic form of the same sacred triangular part of the Virgin Goddess (*kumārikākhaṇḍa*) within which her energy of emanation unfolds, impelled by the inner dynamism with which she 'churns' the god and her own energies.

Kubjikā, the Goddess of the Moon

At this point, in order to deepen our understanding of the goddess, her Triangle and the Liṅga, we turn to the rich lunar symbolism with which they are

[1] KuKh 6/87cd-88.
[2] KuKh 7/3-5ab.
[3] KuKh 57/89-91ab.
[4] KuKh 38/24.

permeated. Although the other two major Kaula goddess, Kālī and Tripurā (and, indeed, many others), have extensive lunar associations, Kubjikā is related to the moon in an exceptional way. The moon alternates progressively between light and darkness. It both bestows and withdraws its light. Similarly the lunar goddess shines darkly, as it were. Kālī, who as her name tells us with its double meaning, is both Lady Time and the Black Lady, is in an apparently paradoxical manner described as radiant light (*bhāsā*). Kubjikā also possesses these two aspects. In her case however, although she is also sometimes said to be dark blue (*śyāmā*) or dark blue and red (*śyāmāruṇā*), her brightness, rather than darkness, is more frequently emphasized in the forms, myths and sacred geography associated with her. We have seen that she resides on the Island of the Moon in the Liṅga in which she is immersed in blissful contemplation and is consecrated there with the lunar nectar of the Command. The foundation of the Liṅga is the white Stone in the centre of the Island symbolizing the lunar Point (*bindu*). There the goddess sits in meditation. She lives on the triple peak of the Mountain of the Moon that is identified with Meru, the mountain at the centre of the world. It is where the Cave of the Moon is located, in which the goddess and the god who is the Siddha of this Age received the teachings. The goddess herself declares that she is the Moon.[1] Her abode is the City of the Moon and her house is the House of the Moon, where Siddhas and Yoginīs reside. Indeed, one of the names for the teachings of the Kubjikā Tantras is the Tradition of the Moon (*candrārtha*).[2] By entering this tradition, the initiate becomes a sacred person in a sacred land, mountain or island in the company of perfect beings. It is a secret inner world – the land of the City of the Moon, the goddess's *maṇḍala*.

In metaphysical terms, 'churning' is the process of emanation of the universe from its ultimate source.[3] This takes place progressively in stages marked by the systematic emergence of energies (*kalā*) that are differentiated (or 'churned') from the one universal energy as parts or phases in its manifestation. An apt and, indeed, common analogy for this process is the progressive growth of the moon, digit (*kalā*) by digit, one after another on successive nights. These lunar energies are symbolically projected into two places at the extremity of the subtle body, namely, the End of the Twelve and the End of the Sixteen, which are located respectively twelve and sixteen fingers above the head. The former is the location of the Triangle and the Point identified with the Full Moon (*pūrṇimā*) and the latter the New Moon (*amavasyā*). The interplay between these two polarities, their 'churning', generates the inner bliss of the deity in which the initiate

[1] KuKh 7/55-56.
[2] KuKh 5/51cd-53ab and note.
[3] KuKh 17/35-36ab.

participates to the degree in which he approaches and finally merges into this divine dynamism.

The beings in the sky are celestial beings. The yogis who become Skyfarers thus take their place with the shining celestials. As celestial bodies the Sun and Moon are pre-eminent. They are the two major sources of light in the sky. Fire, the third source is on the earth and, according to common Indian mythology, it is also in the depths of the ocean, which is believed to explain why it slowly evaporates, giving rise to rain clouds. The goddess partakes of the character of all three in her various modalities and aspects. Even so, Kubjikā is basically a lunar goddess. Indeed her lunar nature is so prominent that the solar god and even the solar goddess have been virtually forgotten. This tendency is common to the other two major Kaula goddesses. The goddess Tripurā, who developed after Kubjikā, is associated with the sixteen Nityās – the goddesses of the sixteen digits of the moon. Kālī of the Kālīkrama, like Kubjikā who succeeds her, is linked to both the waxing and the waning moon. The *Cidgaganacandrikā* ('the Moonlight of the Sky of Consciousness'), is probably a South Indian work of the late Kashmiri Kālīkrama. There we read that Kālī is the Full Moon when she merges the universe filled with light into herself, and the New Moon (*kuhū*) when she empties herself out, as it were, to emanate it.[1] In between these two phases, which mark the passage of time, the goddess persists in the Eternal Present:

> O Kālī! You abide between fullness and emptiness when you abandon succession. There, O Kālī, you desire to absorb the Present that is your play of division and change made manifest (by You).[2]

The *Jayadrathayāmala* is one of the earliest and most extensive sources of the emergent Kālīkrama. One of the main forms of Kālī worshipped in the JY is Kālasaṁkarṣiṇī – the Attractress of Time. Her profound association with the moon is clearly apparent in her Vidyā which, consisting of seventeen syllables,[3] represents her implicitly as containing the sixteen energies of the Full Moon with herself as the seventeenth, the energy of the New Moon. This association (but without the Vidyā) has carried over, it seems, into the Kubjikā tradition, which, as we shall see, extensively identifies this energy with the dark goddess Kālī.

Commonly, the polarities are represented as the Sun and Moon, Night and Day. Accordingly, the solar character of the goddess Kālī, despite her obvious dark

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[1] CGC 20-21.

[2] CGC 22.

[3] The Vidyā of Kālasaṁkarṣiṇī is presented in code in a quotation from the *Devyāyāmala* in Jayaratha's commentary on TĀ 29/68-70ab. It is HRĪṀ MAHĀCAṆḌAYOGEŚVARI ṬHṚ ḌHṚ THṚ PHAṬ PHAṬ PHAṬ PHAṬ PHAṬ. See Dupuche 2003: 226.

colour, is also apparent in the Kālīkrama especially in the symbolism of the Twelve Kālīs, who represent the solar year of twelve months, Abhinavagupta expounds as the culmination and essence of the Kālīkrama.[1] Kubjikā's lunar symbolism is sufficient by itself to represent both polarities – the entire dynamism of reality and its unchanging ground. The Full Moon is the Sun and the New Moon is the Moon itself.[2] The former symbolizes the self-sustained and all-sustaining Being, the permanence that replenishes transience. The latter symbolizes becoming, the cycle of perpetual return. Fully real, it is sustained by the authenticity of Being. As Eliade notes:

> The sun is always the same, always itself, never in any sense 'becoming'. The moon, on the other hand, is a body which waxes, wanes and disappears, a body whose existence is subject to the universal law of becoming, of birth and death. The moon, like man, has a career involving tragedy, for its failing, like man's, ends in death. For three nights the starry sky is without a moon. But this 'death' is followed by a rebirth: the new moon. The moon's going out, in 'death', is never final. One Babylonian hymn to Sin sees the moon as 'a fruit growing from itself'. It is reborn of its own substance, in pursuance of its own destined career. This perpetual return to its beginnings, and this ever-recurring cycle make the moon the heavenly body above all others concerned with the rhythms of life. [3]

In the body, the 'rhythms of life' are most clearly apparent in the movement of the vital breath, and it is in this movement that the goddess's lunar nature is most clearly, externally perceived. The 'filling' and 'emptying' of the breath are the outer forms of the two inner aspects of Kubjikā, the energy of consciousness (*citkalā*). One is the energy of plenitude – the Full Moon (*pūrṇā*). The other is the energy of emptiness – the New Moon (*amā*). Thus the god praises the goddess saying:

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[1] The Twelve Kālīs represent the 'twelvefold condition' of the cycle of the Inexplicable (*anākhyacakra*) that contains all the other cycles of the Kālīkrama that, according to Abhinava's exegesis, arise in the domains of the perceiver, the means of perception, and their object. These are creation, persistence, withdrawal and the inexplicable fourth state that contains them in one consciousness. They are also twelve because they are linked to the activity of the twelve senses (five of knowledge, five of action, mind (*manas*) and ego (*ahaṁkāra*). Just as these are twelve aspects of the one consciousness, so the Twelve Kālīs are aspects of the one Goddess who, as Abhinava (TĀ 4/146) says: 'resides (within the sphere of) objectivity in the form of the (twelve) months (of the year), the signs of the zodiac and the like'.

[2] KuKh 38/32.

[3] Eliade 1974: 155.

> I praise (the goddess) in the bright lunar fortnight who is called the Full (Moon) (*pūrṇā*) and is nectar. Her form (spherical as) the bud of a Kadamba tree, she is present at the end of the sixteen (lunar digits).
>
> I praise the goddess New Moon (*amā*) whose form is moonlight (*candrikākāra*)[1] in the midst of that (Full Moon), she who is the lioness of the nectar of union (*utsaṅgāmṛtakesarī*) and the original form (*bimba*) of (the goddess) Kālikā.[2]

The New and the Full Moon are the two extremities of the movement of vitality and the inner energy of the goddess's divine consciousness. Escaping time and space, they are within one another. Internally, the fullness empties out until, exhausted, it reverts to its original potential condition, which is the source of all energies. The light turns to darkness and the darkness turns to light as Kubjikā reveals her dark aspect and Kālī reveals her radiance. The perpetual transformation of these polarities constitute the inner dynamism of the deity's divine energy of consciousness (*citkalā*), which the Kubjikā tradition identifies with the Transmental (*unmanī*), the deepest metaphysical identity of the goddess. Externally, this transcendental cycle is mirrored in the movement of the breath which is the intermediary between the rhythm of the deity within and the outer world generated and withdrawn in consonance with it. Thus, mindful breathing is the epitome of time. Its ceaseless recurrence, which is life itself, mirrors within the creation and destruction of the world. Between these two phases, represented by the Sun and Moon, is the inner lunar breath that rises and descends along the central path filling the body and the universe mirrored within it, with its divine vivifying nectar. The breathing to the left and the right is discontinuous. Night changes to day and day to night. It is a process that is external (that is, outside the centre) and must be kept going from outside. And, despite its cyclic nature, it comes to an end. But within the stillness of the channel of Suṣumṇā, a different, higher breathing flows – the breath of the inner Moon. The outer breath alternates between the two channels to the right and left. The inner breath waxes and wanes like the moon along the central vertical axis.

The symbolism is apt in many respects. According to common belief, the moon is the visible form of the divine source of life-giving nectar (*soma*, *amṛta*) which, as it gradually wanes, empties out to outwardly feed the universe and, internally, the breath, body, senses and mind. During the bright fortnight, as the moon waxes, it gradually reabsorbs into itself from its hidden source what it had lost in the dark fortnight. In this way, the moon increases and decreases. This cyclic

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[1] See above note to 3/44.
[2] KuKh 3/115-116.

process of nourishment and self-regeneration is grounded in an unchanging, underlying reality that persists as the permanent element that guarantees the continuity and regularity of this process. The Kubjikā Tantras conceive the permanent underlying element to be the Energy of the New Moon (*amākalā*). This is the seventeenth energy of the Moon. The sixteenth is the energy of the Full Moon. This conception, and the complex, intimate interaction between these two energies which we will now examine, is derived from an ancient model. It is a natural model derived from the common observation that the moon waxes and wanes in approximately thirty days.

The Moon is not only the natural symbol of the cycle of time, it is also the sacred vessel of the nectar of immortality. The association of the Moon with nourishing nectar that falls from heaven is a very ancient one. In Vedic times it was associated with the Soma which became in later times one of the names of the moon. Soma was offered to the gods as the supreme spiritual drink, drunk by both the gods and those who worshipped them for nourishment, both physical and spiritual. Talking about early Vedic religion, Hillebrandt points out that: 'The moon is a drop of the golden Soma in heaven, or a bowl containing the drink of the gods. This concept is original to this name Soma, while several other forms of manifestation and activity of the moon inspired the imagination in other directions and created new personifications.'[1] He also notes that: 'Indian ritual has preserved an ancient tradition; the rare phenomenon that a concept of the early Aryan period continues almost without change up to the classical writings of India can be observed here; the only difference is that in the Vedic period one believed that one drank 'the nectar of the moon' itself when one had pressed Soma.'[2]

The notion that the fifteen visible phases of the moon are grounded in an invisible sixteenth lunar energy which sustains this process by inwardly replenishing the lunar energies that spill out as vivifying nectar into the universe is already well established in the later Vedic period. The Moon, which in this period is considered to be male, reflecting the general dominance of the male gender in the Vedas, is identified with Prajāpati – the Lord of the Creatures. Prajāpati emerges in the later Vedic period as the prototype of the one supreme God of classical Hinduism. Prajāpati's claim to his unique supreme status lies in his completeness, and his completeness is denoted by his identification with the Year. The Year encompasses all of creation and its perpetual renewal in and through the fire sacrifice of which Prajāpati, as the Year, was worshipped as the embodiment. The sacred, liturgical and hence cosmic integrity of the Year, and the god who embodies it, is marked by the regular performance of sacrifices offered on the days of the new and full moon. So although Prajāpati as the year is represented as having

[1] Hillebrandt 1980: vol. 1, 216.
[2] ibid. p. 210.

720 parts which are the days and nights of the year (which Vedic Indians reckoned for convenience was 360 days long), he is, more fundamentally, divided into sixteen. These are the fifteen days of the lunar fortnight to which a 'hidden' sixteenth is added which is the source of the others. Prajāpati is already said to be sixteenfold in the *Yajurveda*[1] as he is in the later *Śatapathabrahmaṇa*[2] where he is explicitly said to possess the sixteen energies of the moon.[3] The same text even talks of a seventeenfold division,[4] which, as we shall see in the following discussion, also contended for recognition in Tantric traditions centuries later. The following passage from the *Bṛhadāraṇyakopaniṣad* eloquently summarizes for us the teachings concerning Prajāpati and the Moon:

> That Prajāpati is the year. He is composed of sixteen parts. His nights, truly, are fifteen parts. His sixteenth part is steadfast. He is increased and diminished by his nights alone. Having, on the new moon night, entered with that sixteenth part into everything here that has breath, he is born thence on the following morning [as the new moon]. Therefore on that night one should not cut off the breath of any breathing thing, not even of a lizard, in honor of that divinity.
>
> Verily, the person here who knows this is himself that Prajāpati with the sixteen parts who is the year. The fifteen parts are his wealth. The sixteenth part is his Self (*ātman*). In wealth alone [not in Self] is one increased and diminished.[5]

Although in what follows we shall concentrate on the lunar symbolism of the goddess, we should note that the Kubjikā sources do not forget the older, co-existent male counterpart. The following passage presents a form of Bhairava who governs the energies of the Moon as did his Vedic predecessor, Prajāpati. In this case, however, he is not alone. Seated in the 'primordial *maṇḍala*', that is, within the Point (*bindu*), he is enveloped by the feminine Yoni. Just as the deity is male so are the surrounding attendants, the Siddhas who embody his sixteen lunar aspects:

> Asitāṅga, who is the Lord of Kula, abides in Bhairava's power of bliss. He is in the primordial *maṇḍala*, surrounded by the sixteen Siddhas. The *maṇḍala* whose nature is the Skyfarer is located in the abode of the primordial Yoni. One obtains the fruit of the

[1] Vāj. Sam. 8,36
[2] ŚBr 7/ 2/2/17.
[3] ŚBr 9/2/2/2 – *ṣoḍaśakalāḥ prajāpatiḥ*
[4] ŚBr 2/2/2/3.
[5] Bṛ Up 1/5/14-15 Hume's translation.

> accomplishment of the Command by worshipping it. This is the primordial (*ādi*) *maṇḍala*, the most excellent of all. All the diverse *maṇḍalas* originated here.[1]

Out of the thirty lunar nights, three were considered in Vedic times, as they still are today, to be the most important. These are Amāvāsyā – the New Moon and fifteenth day of the dark fortnight, Paurṇamāsī, the Full Moon and the eighth night (*aṣṭaka*), the Half Moon days. According to the *Brāhmaṇas*, all the nights are concentrated in two nights. Those of the waxing moon are all in the Full Moon and those of the waning moon in the New Moon.[2] Purified by the gods, these are auspicious days to perform sacrifices.[3] Most important amongst them is the *Darśapūrṇamāsa iṣṭi*, performed on these days.[4] Dange[5] explains:

The name touches two concepts – (1) Darśa *iṣṭi* (sacrifice); and (2) Pūrṇamāsa *iṣṭi.* The first is to be performed to coincide with the New-moon day (*amāvāsyā*), while the other with the Full-moon day (*paurṇimā*). The word *darśa* is generally taken to indicate the day on which the moon is 'seen' only by the sun; hence it is not seen at all by the creatures on the earth. This concept corresponds to the name *amāvāsyā*, which word indicates 'stay' (*vāsa*; hence, *vāsyā* is the day for such stay) and 'near' (*amā*), the belief being that on this day the moon stays in close proximity with the sun. This concept is well explained by the ŚBr.[6] It says that in the dark half of the month the moon draws gradually near to the sun; and on this day of *amāvāsyā* she (he, here) is totally near the sun who swallows him and places him in himself. The next day, he is cast out by the sun, and seen as the first digit in the western sky. This is symbolic of temporary death and rebirth. Hence, for whomsoever one desires that he should be immortal (by renewal of birth), him should the other take in himself, and cast forth a fresh one.[7]

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[1] *bhairavānandaśaktisthaṁ [kh: -stha] asitāṅgaṁ [kh, g: asitāṅga] kuleśvaram* |
ādimaṇḍalamadhyasthaṁ [kh: -stha] siddhaiḥ ṣoḍaśabhir vṛtam ||
ādiyonipurasthaṁ tu maṇḍalaṁ khecarātmakam |
tasya pūjāvidhānena ājñāsiddhiphalaṁ labhet ||
ādimaṇḍalakaṁ hy etat pravaraṁ [g: pravam] uttamottamam |
atrotpannāni sarvāṇi [kh: -ṇī] maṇḍalāni [kh: -ṇī] anekadhā || ŚM 19/278-281.
[2] ŚBr 11/1/7/4.
[3] TaiS 2/5/6/4-6.
[4] For summaries of these rites see Kane 1974: vol. 2, pt. 2, chapter 30 and Dange 2000: vol. 1 p. 78 ff.
[5] Dange 2000: vol. 1, 78.
[6] ŚB 1/6/4/4 ff. *etāṁ rātrīṁ iha āvasati tasmād amāvāsyā nāma* | Ibid. 1/6/4/5.
[7] *Kāṭhakasaṁhitā* 37/14

Unknown as a deity in the *Ṛgveda*, an entire hymn is dedicated to the goddess Amāvāsyā, the New Moon, in the *Atharvaveda*.[1] There she declares that the people of good deeds like Indra dwell in her. Amongst them are mentioned, perhaps for the first time, the Siddhas, the mythical precursors of Tantric adepts. She has generated the universe and gives men nourishing food (*puṣṭa*) and wealth (*vasu*).[2] The ŚB supplies a fanciful etymology of the name. On one occasion, Indra hurled his thunderbolt at the demon Vṛtra, but fearing that he had not killed him, fled in fear. Agni, who dwelt – *vas* – together – *amā* – with him on that, the darkest of nights, found him.[3] On the night of Amāvāsyā, the moon, which is identified with Soma the food of the celestial gods,[4] comes down to this world and enters the waters and plants. Thus in this sense also she 'lives together' – in this case not with the gods, but with men. The cows that eat and drink on this day produce milk imbued with wonderful, nourishing and curative lunar energy. In this way the performer of the sacrifice reproduces the moon that becomes visible in the western sky,[5] the quarter later associated with the goddess Kubjikā. The Full Moon, also not mentioned in the *Ṛgveda* as a deity, is praised in the hymn following the one to the New Moon in the AV.[6] There she is praised as the foremost amongst those who are to be worshipped (*prathamā yajñīyā*) and makes heaven accessible to those who do so and bestows inexhaustible wealth.[7] We may note finally that Amāvāsyā was already considered in the AV, as it is in the later literature, including the Tantras, to be the night in which devouring demons are abroad. It is a night especially well suited for black magical rites.[8] This is because Amāvāsyā can fulfill all desires[9] including those that are 'black' like her.

This lunar symbolism provides the images that represent both the abstract metaphysical and soteriology doctrines of the Kubjikā Tantras. They are concretely represented in many of the rituals and the Vidyās and mantras that either accompany them or are practiced independently. But before we focus our attention on what the Kubjikā Tantras teach, let us first see what the Kashmiri Śaiva masters tell us and the Tantric sources that inspired them. In this way we will not only acquire the fundamental notions at the root of this symbolism, but also be in a position to understand how it has been extended in the course of the development of the Kubjikā tradition.

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[1] This is AV 7/79.
[2] AV 7/79/4.
[3] ŚB 1/6/4/1-5.
[4] ŚB 11/2/5/3.
[5] ŚB 1/6/4/15.
[6] AV 7/80.
[7] AV 7/80/2.
[8] KauśīBr 47/23 which refers to AV 1/16.
[9] KauśīBr 59/19 which refers to AV 7/79.

We may begin with a reference from Abhinavagupta's TĀ reminiscent of the passage we have just quoted from the Upaniṣads. The sixteenth part (*kalā*) of Prajāpati is now the sixteenth energy (*kalā*) or digit (*kalā*) of the Moon called Amā (derived from the word *amāvāsyā*). As if hidden in a dark cave, it is never visible. Secretly it feeds the waxing moon in the bright lunar fortnight, feeding it with the nectar that it releases at it wanes in the dark fortnight. This nectar Abhinava tells us is 'drunk by all the gods', the celestial 'shining ones'. One is reminded of the old Siberian shamanic belief that, as the moon decreases, the stars that progressively become more visible are born from fragments of the moon's celestial light. Inwardly, the gods are the energies of the senses and mind:

> Nectar (*amṛta*) in the form of the moon is divided into sixteen, then again into two. All the gods drink the other fifteen digits. The energy of the New Moon (*amā*) hidden in the cave (of the Heart[1] in the End of the Twelve) is the remnant that fills and satisfies the universe. The fifteen digits of the moon empty themselves out in this way one after the other. But this is not the case with the empty sixteenth (digit), which nourishes as does water and nectar.[2]

Jayaratha explains that:

> Nectar in the form of the Moon is divided into sixteen and then again into two as the fifteen digits that are perceivable in a white form and as the digit in the form of very pure water which serves as their substratum. . . . That (lunar energy) nourishes the universe as it

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[1] The Heart in this case is not the centre in the chest. It is the Supreme Principle which is the ultimate source and end of all the others. According to Abhinava this is the Goddess. Transcendental Śiva is the thirty-sixth principle. Immanent Bhairava is the thirty-seventh. He is the 'supreme' beyond which is the Goddess who, totally free of all objectivity, is the Inexplicable – Anākhyā. She is the Heart of consciousness whose pulsation generates the waxing and waning of the breath in consonance with the unfolding and withdrawal of aspects of her nectarine energy. As Abhinava says:

> Creation and absorption rest in this way together in the vital breath (*prāṇa*). This (rests) in cognitive consciousness (*saṁvit*) and that in pure consciousness (*cinmātra*) free of objectivity. And pure consciousness is the goddess who is Parā and the Supreme Goddess (Parameśvarī). She is the thirty-eighth principle, the Heart that is beyond the supreme. Therefore the essence of cognitive consciousness is, by its very nature, this (perpetual) pulsation (*spandamāna*).
>
> TĀ 6/179cd-182ab.

* In place of tatparāparam read: parāt param.

[2] TĀ 6/95cd-97.

> includes the play of the (other) fifteen (lunar) digits. Thus this (digit called) Amā should be taught to be the New Moon (*amāvāsyā*) because it resides (*vasanāt*) together simultaneously with the fifteen (visible) digits (of the moon).

Abhinava identifies the sixteenth energy of the Moon with *visarga*. *Visarga* literally means 'emission' and has clear sexual connotations. It is also the sixteenth and last of the series of vowels. In various places throughout his exegetical works, Abhinavagupta develops the key notion of the power of emission (*visargaśakti*). According to the tradition Abhinava follows, the sixteen vowels are considered to be male seeds (*bīja*) and the thirty-four consonants are the female wombs (*yoni*) fertilized by them. This is the reverse of what we most commonly find in the Tantras of most schools.[1]

According to the Kubjikā Tantras, which are typical in this respect, the sixteen vowels are female. This is because they represent the sixteen energies of the female Moon. In Abhinava's set up they represent stages in the expansion of energy within transcendental Śiva consciousness which is also lunar, but the Moon in this case retains, as it were, the more ancient masculine gender. The consonants, ranging from Ka to KṢa, are the series of principles (*tattva*) below Śiva. The consonants are 'empowered wombs' (*śāktayoni*) formed by the 'condensation' of the vowels. The energy of emission extends down through them spreading out in this way through the entire series of principles below Śiva. Śiva's divine consciousness courses through the first fifteen vowels that contain all that is to be emitted through the energy of emission, which is the sixteenth vowel. The energies within Śiva develop progressively, as it were, compounding one with the other until they reach the fullness of their development in the energy of emission through which the inner contents of Śiva pour out into outer manifestation through and as the remaining principles. And so this energy is said to vitalize the universe. As Abhinavagupta explains:

> The Lord (ever united with his power of emission) emanates the universe. The power of emission (*visargaśakti*) extends from the Earth to Śakti and from (the consonant) Ka to KṢa. This is said to be (*amā*

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[1] Speech embodied in the sound of the Vedas has been venerated as sacred since early Vedic times. The notion that the phonemes of which Speech is composed are also sacred and hence deities in themselves goes back at least to the earliest Upaṇisads, although initially there was no distinction between male and female phonemes. In the *Chāndogyopaniṣad* (2/22/3) we read:

> All vowels are the embodiements of Indra; all spirants are the embodiments of Prajāpati; all consonants are the embodied. If one should reproach a person for his vowels, he should tell that one: "I have taken refuge in Indra. He will answer you."

> *kalā*) the sixteenth energy (*ṣoḍaśakalā*) in the following verse: "With the Person made of consciousness, that is, Śiva who consists of the sixteen energies (*kalā*), the sixteenth energy is known as the 'energy of nectar' (*amṛtakalā*)." This is not the view of either the Sāṁkhya or the Vedānta, but only of the Śaiva scriptures (*śāstra*). The supreme Lord's power of emission (*visargaśakti*) is the seed of the highest beatitude.[1]

Abhinava devotees a great deal of space in his works to an exposition of the metaphysical status and activity of the power of emission (*visarga*). This insight into the dynamism of the one ultimate reality receives relatively scanty attention in the scriptural sources and so should be largely, but not entirely, credited to Abhinava's genius. It is not possible, nor necessary in this context, to present a full exposition of Abhinava's complex and profound conception; we will limit ourselves to a brief analysis of the following passage in his *Mālinīvijayavārtika*, where he outlines a number of its essential features and relates them to the lunar symbolism of the energies of the vowels which concern us here. He is discussing, as he often has occasion to do, the phases of the cycle of perception. He has talked about the twelve phases of the cognitive consciousness engaged in the operation of the means of knowledge and the unfolding of subjectivity symbolized by the Sun and Fire, respectively. Next he proceeds to an exposition of the sixteen phases of the cycle of cognitive consciousness in relation to the sphere of the object (*meya*), symbolized by the Moon. This begins with a list of these phases. Note that the 'object', which in Sanskrit is called *meya*, which literally means 'that which is to be known', is ultimately Śiva, the pure conscious nature. Abhinava teaches that it is 'I' consciousness and is 'that which is to be known'. Accordingly, the sixteen phases leading to the perception of any object, if correctly and fully experienced, culminate in the liberated condition of the sixteenth phase, which is equated with the sixteenth energy of the Moon, as it is in the Kubjikā Tantras and those of other schools, although from a quite different perspective. The passage is long; even so the exposition is so masterly and insightful that it amply warrants full quotation:

> First (come) 1) manifestation (*prakāśa*) and 2) perception (*ālocana*) and then 3) intention (*saṁkalpa*) and 4) concent (*abhimati*) followed after by 5) certainty (*niścaya*) and 6) confirmation (*anudṛśa*). Then come the two, 7) discernment (*viveka*) and 8) detachment (*āsaṅgitā*), (then) 9) the state of agency (*kartṛtāsthā*), 10) (the experience of) non-distinction (*avyvaccheda*) (between objects), 11) the manifestation of the common (ground of all objectivity), 12) (a state in which there is) no disturbance from the many acts of reflective

[1] PTv p. 63. All references to the PTv are from Singh's edition.

> awareness (*nānāvimarśāprakṣobha*), 13) complete experience of (the sphere of) the object (*pūrṇameyapravedana*), 14) complete subjectivity (*pūrṇapramātṛtva*), 15) (pure cognitive) consciousness (*saṁvitti*), (and finally) 16) (the liberated) condition of Bhairavī (the power of consciousness) (*bhairavībhāva*).
>
> To the degree in which objectivity (*meyamaya*) is made manifest in this way, sixteenfold, that is said to be the Moon of consciousness (*vijñāna*) considered to be the basic state (*sthiti*) of the sixteen energies.[1]

Abhinava then goes on to list the first fourteen energies symbolized by the vowels he describes in detail in the third chapter of his TĀ. Then he presents in his usual brilliant manner an exposition of *visarga*, the sixteenth. Once the inner flow of energy within Śiva has traversed through the first fourteen transformations, Abhinava explains:

> Then, by attaining (the pure) consciousness of (Śiva's and one's own) essential nature, the basic state of Bindu (the fifteenth vowel, is established). Then within (that consciousness of Bindu), whose form is filled with the entire aggregate (of energies), the empowered emission (*visarga*) (takes place) that is called 'ejection' (*vikṣepa*) (of the energies within Śiva into the outer domain). The release (*viśleṣa*) of (that) emission itself (which impels the outpouring of these energies) is the seventeenth energy. The eighteenth (energy mentioned) in some places (in the scriptures) is that same (seventeenth energy that develops) due to (its) association with the (cosmogenic) arousal (*prakṣobha*) (of its energy).[2]
>
> This, the excellent and supreme Kaulikī energy of Akula, whose form is the absolute (*anuttara*) and nature supreme Bhairava, is this emission (*visarga*). From that this universe is born. [. . .] And that (emission) itself is God (*bhagavat*) whose nature shines perpetually within and is endowed with the energy of the centre, which is full of the current of all the things within (him). Beautiful with Cosmic Bliss (*jagadānanda*) generated from (his own) essential nature (that he has)

[1] MVV 1/880cd-884.

[2] Similarly, Abhinava says in his PTv that certain scriptures admit an eighteenth energy which, transcendent, represents the condition beyond all differentiation:

> At some places in the *Mata Śāstra*, etc., there is assumed to be 18th *kalā* or phase in the state resting on *anuttara* or the transcendental by means of the *viśleṣa* or separation of *visarga*, i.e. by means of the second dot, viz. the half of *visarga* (:). So the phenomena of the fifty phonemes or in other words the entire universe is 'one' without succession. PTv p. 69 translation by Singh, 1988: 188.

> aroused by (his) own will, he shines perpetually, beautiful with the juice (*rasa*) (of the aesthetic savor) of complete emission. That is the (pulsing) union (*saṁghaṭṭa*) of Śiva and Śakti said to be (their) love (*sneha*).[1]

Now Abhinava has outlined the cognitive, metaphysical and theological dimensions of the power of emission, he proceeds in his usual allusive manner to indicate how it functions in its microcosmic counterpart at the individual embodied level of consciousness.

> Once one has attained entry here into the plane of full (and perfect) emission, one (truly) practices the teaching which says that by 'kissing (*lehanā*) and sex (*manthana*) and the like (one attains the supreme state)'.[2] In this way, having laid hold of (Suṣumṇā) the (common) Channel in the Centre (between the partners identified with Śiva and Śakti), the supreme radiant energy (*tejas*) (of consciousness) vitalizes the entire body (of both). Then (when) (the female consort's) sexual energy (*ṛtu*) has been aroused from the start, one should proceed to the state (induced by orgasm), which is ejaculation (*visṛṣṭi*), the (spiritual) wonder of bliss. That (wonder experienced) alone is incomplete, but (when it is) complete, it is God (himself). Thus the one energy of emission (*vaisargikī śakti*) itself unfolds (in this way).[3]

Abhinava next goes on to describe succinctly how the energy of emission travels cyclically through all the phases marked by the progressive display of the energies of consciousness embraced in the encompassing dynamism of pure 'I' consciousness – AHAṀ:

> The same emission is aroused by the double exertion (of the two partners). The letter Ha (symbolizes) the (energy) that generates the consonants (symbolizing the sphere projected outside Śiva's consciousness). And then again Sa, by union with the Point (Ṁ) brings (all things) to rests in Absolute (A) which is the plane of one's own (essential transcendental nature) (all of which) is here considered to be the state of 'I am He' (*so 'haṁbhāva*).[4]

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[1] MVV 1/887cd-891ab, 893cd-895.
[2] See VB 70.
[3] MVV 1/896-899ab.
[4] MVV 1/899cd-901ab.

This then is how the energy of emission operates on two levels simultaneously: inwardly it flows through our own ultimate identity. Outwardly, it flows as cognitive consciousness and, at times, as seminal fluid. This is the sixteenth energy of the Moon that flows through the seventeenth, which releases it, and the eighteenth, which is the aroused state of the seventeenth. This way the sexual union Abhinava describes here culminates in emission. The seed is not retained. This possibility finds support in the Tantras of several schools. The product of this union, ideally between Siddhas and Yoginīs, is collected and offered as a sacred substance (*dravya*) to the deity by ingestion.

Let us now return to the 'inner nature' of this, the sixteenth energy, taught in Abhinavagupta's Trika. We have seen that it is the emission, that is, the dynamic, creative energy of Śiva through which he manifests as all things. United with his emissive energy that generates and absorbs the universe, and animated by it, Śiva rests in himself even as he contains in a potential form all manifestation, just as the splendid, multi-coloured peacock is present in the juices of its egg (*mayūrāṇḍarasavat*), or the banyan tree in its seed.[1] The highest principle is Śiva in union with his energy identified in the following passage with Speech (*vāc*). The fifteenth energy is the Point. This represents the perceiver, the individual living being resting in himself. The sixteenth energy represents the dynamic aspect of the Point when it moves, ascending and descending, resonant with the inner 'unstruck sound' that permeates and sustains the dynamism of the vital breath. As Abhinava says:

> This (Point) is the (Absolute) Word (*śabda*), the Sound (*nāda*) (that resounds as the vitality of life) in all living beings. Divided into the downward (movement of *apāna*) and the upward (movement of *prāṇa*), it abides (constantly in its own nature), free of action.[2]

Jayaratha explains:

> Here (in this case), the Point (is the perceiver) who intends to bring about each specific act of awareness. It is the Word of the nature of Sound. The meaning is that it manifests as being of that nature. 'Word' is that which resounds (*śabdayati*) that is, reflects on the universe as one with itself. (It is) reflective awareness, which is Supreme Speech. And its nature is Sound. It 'resounds' (*nadati*) in the sense that it manifests as the (vital) energy of the individual soul

[1] MM p. 75 and PT verse 25.
[2] TĀ 3/113cd-114ab.

> (*jīva*). Sound is (said to be) the energy of the New Moon (*amākalā*) that is the 'half of half of H' everywhere taught to be basically devoid of vowels (*asvara*).

'Half of half of Ha' is one of a number of terms used to denote the 'unstruck sound' of the energy of consciousness which Kashmiri Śaivism identifies with the power it possesses of self-awareness (*vimarśa*), that is, self-consciousness. 'Half of Ha' is *visarga*. *Visarga* is the last of the sixteen vowels. It is a hard aspirate that comes within or, much more commonly, at the end of a word. It produces an aspiration of the preceding vowel, projecting it out, as it were, into a final aspiration as, for example, the sound ah(a) or ih(a). The name of this vowel, which literally means 'emission', accords with its phonetics. It is represented graphically by two dots, written one above the other. So half of that is the Point (*bindu*). A purely nasal sound, it is not articulated by the air striking the vocal cords and so aptly denotes this 'unstruck sound'. The Kubjikā Tantras refer to the energy in the New Moon, (called the Half Moon in the following passage), in the same way. In the KuKh we read:

> There is an all-pervasive and subtle energy (*kalā*) of Unstruck Sound that rains down (nectar). Known that that is the Island of the Moon sustained by the State beyond the Fourth (*turīyātīta*). White as the moon, snow or the jasmine flower, (it is as fine) as a hundredth part of the tip of a hair. . . . The measure of Half of Half of Ha, (it is) located in the centre of the Half Moon.[1]

This lunar energy is roundly identified in the Kubjikā Tantras with the seventeenth one beyond the sixteenth, which is emission, as it is in the Kashmiri Śaiva texts. Abhinava repeatedly describes in various perspectives in his *Tantrāloka* how the phases of cognitive consciousness – subjective, perceptive and objective – arise within consciousness and through it. These three are symbolically identified with three natural 'lights', namely, Fire, Sun and Moon, respectively. Referring to the Moon in one place, Abhinava teaches that the perception of objects is a sacred activity like the offering of oblations in a fire. This is because they are imbued with the sacrality of the divine, inner Moon whose spiritual power is its seventeenth energy loaded with lunar nectar:

> Now the Moon (of objectivity), consisting of sixteen energies, shining radiantly, desiring to devour (its) emission (*visarga*), (its seventeenth aspect known as) the Vivifier (*saṁjīvanī*) emits the nectar of immortality (*amṛta*) into the fire of (individual) consciousness

[1] KuKh 35/35cd-38.

(*bodha*). That indeed is the divine nectar (that drips from) the tip of the sacrificial ladle made of the powers of will, knowledge and action (that flow through) the subtle channels (of the senses) as a libation to the goddesses of consciousness, (the sacred powers of the senses).

If the nectar of emission (*visargāmṛta*) is thus emitted into the fire called (individual) consciousness (*bodha*), the entire cosmic order is offered as oblation. For the emission of the Lord of the Absolute (*anuttaranātha*) is the Mistress of Kula (*kulanāyikā*) and its arousal (*kṣobha*) is the (letters of the Sanskrit alphabet) ranging from Ka to Ha whose expansion (*prasara*) is the sequence (*paddhati*) of metaphysical principles (ranging from Earth to Śakti).

The letters AṀ and AḤ are the Lord and Mistress of Kula, while the universe is said to be the supreme release (*viśleṣa*) of (their) emission. In this way this, the vitalizing energy (*saṁjīvanī kalā*) (of the Moon), consists of the intellect, vital breath, the qualities (*guṇa*), body and the internal and external sacrificial substances. It should be worshipped, offered as oblation and contemplated.[1]

Jayaratha explains that: 'the sixteen energies are the (vowels) beginning with the letter A as well as the senses (*buddhīndriya*) and the rest'. A little further ahead he quotes the following line from the *Triśirobhairavatantra,*[2] reminiscent of the *Bṛhadāraṇyakopaniṣad* quoted above.[3]

(The wise) say that there is a part (*kalā*) that is nectar within the Person (*puruṣa*) consisting of sixteen parts. Accordingly he explains that the Vivifier (*saṁjīvinī*) is: the seventeenth (lunar) energy (*kalā*) called Amā (the New Moon) that is the cause of the life (*saṁjīvana*) of the universe. It emits 'the nectar of immortality' which is a special vital constituent (*dhātu*) that nourishes the one who possesses sixteen parts.

Notice that there is some confusion here concerning the identity of this 'vivifying energy'. According to the first reference we examined from the TĀ,[4] the energy of the New Moon is the sixteenth digit. This accords with the usual astronomical reckoning of the phases of the moon. But in this passage, according to Jayarartha, the New Moon is the seventeenth digit that 'vivifies' the other sixteen.

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[1] TĀ 5/64cd-69.
[2] The source is not identified in this place. However, in the commentary on TĀ 3/137cd-141ab, where this line is quoted, we are told there that it is from the *Triśirobhairavatantra*.
[3] BṛUp 1/5/14-15.
[4] TĀ 6/95cd-97.

However, he may be mistaken. Abhinava himself, as we have seen, considers the seventeenth energy to be the 'release' (*viśleṣa*) of emission, which is the sixteenth.[1] In the passage we are examining, what is 'released' is the emitted universe. Kashmiri Śaiva sources generally understand the sixteen energy to be the New Moon (*amākalā*). This is followed by the transcendent, seventeenth energy, which is merged in the Heart, the pure 'I' consciousness that is the core of reality and the core ground or 'abode' (*ālaya*) of all manifestation. It is within transcendental Śiva dominating all the aspects of His creative and self-delimiting power. It is the energy of consciousness (*citkalā*) of the absolute (*anuttara*) and is also called the 'energy of nectar' (*amṛtakalā*). Transcendent, it contains in a potential form the other energies. Swami Lakṣmanjoo explains:

> In Śaiva philosophy the world of experience is likened to the moon which has fifteen phases. There is also a sixteenth phase and this sixteenth phase is known as the sixteenth *kalā*. It is called *amākalā* that is ever-present even during the dark phase of the moon. The seventeenth *kalā* is even above that. The seventeenth *kalā* refers to the flowing out of the universal nectar of God Consciousness. It is called the seventeenth because it has nothing to do with the objective world, the cognitive world or the subjective world. It is above all these.[2]

The *Triśirobhairavatantra*, an important Trika scripture that has unfortunately been lost, contained a substantial passage concerning the energy of the New Moon.[3] Abhinava quotes the following from there:

> It is said in the *Triśirobhairavatantra* at the end of the section discussing the pervasion of power (*kalā*): "Therefore, the form of the seventeenth energy (*kalā*) is in the form of nectar. It has emerged by the activity (*gati*) of the (two) points that are (symbols of) one's own essential nature that is (both) supreme (transcendent) and inferior (immanent) (*aparāpara*).[4] This (power), the light of all things,[1] when

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[1] *visargasyaiva viśleṣa iti saptadaśī kalā* | MVV 1/889ab.

[2] Hughes 1997: 97, n. 5.

[3] Abhinava introduces his reference from the *Triśirobhairavatantra* (TĀ 3/137cd) saying that he is drawing from the end of a section discussing the pervasion of power (*kalā*) (*kalāvyāptyantacarcana*). Jayaratha explains that in the section to which Abhinava refers, the *Triśirobhairava* discusses the 'doctrine concerning the unfolding of the essential nature of the energy called Amā' (*amākhyakalāsvarūpasphārasiddhānta*).

[4] Jayaratha understands '*parāpara'* here to refer to the intermediate form of emission which is active between the supreme (*para*) and inferior (*apara*) form. But there is no reason, it seems to me, to introduce this distinction here, which Abhinava deals with elsewhere. A less forced interpretation is that the two points of *visarga* represent immanence and transcendence. This accords with an explanation Swami Laksmajoo once gave of the two points of *visarga*. These, he

> devoid of emission (in its supreme, transcendent aspect), is the Kuṇḍalinī of Power (*śāktakuṇḍalinī*). (Then, in its immanent aspect, it assumes the form) of the Kuṇḍalinī of the Vital Breath (*prāṇakuṇḍalinī*) and (then), at the extremity of emission (*visarga*) (when it has been fully exhausted), (it is) the Supreme (*parā*) Kuṇḍalinī. (This power) is called (variously) the 'Sky of Śiva', 'the Supreme Brahman' and the 'Abode of the Self".[2]

Jayaratha explains:

> 'Consciousness initially assumes the form of the vital breath (*prāṇa*)'. According to this dictum, (consciousness) initially manifests in the form of vitality (*prāṇarūpatā*). Then, through progressive reversal (*pratyāvṛttikrameṇa*), it assumes the form of supreme pure consciousness, which rests in itself as Supreme Kuṇḍalinī in the innate nature, which is the final, ultimate extremity of the propensity to internalization. In this way, this, the seventeenth (lunar) energy (*kalā*) which is pure consciousness (*saṁvinmātrā*) is called 'the Sky of Śiva' and so on.

So from one point of view, the seventeenth energy is the transcendental energy of the supreme form of Kuṇḍalinī, that is, in the raised state in which she is the energy of transcendental Śiva fused within him. A passage quoted by Jayaratha in his commentary from the *Triśirobhairavatantra* explains that this aspect of Kuṇḍalinī is the 'Void of Consciousness (*cidvyoman*), the final and supreme plane beyond the gross, elemental vacuum. It is the Void of Śiva that is the supreme state, Non-being,[3] which is the pulse of the experience of Being'.[4] But we have seen that the energy of the New Moon (*amākalā*) is also the sixteenth one, laden with nectar. So here too there is some confusion as to exactly which is the New Moon, the sixteenth or the seventeenth digit, and how they relate to one another, despite the general distinction made between them.

In what follows we shall see that this confusion is resolved in the later Kubjikā tradition by assigning the Full Moon to the sixteenth digit and the New

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said, represent the paradox that while, on the one hand everything is emitted from Śiva (which is the immanent aspect of *visarga*), nothing is ever outside Śiva (which is the transcendent aspect of *visarga*).

[1] Read *prakāśaḥ* for *prakāśyaṁ*.

[2] TĀ 3/137cd-141ab.

[3] Concerning Non-being as the supreme state, see Dyczkowski 2004: 51ff. and below, chapter 2 p.394 ff..

[4] Comm. on TĀ 3/137cd-141ab.

Moon to the seventeenth. This appears to be a novel concept. The symbolic coupling of the two is not common, even though the symbolism of the energy of the New Moon (*amākalā*) is well known to most, if not virtually all Tantric traditions. Abhinavagupta in his extensive survey of the Tantras refers only to the energy of the New Moon as the source of the other lunar energies. He never refers to the Full Moon, even though both these phases of the Moon are considered to be particularly important times in the liturgical calendar. The confusion between the sixteenth and the seventeenth energies of the Moon we find in the Kashmiri Śaiva sources reflect a common ambiguity in the Tantras as a whole which has also been carried over to the earliest Kubjikā Tantras, to which we now turn.

First we must focus on a surprising fact. There are, as we have seen, numerous lunar associations evident in the goddess's myth narrated in the KMT. There are, moreover, numerous references to the common lunar association with the inhaled breath (*apāna*) in relation to the solar exhaled breath (*prāṇa*). However, there are very few references there to this inner Moon. The energy of the New Moon is mentioned in only one place where the Tantra explains that it 'transports the flux of nectar'[1] while its counterpart, the Full Moon, never appears. The same is true of the expansions of the KMT, the ṢSS and the ŚM. Although, as we shall see, developments do take place in the ṢSS and ŚM and most of the ingredients of the later conception are found in these sources, we do not find the crucial one, namely, the identification of the inner form of the goddess with the Moon.

Let us see how the way is paved in these sources for the later conception, which came to be a major feature of the Kubjikā tradition. An important early influence on the cult of the goddess Kubjikā that contributed to her lunar associations came from the cult of Svacchandabhairava, otherwise called Aghora. Aghora is in various contexts identified as Kubjikā's consort. Moreover, his lunar character is clearly evident. Thus he is said to have the form of the moon and one should think him in this form in the calyx of the lotus of the heart.[2] Aghora is, amongst other things, a medicine god. His consort, an embodiment of his curative powers, is named appropriately Vyādhibhakṣiṇī – 'Disease Eater'. This attribute of the god and his consort is derived from their lunar character which is more clearly evident in another form of Śiva, Mṛtyuñjaya, from which both have drawn. Mṛtyuñjaya, otherwise known as Amṛteśvara (lit. 'the Lord of Nectar' which is also a name of the moon), is white and pours jars of lunar nectar onto himself. His close association with the moon, the lord of medicinal herbs, is evident in the prescription that one should recite Mrtyuñjaya's mantra[3] thinking the soul

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[1] *amā nāma parā sūkṣmā kalā cāmṛtavāhinī* KMT 25/128cd. The passage to which this line belongs (i.e. KMT 25/128-130ab) is reproduced in our text as KuKh 14/105cd-106.
[2] KMT 9/10.
[3] This is: OṀ JŪṀ SAḤ

(*pudgalātmā*) to be immersed in the nectar of the rising moon.[1] Similarly, Aghora is white 'the colour of cow's milk, like snow, jasmine or the moon'.[2] While the practice described in this passage from the KMT is typical of those associated with Mṛtyuñjaya and so implies Aghora's identity with him, Aghora is also explicitly identified him Kujeśvara, the goddess's consort who thus inherits their strong lunar character:[3]

> While he eats, the adept should think that the mantra he has deposited with all its limbs (onto the body) and is established in Bhairava's form, is in (his) plate. As he eats, he should contemplate the full moon (and so) he eats the nectar that is in the Full Moon, encapsulated above and below (by this mantra). (Doing this) the adept may wander around constantly and gets all that is most excellent and the success (*siddhi*) he desires, having placed in (his) heart Kujeśvara who is in the middle of the lunar orb, sanctified with freedom (*svacchandagati*). He should think (of him) as having entered that (Moon) and, the end of the end, supreme (transcendent) and inferior (immanent), think (how he and the god are) mutually (related) until he reaches the Cavity of Brahmā.[4]

Similarly elsewhere in the KMT we read:

> One should first energize (*mantrya*) the body well purified with Aghora (*mantra*). He can eat without fear, for that (mantra turns all he eats into) nectar. Having invoked (the deity) of a (particular) direction, he should go (in that direction) placing the left foot forward first. He should wander even established in the middle of the Moon of both. When eating and (lying) in bed, he is always established in the middle of the Moon. O best of ladies, she should always be mounted on the Moon.[5]

Svacchandabhairava has the same five faces as Sadāśiva. The upper face is that of Īśāna which is pure white. This is the face of emanation. It fills the entire universe with its moonrays and rains nectar.[6] It is but natural that the lunar

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[1] KMT 23/79-82.
[2] ŚM 11/50cd.
[3] We have seen that in the KRU (9/22cd-24ab, quoted above p. 141) the goddess is explicitly said to be Amṛteśvara's consort.
[4] KMT 8/101-105ab.
[5] KMT 9/75cd-78ab.
[6] *īśānam [kh: īśānām] ūrdhvavaktraṁ [k: pūrva-] tu [g: ca] sṛṣṭirūpaṁ [g: śṛ-] parāparam* |

attributes of the god Aghora be also found in the goddess, his consort who is by implication also Kubjikā. This is apparent in the following rite described in the ŚM. After meditating on Svacchandabhairava (i.e. Aghora) in the centre, the adept should meditate on the thirty-two Dūtīs who embody the syllables of Aghora's mantra and worships them mentally with food, flowers and the rest. Then:

> In the middle he should think of (the goddess) who is oozing nectar in all directions. He whose body has been satisfied by eating (that nectar) becomes the cosmic man (*viraja*). When he has practiced this mental Yoga (sufficiently) and meditated on (this) perfectly full *maṇḍala* called Aghora, who is not successful? He himself becomes (Svacchandabhairava) the Protector of the Eight (*aṣṭakapāla*) who pervades all the principles of existence. He himself becomes of the nature of the Moon and should be contemplated in the calyx (of the lotus of the Heart).[1]

We have already noticed that in Kashmiri Śaiva sources an association is made between the New Moon and Unstruck Sound. This link, which is common to other Tantric traditions, is also, as we shall see, firmly established in the later Kubjikā sources. Although no mention is made of this in the KMT, the ground is prepared by the identification we commonly find there between the goddess and Kuṇḍalinī, who is the essence of the vital breath on the one hand and the Unstruck Sound on the other. The latter is the subtle, inner counterpart and source of the 'struck' sound of gross breathing, just as Kuṇḍalinī is its vital essence. We see these identifications in the following passage in a hymn to the goddess found in the penultimate chapter of the KMT. This hymn, which may not be a part of the earliest redactions of the KMT, also contains the germs of the later complex formulations concerning the New Moon, here called the Half Moon. The KMT is well acquainted with the Half Moon that: 'oozes the divine nectar of the entire universe in order to flood it completely, and which is intent on emission

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himakundendusaṁkāśaṁ [kh: -kuṇḍendu-] śuddhasphaṭikanirmalam ||
āpyāyantaṁ [kh: āpyāyanaṁ] jagat sarvaṁ candrāṁśunikareṇa [kh: -kiraṇena] tu |
varṣantaṁ sumahaughena [kh: samaho-; g: sumaho-] dhārāṁ [k kh g: dhārā] pīyuṣasannibhām [k, kh: -bhaṁ; g: peyūṣasaṁnnibhaṁ] || "SM 12/100-101

[1] *sravantīṁ [kh: śravaṁtīṁ; g: sravaṁtī] cintayen madhye [kh: -dhya] amṛtaṁ sarvatomukham* |
tenāpyāyitadehas [g: tena vyāpitadehes] tu bhakṣaṇād [kh: tatkṣaṇād; g: taścakṣulod] virajo bhavet ||
yāgaṁ [g: yogaṁ] tu mānasaṁ kṛtvā kasya siddhir na [g: siddhiḥ kalpena] jāyate |
saṁpūrṇamaṇḍalaṁ dhyātvā aghoraṁ nāmanāmataḥ [kh: -ka] ||
so 'ṣṭakapālapravaras [kh g: sāṣṭā- -raṁ] tattvavyāpī [kh g: -vyāpi] nirantaraḥ [kh: niraṁjanaṁ; g: -raṁ] |
sa eva candrarūpī syāt karṇikāyāṁ vicintayet || ŚM 12/114-116.

(*visarga*)'.[1] But, although it appears at the end of a series of states as one of the polarities, along with the Sun, it is not associated directly with the goddess:

> I salute you O Mahāmāyā, of subtle body, both supreme and inferior, solitary, pure, Bindumālinī, called Sound. You are born from the bodiless, unmoving one! Support of the universe! Great Kuṇḍalinī! Nityā established in the centre of the Gander (Haṁsa – the Unstruck Sound)! Established in the centre of the Sun, Moon and Fire! All – pervasive! Supreme and inferior! Established in the form of the letter OṀ! Support of the half of the half of Ha! A hundred times subtler than the tip of a hair! Endless, undecaying and imperishable! Support of the energy of half of Ha! Established on the stamens of the lotus! Mahāmāyā called 'empowered' (*sakalā*)! Bestower of boons, worshipped by the world! Established in each single channel (*nāḍī*)! Who pierces through every vital point (*marma*)! [. . .]
>
> Located in the middle of Iḍā and Piṅgalā, shaped (like) a lotus fibre! You are in the centre of the Point, O goddess! Crooked One! Half Moon! You look like a Snow Flake and reside at the End of the Twelve (finger space)! You are called Umā! Gaurī, you are in the Heart! You shine with the brilliance of twelve suns! Void! You reside within the Void! You are called the Gander and support the vital breath![2]

The goddess in the Liṅga (i.e. 'in the centre of the Point . . . at the End of the Twelve') is Mālinī who is similarly said to be the Unstruck, silent Sound of consciousness. As such she is said to be '*asvarā'* lit. 'she who is without vowels'.[3] This is the supreme form of Kuṇḍalinī, rising and descending like a fine straight line from the centre of her own matrix of energies, the Triangle in the End of the Twelve which is 'Śiva's seat':

> First of all, (one should recall) the Supreme Goddess (Parā). Beautiful and blissful (*cārunanditā*), she is thin and (straight like) a stick (*daṇḍinī*). She is Mahāmāyā, the silent (sound of consciousness, (*svarahīnā*), who burns in Śiva's seat. She is straight and clear.

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[1] KMT 11/86.

[2] KMT 24/114-118, 121-123ab.

[3] Although not an unusual term in other traditions, it appears only twice in the KuKh (in 5/76cd-77ab and 17/24) and hardly anywhere else in the Kubjikā literature. In the following reference the goddess is said to be *svarahīnā* which means the same.

> Recollect her, she who is stamped (with the triangular form of) the Yoni, along with the great current (of bliss) (*mahaugha*).[1]

Another term is *anackā* (lit. '(she who) is without *ac*'). *Ac* in the nomenclature of Pāṇini's grammar denotes the vowels. So like *asvarā* it denotes a kind of sound that, devoid of vowels, cannot be articulated. This unarticulated or 'unstruck' (*anāhata*) sound is the sonic analogue of the photic vision of deity. Deity as this sacred sound is 'heard' by advanced yogis just as it is 'seen' as Divine Light. The feminine form of the word is not intrinsic. The male form *asvara* is also attested with reference to Bhairava.[2] Similarly, the term *anackā* may also be masculine; indeed, this is its most common form. Another term for Unstruck Sound, which relates it especially to the sound of the movement of the breath, is *haṁsa* that also occasionally appears in the feminine form *haṁsī* or *haṁsā*. The masculine forms denote Unstruck Sound; the feminine, its energy. Within the Liṅga, the energy of the goddess who is the Unstruck Sound rests in a 'silent' potential form. As such she is Mālinī in which the letters are not arranged systematically according to phonemic principles into vowels and then consonants as they are in her Mātṛkā form. Within Mālinī, the vowels and consonants, symbolizing the opposites, are mixed together, that is, conjoined in a state of fertile potential. The goddess within the Liṅga is absorbed in silent contemplation, like a Yoginī in a cave. She herself is the embodiment of her 'silence'.[3] When she emerges out of the Liṅga, she is the same silent source of all cosmogenic sound and speech. But then she actively impels the stream of sound, which is represented by the normal order of the alphabet, through which all that can be named is generated and known.[4]

The flow of the goddess's energy in the centre of the Yoni-*cum*-Liṅga fills it with bliss. In the centre of the Yoni the goddess is the source of her own bliss and, as the triangular Yoni itself, she receives it. In the centre she shines as formless Divine Light, symbolized by the Point (*bindu*) and radiates as Divine Sound. Moving out from the centre to the edges of the Yoni, to then return to the centre, she is the blissful vibration of divine Sound (*nāda, asvarā*). These are the forms in which elevated adepts 'see' and 'hear' her within their own yogic body and the Liṅga.

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[1] KuKh 13/61cd-62

[2] It occurs, for example, in a hymn addressed to Bhairava: I salute you, O all pervasive one, you who are devoid of vowels and very tranquil.

asvarāya [g: aśvarāya; ṅ: asverāya] suśāntāya [g: stu śāṁtāya; ṅ: susānnāya] sarvavyāpi namo 'stu te | KuKauM 17/2ab.

[3] See note to KuKh 5/1.

[4] KuKh 17/24.

But just as Divine Light is not an object to be 'seen', Unstruck Sound is not an object of hearing. Both are aspects of a direct experience of the deity that transcend the sphere of manifestation and the distinction between subject and object. This sound 'without vowels' is an aspect of the goddess in her supreme, undifferentiated (*niṣkala*) and unmanifest form:

> Unmanifest, the Great Void, endowed with the plane of the Nectar of the Void, the radiant energy which is Śiva and Śakti, she is Śavarī, the abode of (unmanifest speech) without vowels (*asvarālaya*).[1]

The supreme form (*parāmūrti*) of the goddess is not amongst her visualized forms (*dhyānamūrti*); rather, it is her essential, abstract, metaphysical essence. Transcending the conflict of duality, she is both the opposites. She is both 'with vowels' and 'without vowels', that is, both manifest and unmanifest:

> Śāmbhavī, the supreme (goddess) Khañjī is ever active (*nityoditā*) and without defect. Disembodied (*akāyā*), she is both devoid (of manifestation) and full (of it). She is (both) (articulate speech) with vowels (*sasvarā*) and (unmanifest speech) without vowels (*svaravarjitā*). Unmanifest (*nirābhāsā*), formless, without (phenomenally definable) appearance (*nirlakṣā*) and in the field of (that) appearance (*lakṣagocarā*). O Lord of the gods, she who is auspicious and supreme is attained by the teacher's grace (*prasāda*). The crooked (Kuṇḍalinī), the milch cow of passion, she is the supreme energy who oozes (nectar). She is light, (perfectly white like) cow's milk, snow and a jasmine flower and, full of the supreme nectar, she fills the triple world along with all that moves and is immobile. O sinless one, (she is) the Transmental who abides having pervaded the universe with the force of the mind (*manovega*).[2]

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[1] *nirābhāsaṁ [g: -bhāśaṁ] mahāvyoma [g: -vyomaṁ] vyomāmṛtapadānvitam [g: vyamā-]* ||
śivaśaktyātmakaṁ tejaṁ śavarī asvarālayam | YKh (1) (MS G) 35/22cd-23ab.

[2] *śāmbhavī [sarve: -vā] paramā khañjī nityoditā [k, kh, gh: dityaudita; ṅ: -dita] anāmayā [k, kh, gh, ṅ: manāmayā]* ||
akāyā hīnapūrṇā [ṅ: pūrṇahīnā] sā sasvarā [kh: saśvarā; gh: nasvarā] svaravarjitā |
*nirābhāsā nirākārā nirlakṣā [ṅ: nirlajjā] lakṣagocarā [ṅ: -goca *]* ||
guruprasādād [k, kh, gh: -do] deveśa labhyate sā parā śubhā [k, kh, gh: śubhāṁ] |
anaṅgadhenukuṭilā [ṅ: anantavai tu kuṭilā] sravantī [sarve: śra-] paramā kalā ||
gokṣīrahimakundābhā [ṅ: -kundāṁbhā] paramāmṛtanirbharā [k, gh: -niptarā; kh: -nirptarā] |
*pūrayantī jagat [k, kh, gh: tsagat] sarvaṁ [gh: sarva] trailokyaṁ [k, kh, gh: triloṣṭaṁ] sacarācaram [kh: sa * racaraṁ]* ||
*unmanā manavegena [k: manu-; kh: -vege *] vyāpya viśvaṁ sthitānagha* | YKh (1) 19/59cd-63ab.

The complex dynamism between these polarities manifest / unmanifest, 'with vowels' / 'without vowels', Sun / Moon, Full Moon / New Moon etc, which are described extensively in varied terms in the later Kubjikā Tantras, is not explicitly expounded in the KMT. However as one would expect, the association between the breath, Kuṇḍalinī (i.e. the vital energy within Suṣumṇā) and lunar nectar is well known. In the following rare reference in the KMT these elements combine. Again, although lunar symbolism is implied, it is not explicit:

> (Kuṇḍalinī) in her straight form (*ṛjvī*) is in the little-known (*aprasiddha*) place. Once she has filled the lake of nectar in the end of the sixteen (vowels) (*ṣoḍaśānta*), she who is the living being (*jīvarūpiṇī*) fills everything right up to the living being. In the form of the well-known senses (*akṣa*), she measures out time. She acts within the world of transmigratory existence and regulates the path to liberation. She is endowed with the 21,600 (breaths) enumerated in relation to the fettered soul in accord with the (Yogic) teaching concerning night and day.[1]

In this passage the goddess identified with Kuṇḍalinī is understood to be the vital breath which manifests concretely in the 21,600 times a person breaths every twenty-four hours. The 'lake of nectar' is located in the End of the Twelve above the head. Located there are the sixteen vowels, which in the latter Kubjikā sources and generally in the Tantras of other schools, symbolize the digits of the Moon. Once straightened and active, Kuṇḍalinī, the energy of the vital breath, which is the lunar breath of inhalation (*apāna*), having filled these sixteen travels down the body filling it with vitality 'up to the living being (*jīva*)', which is Kuṇḍalinī in her lower form within the body. In the light of our enquiry we notice

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[1] KMT 18/116cd-119ab = ṢSS 28/27cd-30ab. The commentary on these lines in the ṢSS explains that:

> Thus she is the one at the 'end of the sixteen', that is, she is at the end of the sixteen vowels. The meaning is that she is the supreme (energy) of Unstruck Sound (*anacka*) and is without (phonemic) measure (*nirmātrā*). Here itself she is the living being because (she) fills (the body).

iti ṣoḍaśāntā [k kh: -ntāḥ] ṣoḍaśasvarāntā [k kh: – ntāḥ] anackasya [kh: anackāsya] parā nirmātrarūpiṇīty arthaḥ || *atraiva jīvarūpiṇī āpūrakatvāt* ||

The doctrines concerning projections of time spans into the breathing cycle is the 'teaching concerning night and day'. This topic, treated by many major Tantric systems, is the subject of chapter six of the TĀ. The night in this case is the inhalation of *apāna* and the day the exhalation of *prāṇa*.

that this process is essentially the same as the one ascribed in the later Kubjikā Tantras to the energies of the New and Full Moon.

In another rare reference in the KMT the goddess is praised in the *Mahāmāyāstava*: 'O goddess! you bind and liberate (or, you liberate from bondage) and reside at the End of the Sixteen!'[1] So clearly, this 'place' enjoyed a special prestige as the abode of the goddess already in the KMT. Moreover, the following passage from the KMT shows that it knew the practice of collecting the lunar nectar that drips from the uvula, but in a more basic, unsophisticated form as yet not over-coded with the complex lunar symbolism of the later texts:

> First one must contract the anus (*mūlacakra*, lit. root wheel) and, established in the sexual centre (*janmastha*), hold (*dhārayet*) (the breath there) for a moment. Having contracted (the muscles in the genitals) when union (*saṁghaṭṭa*) (of the breaths) takes place (at the extremity of the descent of *apāna*), break through the uvula (with the energy of the vital breath rising in the centre). Satisfied with the nectar (that drips from the) uvula, he certainly conquers death. O fair lady, by this (means) through repeated practice he should get rid of high fever and the surprising paleness (of severe illness). Placing the tongue in the emptiness (of the oral cavity raised in such a way as to have) no support, the teeth and lips must not touch. Abandoning the contact (between) them, he should, without a doubt, conquer death.[2]

Several configurations of sixteen energies are described in the KMT most of which are associated with lunar nectar. An example is one of a series of five Wheels called the Wheel of the Female Attendants (*dūtīcakra*). The following are relevant excerpts of the description of this Wheel found in the KMT. It is located in the cosmic waters which, shaped like the crescent moon, are evidently lunar fluid – the nectar out of which the attendants of the goddess emerge:

> On all sides of the shell of Brahmā's Egg [i.e. the universe], globular and extended over a thousand *koṭis* [of *yojanas*], is the great site of Viṣṇu in the waters. It has the pointed form of the crescent [moon] and abounds in ships and boats. [There is also a lotus] [. . .] where the Dūtīs amuse themselves with manifold pleasures by their innate temperament, and where this eminent Highest Spirit [i.e. Viṣṇu] continuously delights, that place is called supreme, where the Dūtīs rise out of *amṛta* [lunar nectar]. When aroused at the proper time and

[1] KMT 24/129ab.
[2] KMT 23/158cd-162ab.

> stimulated, they drop the *amṛta* (onto the Wheel of Brahmā on the crown of the head) [. . .] Residing together with the Dūtīs on the great sixteen-petalled lotus which floats on heavenly *amṛta* [lunar nectar], He [i.e. Ananta] causes Brahmā's abode to flourish.[1]

The situation in the ṢSS and ŚM, which are closely related to the KMT, is practically the same. But note an important variant view in these texts with respect to the KuKh is that the energy of the New Moon is the sixteenth digit of the Moon, not the seventeenth. This is the older view we find also in earlier pre-Tantric sources as, for example in the passage from the *Bṛhadaraṇyakopaniṣad* quoted above. This is how it appears in a list of names of the sixteen digits of the moon found in the ŚM.[2] These along with another thirty-two energies, presumably those of the syllables of the goddess's Vidyā, are said to be full to overflowing with lunar nectar:

> (These energies) are (white) like the foam of a stream of milk and their light is like the lustre of the moon. They rain down in a great stream onto the body with drops that are (like) streams of milk. One should think that the Self is there in middle (of the body) and its colour is (white like) milk. O goddess, this is the Wheel of the Moon.[3]

Another configuration of sixteen energies implicitly associated with the Moon in the KMT is that of the Wheel of Purity (*viśuddhicakra*). Located in the throat of the subtle body, it is considered to be the lower counterpart within the body of the End of the Sixteen outside it. As the KMT says:

> (The Wheel of) Purity (*viśuddhi*) is the mother of awakened consciousness (*bodha*). It is the End of the Sixteen above (the head) and below (in the throat).[4]

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[1] KMT 14/62-67, translated by Heilijgers-Seelen (1994: 239-240) to whom the reader is referred for details.

[2] *amā vai ṣoḍaśī kalā* ŚM 11/164d.

[3] *kṣīradhāraughaphenābhā [k: -dhārodyataphenā] jyotsnādyutisamaprabhāḥ [k kh g: -prabhā]* || *varṣantyas tāḥ [k: varṣatyante; kh g: varṣantyete] mahaughena [g: mahoghena] kṣīraughair vipruṣais [k: kṣīrādyair vipruṣais-; kh: kṣīrorghai vipluṣais-; g: -vipraṣais-] tanum* | *tatra madhye sthitātmānaṁ [k kh g: madhya sthitaścātmā] kṣīrābhaṁ ca vicintayet* || *somacakram idaṁ devi [g: devī] . . .* | ŚM 11/168cd-170a.

[4] KMT 11/17ab.

More explicitly related to the Moon in the KRU, there the Wheel of Purity (*viśuddhicakra*) is clearly said to contain the sixteen digits of the moon 'born from nectar.'[1] Their names are listed in chapter ten of the KRU. According to the manuscripts consulted, the sixteenth and last digit there is called Umā. But this may be a mistake for Amā – the New Moon (*amākalā*). It is hard to say, as the names listed there are different from the ones listed in the ŚM. But even if this emendation is inappropriate, the KRU itself establishes, as we have seen, the connection for us between Umā, Śiva's wife and Dakṣa's daughter, and the digit of the New Moon which it says is the form she assumed after giving up her body.[2]

The experience of Nectar dripping down from the seat of the Moon is considered so important in the KuKh that it equated with the goddess in her liquid, lunar form as the Command that flows down in streams of nectar to consecrate the god. All the KMT says is that the god is empowered by the goddess's gaze. The KuKh adds that the goddess's gaze is the occasion for this flux of lunar fluid.[3] There is very little about this Lunar Yoga in the KRU also, which can be taken to be another indication of its relatively early date. But in the following verse from the *Ādisūtra*, that is, chapter thirteen of the KRU, we find a reference to the inner Moon. We are told that it is above the Cavity of Brahmā but not exactly where. In the same vague terms the KRU says that the lunar nectar is within 'the moonlight' (*candrikā*) and this, according to the KuKh,[4] is the form of the goddess Amā. Emerging from the body of the god, the goddess, free of impurity (*amala*) is divine, radiant (*sphurat*) awakened consciousness (*avabodha*).[5] The KRU continues:

> After that, O Kuṇḍalī, (you enter) the plane (pada) of the Moon that floods (the world) with divine nectar and is contained in the centre of (the rays of) moonlight (*candrikā*). (Then) once attained the Cavity of Brahmā, you are on the path below that and (enter the centre) called Lambikā (the glottis) and the Drop (of the Wheel of the Command). After the Drop, you enter into (the Wheels of) Purity (*viśuddhi*), the Heart, the City of Gems (*maṇipura*) and the Self-supported (*svādhiṣṭhāna*), which is said to be born of the support of the Root (centre) (*kandanālambaja*). (Thus,) residing on the plane

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[1] *viśuddhau ṣoḍaśākhyātāḥ [g: ṣoḍāśā-] kalā hy amṛtasaṁbhavāḥ* | KRU 8/8ab.
[2] See KRU 9/22cd-24ab quoted above p. 141.
[3] see KuKh 5/61cd-64ab.
[4] See KuKh 3/116.
[5] *divyāvabodhasphuradamalamahāratnasandohamātā [kh: -sphudamala-; g: divyā ca vodhasphur-adasalamahā-]* * * || KRU 13/4d.

> (where the energies of the body are) churned (*mathanapada*), (you) have gone forth.[1]

In the following passage[2] the ṢSS virtually bridges the gap between the scant presentation in the KMT and the later teachings. Here we notice that an advance in the doctrine regarding the inner Moon has taken place in the ṢSS, which, in retrospect, can be said to be a precursor of the later developments. For this reason, although long, the passage is worth quoting in full, as are parts of the commentary:

> Mālinī of the Void (*vyoman*) abides (both) as one and as many divisions (*vibhāga*). The End of the Twelve is the Void which (is the abode of Mālinī that, as) the Self, is the nectar (Mālinī showers down below). (Thus Mālinī) resides in the midst of the ocean of nectar and, residing in the movement (*cāra*) (of the vital breath), she is the one who impels (its) motion (*cāravāhinī*). 'Movement' is said to be the activity of the vital breath (*prāṇagati*). Thus she who, residing there, impels (it, is said to be) the one who impels (its) motion (*cāravāhinī*).
>
> **Commentary**: (The goddess) abides in many states of being up to the location of the void (*vyoman*) of the End of the Twelve, within which she causes nectar to fall if she is there in the form of the Self. Thus she 'resides in the midst of the ocean of nectar'. What is nectar? It is the juice of the Void (*vyomarasa*). Thus she is Mālinī of the Void. She abides (there) having pervaded the Void. What does she do there? How does she abide? 'Established in movement (*cāra*), she is the one who impels (its) motion'. She abides in the movement and she transports it.
>
> The form she bears is desire and, tranquil, (she) is you, Kubjinī the mother of Kula. Mantras originate from that and so her nature is

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[1] *paścād divyāmṛtaughaplavanaśaśipade [k kh: -mṛtogha; kh: -plava * śaśipade]*
candrikāmadhyagarbhe [g: -garbha]
saṁprāptā brahmarandhre tadadhapathagatā [g: tadanupa-] lambikākhye [kh: ram-] ca bindoḥ [kh g: vindau] |
bindoḥ [k: missing] paścād viśuddhau hṛdayamaṇipure kandanālāmbujākhye [k kh: -nālāṁvajākhye; g: -khya]
svādhiṣṭhāne [g: -dhisthāne] niviṣṭā [g: -ṣṭo] mathanapadagatā kuṇḍalī [k kh: kuṇḍali] tvaṁ prayātā || KRU 13/5.

[2] The passage is part of ṢSS 28/41cd-62 which is inserted between the equivalent of chapter 18 and 19 of the KMT.

desire. And as her form is (coiled like an) earring (*kuṇḍalī*), she is said to be Kubjinī ('bent over'). She is the goddess with two arms and one face, or with many arms and faces. She should be thought of at all times as being in accord with the form of passion (*kāmākāra*). Established in movement, she is in the midst of movement. The mistress of motion (*caleśvarī*), her body is movement. Motion is said to be the wind. She is said to be its mistress.

This is the Moon (*candrā*)[1] of the Womb of the Moon, the moonlight of the plane of the Doomsday Fire (*vāḍavīpada*). Fire is within the Womb of the Moon. She has arisen out of the middle of that (Fire). That is the sacred seat and she is in the middle of it possessing the Womb of the Moon. O mistress of the gods, the Womb of the Moon is said to be the left channel. The bestower of every desire and located in the midst of the sixteen-spoked (Wheel), she should be worshipped and fulfils all desires (*artha*).

Commentary: That is the energy of the New Moon (*amākalā*) and is called the sacred seat of the Moon. If the goddess is conceived to be the Moon, she is then in the form of the left channel, emanation, the entry (of the breath), and the north. How is she when she is otherwise? She is 'located in the midst of the sixteen-spoked (Wheel)'. The sixteen vowels are the energies of the Moon. Thus, *anackā*, the sixteenth energy, is Kubjinī, in the form of Kuṇḍalinī. This is the meaning.[2]

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[1] Note the feminine form of this normal masculine noun.

[2] *ekānekavibhāgena saṁsthitā vyomamālinī* ||
dvādaśāntaṁ bhaved vyoma [k kh: vyomaṁ] yadātmā amṛtaṁ bhavet |
amṛtāmbhodhimadhyasthā cārasthā cāravāhinī ||
cāraṁ prāṇagatiḥ proktas tatrasthā vahate tu yā |
cārasthā tena sā proktā vahate cāravāhinī || ṢSS 28/42cd-44.

(**vyākhyā**): *nānābhāvena sthitā [k kh: -tāṁ] yāvad [kh: yāva] dvādaśāntavyomasthāne tatra ātmarūpatayā tāvad [k kh: yadā] amṛtasravaṇaṁ [k kh: – śravaṇaṁ] karoti || [kh: + atra eva |] ata eva amṛtāmbudhimadhyasthā || amṛtaṁ kiṁ vyomarasam ata eva vyomamālinī || vyoma vyāpya tiṣṭhati || tatra kiṁ karoti || kathaṁ tiṣṭhati || cārasthā [k: cārā *] cāravāhinī tathā cāre tiṣṭhati cāraṁ vāhayati* ||

icchārūpadharī śāntā kubjinī tvaṁ kulāmbikā |
yasmān mantrāḥ samutpannā icchārūpā tu [k: tuṁ] tena sā ||
kuṇḍalyākārarūpeṇa kubjinī tena sā smṛtā |
dvibhujaikamukhā devī athānekabhujānanā [k kh: āṣā-] ||
cintanīyā sadā kālaṁ kāmākārānurūpataḥ [k kh: kāma] |
cārasthā cāramadhyasthā cāradehā careśvarī ||

The commentator is here referring to a symbolic projection of the movement of the breath commonly found in all the traditions that teach the use of the breathing as a support for meditation. The basic features of this symbolism are outlined for us elsewhere by the commentator:

> There are fifteen digits beginning from the first day of the dark fortnight up to the New Moon. '(The Moon) increases until it is full. (The wise) know that the New Moon is decay', that is, withdrawal – this is the meaning. 'Beginning with the lotus of the heart and ending with Power', that is, the End of the Twelve. This is the movement of the Sun of exhalation (*prāṇa*) on the right. Entry takes place on the left and is the current of the Moon, which is inhalation (*apāna*). (Now comes) the division of the lunar days (*tithi*). There are fifteen lunar days, beginning with the first day of the bright fortnight up to the Full Moon. There is increase until (the Moon) is full and is (in the phase of) emanation. This is the meaning. Thus the left is the (side of) the movement of the Moon of inhalation (*apāna*) beginning with Power up to the Lotus of the Heart. This is the meaning.[1]

Clearly the commentator distinguishes between the lunar current of the breath of inhalation (*apāna*) and the inner breathing of Kuṇḍalinī's rise and descent along the central channel. He also distinguishes between the two breaths. He resolves the problem that naturally arises as to the relationship between the lunar

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caro [k: calo] vāyuḥ samākhyātas tasya sā īśvarī smṛtā |
candragarbhasya candreyaṁ vāḍavīpadacandrikā ||
candragarbhe sthito hy agnis tasya madhyāt samutthitā |
tat pīṭhaṁ tasya madhyasthā candragarbhasamanvitā ||
candragarbhaṁ ca deveśi vāmanāḍī prakīrtitā |
ṣoḍaśārakamadhyasthā pūjyā sarvārthadāyikā || ibid. 28/45-50.

(***vyākhyā***) *tad eva amākalā candrapīṭham ucyate* || *yadā devyā [k kh: devyaś] candratvena [k kh: -tve] kalpitā tadā vāmanāḍīrūpā sṛṣṭirūpā praveśarūpā uttararūpā ca* || *sā anyā ca kīdṛśī* || *ṣoḍaśārakamadhyasthā [k: ṣoḍaśārdhaka-; kh: ṣoḍaśārddhaka-] iti* || *ṣoḍaśasvarās ta eva [k kh: -rāḥ tad eva] candrakalāḥ* || *tasmāt ṣoḍaśī [k kh: ṣoḍaśamī] anackakalā kubjinī kuṇḍalinīrūpā ity arthaḥ* ||

[1] *kṛṣṇapratipadārabhya amāvāsyāṁ [k kh: -syaṁ] yāvat tithayaḥ pañcadaśa [k: -śaḥ + 15]* | *amāvāsyā kṣayaṁ viduḥ saṁhāram ity arthaḥ [kh: ādi]* | *iti hṛtpadmād ārabhya śaktyantaṁ dvādaśāntam iti dakṣiṇe [k kh: dakṣiṇa] prāṇasūryacāram* | *vāmapade [k: -daṁ; kh: -pādaṁ] yathā candrapravāhaṁ praveśam apānabhūtam [kh: -aparānabhūtaṁ]* | *tithivibhāgaḥ* | *śuklapratipadārabhya pūrṇimā yāvat tithayaḥ pañcadaśa [k: -śaḥ + 15]* | *vṛddhiḥ [k: vṛddhi] syād [kh: syādā] yāvad āpūrṇā [kh: * vadāpūrṇṇā] sṛṣṭir [kh: sṛṣṭim] ity arthaḥ* | *iti śaktyārabhya [k: śaktyādārabhya; kh: śaktyāṁtārabhya] hṛtpadmaṁ yāvat vāmaṁ [kh: -ma] apānacandracāram ity arthaḥ [kh: apānacandra * * mityarthaḥ]* | Comm. on ṢSS 10/50ab.

breath of *apāna* and the one that travels through the central channel by simply identifying them as two modalities of the same breath. One wonders why this tradition does not posit the existence of a third form of the breath other traditions call *udāna* – the 'rising' breath. The reason for this appears to be the strong emphasis placed on the lunar qualities of the central upward moving breath.

The ŚM knows nothing of the Full Moon in this context. Indeed, there is only one original reference in the ŚM to the New Moon and that is just its name in a list of the names of the digits of the moon.[1] Nonetheless, like the ṢSS, the ŚM also knows about this process, although it is not explicitly linked to the dynamism of the inner Moon. In the following passage it is presented in the context of a common procedure taught in some form by most, if not all, major Tantric traditions as a means to purify the gross elements (*bhūtaśuddhi*) that constitute the body.

> Then, O goddess, one should prepare the inner (mental) organ. Having exhaled the breath and then having drawn it in again into one's own body, retain it. Once (it has) entered the Root Wheel, it should be checked below and above. (Kuṇḍalinī, the energy in the body) whose form is that of a sleeping snake and (which is) shaped (round like) an earring, awakes and moves quickly following the path of the Channel of Brahmā (*brahmānāḍī*). She moves by the Path of Brahmā (and advances) progressively piercing through the body (*liṅgabhedakrameṇa*) and, having penetrated into the Supreme Place, that is, the supreme limit (*parāntika*) at the end of the Transmental, (the adept experiences) the oneness of Śiva and Śakti which is the 'churning' that is like wonder. The one who has entered within the Circle of Principles by means of the union (*yoga*) of 'churning' and 'that which is churned' (*mathyamanthānayogena*) neither hears, sees nor exhales at any time. He should lead (the breath) back again by that very path into the middle of the heart. He should expand it out by means of the upper channel. Purification takes place in the middle of the Secret Place (*guhya*) (the Yoni). He should check the inhaled breath (*apāna*). He should check the exhaled breath (*prāṇa*) there. By checking (the two breaths, Kuṇḍalinī) straightens and should enter the Circle of the Moon. The Supreme Energy (*kalā*), whose form is (subtle and straight) like a spider's thread, rains down (nectar). Thus, one should recollect that the Self is flooded with the drops (of that

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[1] *amā vai ṣoḍaśī kalā* | ŚM 11/164d.

> energy) blazing with rays (of power). (One should recollect) that it is sprinkled by means of that Yoga of Nectar (*amṛtayoga*).[1]

Now we have examined the precedents of the teachings concerning the inner Moon, we may turn to them directly. We have seen that according to the Kashmiri Trika, the New Moon is the source of the other digits and hence the one which ultimately nourishes the whole universe. Accordingly, it is identified with the divine energy of the emission (*visarga*) of the energy of consciousness, which is the goddess who incessantly renews all things. The teachings of the later Kubjikā Tantras agree essentially with this view but add that this is only one aspect of this process. The Kubjikā Tantras envisage a twofold dynamism. One is the cycle of the inner inhalation of the vital breath and the other that of exhalation. This former is the process of destruction that culminates in the 'dark' aspect of the goddess, namely, Amā – the New Moon. Accordingly, in this aspect she is said to be fierce (*ghorā*) and 'the Devouring One (*grasanī*)'. The inner process of exhalation is that of creation. Rising through the channel of Suṣumṇā, the goddess Kuṇḍalinī, who is the energy of the Void of transcendental consciousness, gathers together her lunar energies to become Pūrṇā – the Full One, that is, the Full Moon (*pūrṇimā* or *pūrṇimāsī*) replete with its sixteen digits. Then it makes the transition to the New Moon – the seventeenth digit. YKh (1) explains:

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[1] *tato 'ntaḥkaraṇaṁ [kh: tato.anta-] devi kartavyaṁ tu prayatnataḥ* |
recya [g: cirecya] vāyuṁ [g: vāyu] svake [g: svako] dehe [g: ṭehe] punar ākṛṣya [kh: -kṛsya] dhārayet ||
ākramya mūlacakraṁ tu adha ūrdhvaṁ nirodhayet [g: nivodhayet] |
prasuptabhujagākārā [g: prasūpta-] kuṇḍalākṛtivigrahā ||
prabuddhā [kh: pravuddho] calate [g: calaṭe] kṣipraṁ brahmanāḍīpathānugā [kh: vrahmaṇā-tripathā-; g: -gaṁ] |
gacchate brahmamārgeṇa liṅgabhedakrameṇa tu ||
bhittvā caiva paraṁ [kh: ca vaikharaṁ] sthānaṁ unmanyante [k: unmanantya] parāntike [kh g: parāntikaṁ] |
śivaśaktyoś [k, kh, g: śakti sa] caikatvaṁ mathanaṁ [k: manthanaṁ] cādbhutopamam ||
mathyamanthānayogena [k: madhyamadhyānta-; g: mathyamantrāna-] praviṣṭas tattvamaṇḍale |
na śṛṇoti na paśyeta nocchvaset [kh: nocchvase; g: nochase] tu kadācana [g: kadācanaḥ] ||
punas tenaiva mārgeṇa ānayet hṛdi madhyataḥ [k: ddhādimadhyataḥ] |
vikāsed ūrdhvanālena [k: vikāśayedū-; kh g: vikāaśedū-] śodhanaṁ [k, kh: sādhanaṁ] guhyamadhyataḥ ||
apānaṁ rodhayed [kh: rodhayad] vāyuṁ prāṇaṁ [kh: pāṇan] tatra nirodhayet [g: nivodhayet] |
rodhanād ṛjutāṁ [k: vodhanāgṛhvatā] yāti [g: yāṁti] praviśec candramaṇḍalam ||
ūrṇātantunibhākārā varṣayantī [kh: varṣantī] parā [kh: paramā-] kalā |
tena [g: tenā] plāvitam ātmānaṁ [k: śodhitamā-; g: syāpitamā-] vipruṣaiḥ [k: tṛpti; kh: vipluṣaiḥ; g: viplūṣaiḥ] kiraṇojjvalaiḥ [k: laukikalaukikam; g: -lai] ||
tenaivāmṛtayogena [k: tena cā-] sicyamānam anusmaret [g: sevyamāna-] | ŚM 23/16-24ab.

> There are sixteen energies of the Moon and the seventeenth is called the New Moon. On the plane of skyfaring, she is fierce (*caṇḍikā*) and devours time.[1]

The following passage describes this process. Initially divested, as it were, of her energies, and hence formless, like the New Moon, Kuṇḍalinī rises as the energy of the Void through the psychic centres of the body within the emptiness of the union of the two breaths – solar (*prāṇa*) and lunar (*apāna*). Rising through the navel centre, she emerges beyond it as Unstruck Sound. When she reaches the throat centre she is filled with her sixteen energies that abide in a potential state within her. She is now Kuṇḍalinī – the Snake Goddess – fully formed and rising with great force up to the Cavity of Brahmā at the top of the head where all the lower, grosser forces are merged within the one energy. Once Kuṇḍalinī, the Unstruck Sound of the vital breath that rises in the central channel of Suṣumṇā, exits the Cavity of Brahmā, it expands out into the Full Moon, the Transmental energy of the Will in the form of the Triangle of energies in the End of the Twelve to finally merge into the New Moon in the centre:

> Within the conjunction between the Sun (of *prāṇa*) and Moon (of *apāna*), (her) form is the Void (*kha*), the seat of the Elements. Penetrating into the middle of the lotus of the navel, she has emerged as Unstruck (Sound). O God, contemplate the subtle Supreme (Energy) within the channel of the throat in the form of a snake until she enters the Cavity of Brahmā. Once one has developed that (degree of) merger, the Self should perforate the Door of Brahmā. (Then) the Full Moon in the form of (the divine) will (*kāmarūpeṇa*) becomes the New Moon.[2]

The reason for this is that:

> Once one has generated the last radiant pulse of the Full Moon, the New Moon begins. Free of the two polarities (*pakṣa*), it is said to be the first lunar day (and it occurs) in the centre (between the two).[3]

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[1] *kālabhakṣī ca [k, kh, gh: *] caṇḍikā [k, kh, gh: + ca] kalāś candrasya [k, kh, gh: kalācandrasya] ṣoḍaśa* ||
saptādaśī amā nāma [k, gh: nīma] khecaratvapadānugā [k: -yadānugā] | YKh (1) 1/43cd-44ab
[2] KuKh 31/38-40.
[3] KuKh 48/59cd-60ab.

The previous reference tells us that the New Moon is outside the body, above the Cavity of Brahmā and so the Full Moon is still within the body. But where? The following passage implies that it is in the sixth and highest Wheel within the body – the Wheel of the Command (*ājñācakra*):

> (The yogi) whose form has been energized (*sakalīkṛta*) with the (lunar) current of the nectar (of the goddess's) Command should, first of all, after abandoning the five Wheels, deposit (his) consciousness (*jñāna*) in the sixth, flawless one. Once he has achieved this, these five pervade it.[1]

This takes place beyond the Six Wheels in the body where the yogi attains liberation in the state Beyond the Fourth where the New Moon is located:

> The seventh place (attained) by abandoning the six (Wheels) is repose, the union of (all) seven (states). It is the abode (of all things) and supreme bliss. (The first of all, it is like) the letter A, it is Śiva's consciousness. Then that energy of action is the New Moon, the unmoving (*acārā*) and final (energy of the Moon).[2]

In the following passage, the identification of these lunar energies with Unstruck Sound, an important aspect of Kuṇḍalinī's nature, is established. Haṁsa – the Gander – is the vital Self. This is suggested by the form of the name, HAṀ being the sound of exhalation and SA that of inhalation. His energy – Haṁsā or Haṁsī – is the New Moon. Beyond the six Wheels, she pervades them:

> The state of the Gander (arises) when all the energies (of the Moon) have dissolved away. The container of the world of the Gander is the first energy (of the Moon). Fierce (*caṇḍā*) she is Umā, the New Moon who illumines consciousness. The awakening of Kaula is its manifestation (*udaya*) (as) the deity of the group of six (Wheels). The

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[1] KuKh 48/60cd-61.

[2] *ṣaṭtyāgāt [k, gh: * yogān; g: ṣaṭtyāgā; ṅ: yogā * n] saptamaṁ sthānaṁ viśrāmaṁ [k, gh: miśrāmaṁ; g: -ma] saptamelakam* ||
ālayaṁ paramānandam akāraḥ [g: -ra] śivacinmayaḥ |
tadā sā [k, gh: mā] tu kriyā śaktir amācārā [g: avavāmo] ca antikā [k, gh, ṅ: amvikā] ||
YKh (1) 29/248cd-249.

Note that although three of the four MSs read *amvikā* in the last line, which is not a bad reading, I have chosen the one in MS G. This is the oldest MS; moreover, the reading has more meaning.

> deity is in the Tradition of the Cave and it is she who, by means (of her) modalities, is in the six (Wheels).[1]

When the yogi reaches the highest plane of repose that, supreme, is both beyond the lower six states and consists of all of them, he attains the energy of the New Moon that is:

> The supreme energy called the Female Gander (Haṁsā) (attained) by fixing the abode of the Gander. The Female Gander (Haṁsinī) is in the middle plane and, the beginning of the Gander, she is within it.[2]

The Gander – Haṁsa – is the Full Moon and his mate – Haṁsī – is the New Moon within him. This inner state above, or on top of the Six Wheels, is explained in the following passage as a series of forms of Voidness. The discerning initiate will perceive that an allusion to the inner *maṇḍala* is also clearly implied. The Void in six parts is the hexagon in the corners of which are the six Wheels. Kaulinī, the New Moon, is Haṁsī beyond the Void 'established in the Void'. The latter is the Point in the centre of the Triangle that represents the emptiness of the Triangle. It is the Full Moon.

> The Śāmbhava Command, very blissful, has entered the Western House. The mobile and immobile (universe) is Stillness (*nirācāra*), the essence of which is bliss and consciousness. (Bhairava the) Skyfarer is beyond the energy of the Void (*khakalā*). Within the Skyfarer is the Mistress of the Skyfarer (Khageśvarī). She is the skyfaring of the Skyfarers. (She is) Kaulinī who, beyond the Void, is established in the Void. (The goddess continued): I (the goddess) am the (energy of Unstruck Sound called) the Female Gander of the Void (*khahaṁsā*), present in the Gander (of Unstruck Sound) and residing in the Void: I am the supreme energy in the world of transmigration. I am the Void

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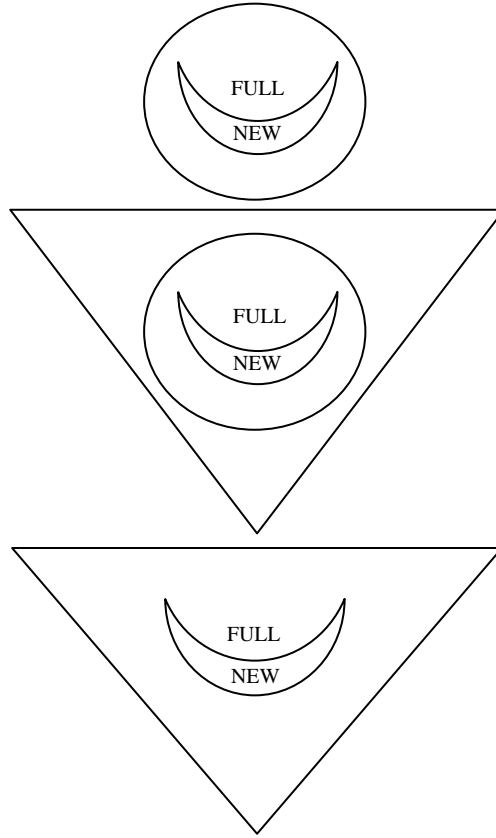
[1] *kalāśeṣavilīnatvāt [g: -tvā] tadā haṁsagatir bhavet* ।
bhuvanasya [g: bhavanasya] tu haṁsasya udaraṁ prathamā [k, g, gh, ṅ: -maṁ] kalā ॥
sā ca caṇḍā amā nāma umā bodhaprakāśinī [g: rodhaprakāśinī] ।
saṁbodhanaṁ [gh: -na] tu kaulasya udayaṁ ṣaṭkadevatā ॥
devatā ca guhāmnāye [k, gh: guhātmānaṁ; ṅ: guhātmāyaṁ] sāpi [k, gh: soṣi; g, ṅ: sopi] ṣaṭsu [gh: ṣatsu] prakārataḥ । YKh (1) 31/99-101ab.

[2] *haṁsasthānanirodhena [k, gh: -nirodha *; ṅ: -nirodhasthā] haṁsākhyā [k, gh: * * sthā; g: hasākhyā; ṅ: missing] paramā kalā [k, gh, ṅ: missing]* ।
haṁsādir [k, gh, ṅ: nāsti; g: -di] haṁsamadhyasthā [k, gh, ṅ: nāsti] haṁsinī madhyame pade ॥
YKh (1) 29/250.

> and I have six parts. Completely full I am the Full Moon. In the middle of the lunar orb, beyond destruction (*kṣara*), (I am) Kaulinī (the New Moon). [1]

Thus the following three schematic representations are equivalent.

6. The New Moon, the Full Moon and the Yoni

The gross forms of consciousness pervade the lower principles that range from Earth up to the individual soul (*puruṣa*) and beyond to the principles

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[1] *śāmbhavājñā susaṁtuṣṭā praviṣṭā paścime gṛhe* ||
ānandabodhasadbhāvanirācāraṁ [kh: ānadavodha-] carācaram |
khecaraṁ khakalātītaṁ khagamadhye khageśvarī ||
khagānāṁ khagatiḥ [kh: khamalī] khasthā khagātītā [k, kh: kharātītā] ca kaulinī |
khahaṁsā haṁsagā khasthāhaṁ saṁsāre [k, kh: saṁsāve] parā kalā ||
ṣaṭprakārā kharūpāhaṁ saṁpūrṇā pūrṇimā hy aham |
candrabimbasya madhyasthā kṣarātītā hi [k, kh: ti] kaulinī || YKh (2) 19/51cd-54.

associated with Māyā that condition it. Above, subtle consciousness pervades the pure principles beginning with Pure Knowledge (*śuddhavidyā*)[1] which is the Transmental 'with parts' (*sakala*) that sustains them all. It contains the six phases of Unstruck Sound, beginning with Pure Knowledge. These extend up to the transcendental aspect of the Transmental which, 'without parts', is the seventh beyond them in the End of the Twelve:

> Consciousness (*caitanya*) is said to be (of three kinds) gross, very subtle and Unstruck Sound. The Body (*piṇḍa*) made of these principles is the differentiated (*sakala*) (aspect) whose form is the ghost (which is the goddess's vehicle). Complete and made of the six parts (noted below),[2] it is sustained by Pure Knowledge (*śuddhavidyā*). Above it is the measure (called) Sound (*nādamātrā*), which is just a straight (line) (*ṛjumātrā*). The End of Sound is the 'crooked measure' (*tiryagmātrā*), (while) Śakti who bears (the shape of) a hook (*aṁkuśa*) is another. After that comes the coiled (*kuṇḍalī*) Pervasive One (*vyāpinī*) who transports the Equal One (that has the shape of a) swastika.
>
> The Śiva principle is the first. Sound is another and is the second. The third is the End of Sound. Śakti is another and is the fourth. The Pervasive One is said to be the fifth. The sixth is the plane of oneness (*samarasa*). By abandoning (these) six, there is liberation in the seventh (plane) where she, the Transmental, is the supreme (goddess – Parā). Liberation is the plane beyond (the differentiated) energies (*kalātītapada*). One should contemplate it constantly at the end of power (*śaktyante*, that is, the Transmental). (The reality) beyond being (*bhāvātīta*) is incomparable. It is the great ocean within the End of the Twelve. It is taught to be the Western Tradition, the House that is said to be the City of the Moon (Candrapura).[3]

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[1] The Śiva is here called Pure Knowledge which should not be confused with the principle with the same name.

[2] The 'six parts' are enumerated in the following paragraph. They are all part of the Transmental which is here called Pure Knowledge and the Śiva principle. See below, chapter 2, p. 455-456.

[3] *caitanyaṁ [g: cetanyaṁ] sthūlam ākhyātaṁ mahāsūkṣmam anāhatam [k, gh: -śūkṣmama-; ṅ: -manohataṁ]* ||
tattvair ebhiḥ [ṅ: tatvairaṁbhiḥ] kṛtaṁ piṇḍaṁ sakalaṁ pretavigraham |
ṣaṭprakāramayaṁ pūrṇaṁ [g: pūrṇa] śuddhavidyāsvadhiṣṭhitam [all MSs: -hyadhi-] ||
tasyordhve nādamātrā tu [k, gh: nādayātaṁtra; g: -mantraṁ tu; gh: nādayāṁtaṁtra; ṅ: nādayātrantu] ṛjumātrā [k: ṛkṣamātra; g: jhajamātra; gh: kṣamātraṁ; ṅ: -mātra] vidhīyate |
tiryaṅmātrā [g: tiryanamātrāṁ] tu nādāntā [k: -ntaṁ; g, gh: -nta] śaktir yā [k, g, ṅ: śaktiḥ sā; gh: śaktiḥ sāṁ] sāṁkuśāparā [gh: sākuśā-] ||

There, in the End of the Twelve, is Mahāmāyā which, 'beyond *Śiva,* is the New Moon (*amā*) that is within emission (*visarga*) and which is subtle and stainless (*nirañjanā*)'.[1] We notice that the texts seem to vacillate between two symbolic locations for this, the highest state symbolized by the New Moon. This passage teaches that it is in the End of the Twelve. Elsewhere we are told it is in the End of the Sixteen. Now the time has come to see where and what these symbolic locations are, why they are confused and how they are related.

The End of the Twelve and the End of the Sixteen

The End of the Twelve is both the summit of the subtle yogic body and that of the sphere of immanence. As the former it is the upper Foundation of Suṣumṇā. As the latter, it is the Plane of the Transmental where the emission (*visarga*) takes place through which all the lower spheres and principles of existence are emitted. As the source and abode of all the scriptures it is called the Seat of Yoga (*yogapīṭha*) where the scriptures are kept and venerated. Here the *maṇḍala* is deployed in its highest form, in the centre of which reside the divine couple, Kubjikā and her consort. Kubjikā sits there enthroned in the centre surrounded by the sixteen vowels that represent the energies of the Moon. As the *Ṭīkā* says:

> Everything arises out of the End of the Twelve and merges (into it). [. . .] It is has many different names such as Supreme Void (*parākāśa*), the Cavity of Brahmā (*brahmarandhra*), the Abode of the Lord of the Fettered (*paśunāthāśraya*), the Plane of the Transmental (*manonmanapada*), Emission (*visarga*), the Foundation of Suṣumṇā (*suṣumṇādhāra*)[2], the End of the Twelve (*dvādaśānta*), the sacred seat

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*kuṇḍalī vyāpinī tasyāḥ [k, g, gh: tasmāt; ṅ: tasmā] svastikā [k, gh: svastraikā; ṅ: svastraikāt] samanāvahā [k, gh: * manā-]* ǀ
śivatattvaṁ tu prathamaṁ nādam anyad [k, g, gh, ṅ: -nya] dvitīyakam [k, gh, ṅ: -kā] ǁ
tṛtīyaṁ caiva nādāntaṁ [k: nācāṁtaṁ; gh, ṅ: nāvāṁtaṁ] śaktir anyac caturthakam ǀ
vyāpinī pañcamaṁ [k: paṁcake; g, ṅ: pañcakam; gh: paṁcakai] proktaṁ ṣaṣṭhaṁ [g: ṣaṣṭaṁ] samarasaṁ [g: samaraṁsam] padam ǁ
*ṣaṭtyāgāt [k: ṣagadhyāgāt; gh: ṣa * dhyāgāt; ṅ: yadvyāgāt] saptame [k, gh, ṅ: sa * me] muktir yatra [g: -yatra] sā unmanā parā* ǀ
kalātītapadaṁ mokṣaṁ [g, gh: mokṣa] śaktyante [g: śaktānte] bhāvayet sadā ǁ
bhāvātītam [g: bhāva-] anaupamyaṁ dvādaśānte [k, gh: -śāṁti] mahodadhiḥ [k, gh: -dadhi; ṅ: mahaudadhi] ǀ
nirdiṣṭaṁ [k: nirdiṣṭhaṁ; g: nirddiṣṭa] paścimāmnāyaṁ [g: -ye] gṛhaṁ [gh, ṅ: gṛha] candrapuraṁ [k, g, gh, ṅ: -ra] smṛtam ǁ YKh (1) 43/20cd-26.

[1] *śivasyordhve visargasthā amā [gh: āma] sūkṣmā [k: śūkṣmā] nirañjanā* ǀ YKh (1) 43/30ab.

[2] See KuKh 2/18 and note.

> of Yoga (*yogapīṭha*), and *Samvartāmaṇḍala*. There Bhairava is Kubjeśa and the form of the power (which is his consort) is Kubjikā who is surrounded by sixteen energies. What are these sixteen? They are (the vowels, beginning with the letter A and ending with *visarga*.[1]

The End of the Twelve and the phases of Sound that trace it out is a common feature of the doctrine concerning the Yogic body in most if not all the early Śaiva and Kaula Tantric traditions. Here, at the summit of existence, reside the deities of each tradition in their *maṇḍala*s. But despite the cardinal differences in the contents of the End of the Twelve from one school to another, the phases of ascent and its overall structure are essentially the same in the Kubjikā Tantras, the Śaiva Siddhānta, the Kashmiri Śaiva texts and their sources. Paraphrasing the important Trika scripture, the *Triśirobhairavatantra,* Abhinava explains:

> Just as there is a space twelve fingers wide at the base of our (body), there is also one the same size outside the body. O fair lady, the body extends from the feet up to here, at the end of the head, up to the plane of 'non-touch',[2] a span of eight-four fingers. Now, consciousness also rests in the aforementioned (space) above the body; thus, one imagines that it is also (part of) the body. This is the reason why there is this transcendent space of twelve fingers breadth.[3]

There are two Ends of the Twelve – one is below and the other above. The TĀ[4] explains that the distance from the left toe to the Snake of Brahmā, that is, the Cavity of Brahmā where a form of Kuṇḍalinī resides, is eighty-four fingers. Twelve more are added to get to the End of the Twelve and twelve more again for the same distance below the body. This makes a total of one hundred and eight fingers. This figure may also be arrived at in another way. One may reckon that there are eighty-four fingers up to the forehead, ninety-six up to the Cavity of Brahmā and one hundred and eight up to the End of the Twelve.[5] The Kubjikā Tantras measure

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[1] *etasmāt sarvaṁ dvādaśāntād [k kh: -ntā] jāyate līyate ca* | *[. . .] tasya [k kh: taṁ] bahusaṁjñābhedāḥ [k kh: -bheda] yathā parākāśaṁ [k kh: -śa] brahmarandhraṁ [k kh: -randhra] paśunāthāśrayaṁ [k kh: paśū-] manonmanapadaṁ [k kh: saṁtanmanapadam] visargaḥ [k kh: visargaṁ] suṣumnādhāraṁ [k, kh: suṣumṇā-] dvādaśāntaṁ yogapīṭham saṁvartāmaṇḍalam [k: saṁvarta-]* | *tatra kujeśo [k kh: kujeśa] bhairavaḥ [k kh: -vaṁ]* | *kubjikākārā [k kh: kuvjikārā] sā ca [k kh: va] śaktiḥ ṣoḍaśabhir vṛtā iti śaktayaḥ* | *kās tā [k kh: kāṣṭhā] ṣoḍaśa* | *yathā akārādivisargāntās tāḥ [k kh: -ntāḥ tāḥ]* | Ṭ MS K fl. 26b.

[2] The sense of touch pervades the entire physical body. Thus the plane of 'non-touch' is the one beyond it.

[3] TĀ 16/110d–113ab.

[4] TĀ 7/68cd–70ab.

[5] TĀ16/100.

differently. According to the *Ṭīkā* the length of the body is eighty-four finger-spans up to the end of the head. Beyond that is the place of the Triple Peak Mountain – Trikūṭa – that covers twelve fingers' space and is the End of the Twelve. Together they cover a distance equivalent to the width of ninety-six fingers.[1]

The part of this Yogic body that interests us here is the twelve-finger space above the head. This is marked by the so-called Wick of Smoke that rises from the Cavity of Brahmā on the crown of the head and disappears into the End of the Twelve.[2] Here the sensitive yogi experiences the higher 'silent' phases of the utterance of the seed-syllable OṀ and, by extension, all others like it. The ṢSS explains:

> A, U and Ma along with the Point (*bindu*) are in the heart, throat, and palate (respectively). The (Half) Moon, the Obstructress (*nirodhikā*), Sound (*nāda*), the End of Sound (*nādānta*), Power (*śakti*), the Pervasive One (*vyāpinī*), the Equal One (*samanā*) and the Transmental (*unmanā*) are (with the initial four) said to be the twelve supports (*ādhāra*). (Yogis) know that that is the End of the Twelve by making use (of the seed-syllable) A U Ma.[3]
>
> The Wick of Smoke (*dhūmravarti*) that is said to rise up into the End of the Twelve is above the Great Cavity (*mahārandhra*) and travels (upwards for the span of) of twelve fingers.
>
> The supreme Transmission (*krama*), realised by Being (*bhāvagamya*), stands perpetually present at its extremity. The Yogi should worship the divine Transmission there by moving (through these) stages (*padacāreṇa*).[4]

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[1] *caturaśītyaṅgulaṁ [k kh: -la] śarīrapramāṇaṁ mastakāvadhi [k: -vadhis; kh: -vadhiḥ] tadūrdhve trikūṭasthānam aṅguladvādaśakam [k kh: -ke]* | *taṁ dvādaśāntam* | *evaṁ caturaśītiḥ [k: caturāśiti; kh: -ti] tathā dvādaśāṅgulakena ṣaṇṇavatyaṅgulāḥ [kh: ṣarṇṇavatya-; k kh: -lā]* |
Ṭ MS K fl. 25a

[2] See below, chapter 2, p. 412-413.

[3] Cf. Padoux 1975: table opposite p. 346.

[4] *hṛtkaṇṭhatālubhāle [k: -ge] ca a-u-maṁ bindusaṁyutam* |
candro [k kh: candraṁ] nirodhikā nādo [k kh: -da] nādāntaḥ [k kh: -ntaṁ] śaktir [k kh: śakti-] vyāpinī [k: -vyāpitaṁ] ||
samanā [k: śamana; kh: samanaṁ] unmanā [k kh: unmanaṁ] caiva ādhārā [k kh: -raṁ] dvādaśa [k kh: -daśaṁ] smṛtāḥ [k kh: smṛtaṁ] |
a-u-mena [k kh: -menaṁ] prayogena dvadaśāntaṁ tu tad viduḥ ||
dvādaśāntordhvagā tasmin dhūmravartis [k, kh : dhūma-] tu yā smṛtā |
mahārandhroparisthā tu dvādaśāṅgulagāminī ||
tasyāntagaṁ [k: tasyāṁtugaṁ; kh: tasyānugaṁ] sadā tiṣṭhed bhāvagamyaṁ paraṁ kramam |
tatra [k kh: tatrā] divyaḥ kramaḥ pūjyaḥ [k h: -jyā] padacāreṇa yoginā || ṢSS 28/2-5.

These references do not tell us exactly where all the twelve phases of the utterance (*uccāra*) of OṀ are located. We are assisted in this by the Śaiva Siddhānta sources[1] analysed by Brunner in her work on the *Somaśambhupaddhati*. She supplies three diagrams drawn on the basis of these sources depicting their location in and above the body. These have been integrated into the table that follows. The reader's attention is drawn to two points. Firstly, in these texts the root mantra (*mūlamantra*) is not OṀ (= AUṀ) but HAUṀ. However, Brunner explains, referring to various sources, that this does not make much difference. The letter Ha is uttered in the navel, according to Somaśambhu. The remaining part starts from the heart, as does the utterance of OṀ. The second point to note is that the SvT and the *Prāsādacandrikā* also mention the measure (*mātrā*) or duration of the utterance of each part. In both cases the whole extends for three and a half-measures. The first three measures are for the audible A U Ma and the remaining half is variously divided into the components of the higher, silent resonance.

The commentary adds: There, above, at the very end of the Wick of Smoke, above the Great Cavity at (a distance that) measures twelve fingers, is the Supreme Energy whose nature is consciousness. Supreme Śiva is above that (energy). The Transmission (*krama*) has come forth there from that Śiva.

tatrordhve dhūmravartiprānte mahārandhrasyopari dvādaśāṅgulapramāṇe parāśaktiḥ cidrūpā || *tasyā ūrdhve paraḥ śivaḥ* || *tasmāt tatra tacchivāt [k kh: tyācchivāt] kramaṁ nirgatam* |

[1] They are: 1) *Somaśambhupaddhati* (*nirvāṇadīkṣāvidhi*) verses 231-236; 2) SvT 4/263-267ab, 342cd-348 and 350-355; 3) *Prāsādacandrikā* quoted in the *Kriyādīpikā* (p. 96). The same passage is quoted by Anantaśambhu in his commentary on the *Siddhāntasārāvali* (p. 39) where it is attributed to the *Vātulāgama*. The *Siddhāntaśekhara* (p. 368-370) agrees with this source.

1. The End of the Twelve: A Comparative Table

Energy of the mantra			Duration (in *mātrā*)			Lord of the Energy			Extension (in fingers)			Part of the Body		
SŚP	**SvT**	**PrC**	**SŚP**	**SvT**	**PrC**	**SŚP**	**SvT**	**PrC**	**SŚP**	**SvT**	**PrC**	**SŚP**	**SvT**	**PrC**
	Unmanā	Unmanā	NOT NOTED	?		?	Śiva	Ahata-śiva	12	(12)	4	Topknot	Top-knot	Top-knot
	Samanā	Samanā		?	1/256						4			
	Vyāpinī	Vyāpinī		1/64	1/128						3			
Śakti	Śakti	Śakti		1/32	1/64					1	1	Brahma-randhra	Brahma-randhra	Brahma-randhra
		Nādānta[1]		XXX XXX XX	1/32			Sadā-śiva	XXX XXX XXX	XXX X XXX X XXX X	11	XXXXX XXXXX XXXXX	From fore-head to head	Fore-head
Nāda	Nāda	Nāda		1/16	1/16	Sadā-śiva	Sadā-śiva		4?	11		Head		
	Nirodhī	Nirodhī		1/8	1/8									
	Half Moon	Half Moon		¼	¼									
Bindu	Bindu	Bindu		½	½	Īśvara	Īśvara	Īśvara	4	2	2	Forehead	Centre Eye-brows	Centre Eye-brows
Ma	Ma	Ma		3	1	Rudra	Rudra	Rudra	4	4	4	Palate	Palate	Palate
U	U	U		2	2	Viṣṇu	Viṣṇu	Viṣṇu	8	8	8	Throat	Throat	Throat
A	A	A		1	3	Brahmā	Brahmā	Brahmā	4	1 + 6	4 + 6	Heart	Heart	Heart

[1] Nādānta appears only in this text out of the three tabulated. In this case, the ṢSS deviates from the SvT, which is normally a major source for the Kubjikā Tantras.

The End of the Twelve is thus the 'location' of the highest state in the recitation (*uccāra*) of the syllable OṀ, which in the *Svacchandatantra* is represented as the Path of Mantra. Padoux explains that the stages of the syllable OṀ, like those of other seed-syllable mantras:

. . . show how the 'gross' sound vibration of the phonemes making up the *bīja* [seed-syllable] mantra arises, becomes subtler, then merges into the pure transcendental energy identical with Śiva, where the sound and breath are reabsorbed and wherefrom they originate. It is this upward movement of the phonic energy that the yogin identifies with in order to merge into this energy. However, this process has a twin aspect, human and cosmic, the yogin attains liberation as a result precisely of his identification with increasingly higher levels of energy. This moving back to the source of energy is therefore not only that of the yogin towards liberation, but also of cosmic re-absorption (*saṁhāra*) and, taken the other way around, of emanation (*sṛṣṭi*).[1]

The entire cosmic order, in other words, is the resonance of sonic energy – the energy that the Kubjikā Tantras identify with their goddess. Accordingly she, like the ancient syllable OṀ, is commonly said to consist of three or three and a half-measures (*mātrā*) to represent that she is both the entire expanse of immanence symbolized by articulated Speech (the three measures) and the transcendent Speech beyond of the half-measure. In order to better understand this aspect of the goddess we must understand the evolution of the symbolism of the recitation of the Vedic syllable OṀ. This is of great consequence for all Tantric schools, as the principal notions developed in that non-Tantric context were variously applied to the recitation of all Tantric mantric syllables. This is particularly the case amongst the Śaiva and Vaiṣṇava Tantric schools who, to varying degrees and in different ways, admitted the same syllable into their sonic pantheon.

The analysis of the audible sound of the syllable OṀ in the principle Upaniṣads is always triplicate. It consists of three basic measures (*mātra*), namely A, U and the concluding substantive element Ma. The three parts of OṀ are associated with several triads initially conceived through relatively concrete Vedic symbols as we find, for example, in the *Praśnopaniṣad*.[2] There these three are the three Vedas through which one attains the human world, the Moon and finally the Sun from whence there is no return to the mortal state. This basic triadic pattern was developed further in the *Māṇḍūkyopaniṣad* according to which the three measures are the states of waking (*viśva*), dreaming (*taijasa*) and deep sleep (*prājñā*). The fourth state in

[1] Padoux 1990: 94.
[2] *Praśnopaniṣad* 5/1-7.

which the true, absolute nature of the Self is realised is 'without measure' (*amātra*).[1] In the following passage from the *Maitryupaniṣad* this notion is further extended to form the basis of what came to be an important concept amongst nondualist Vedāntins and those who discussed the metaphysical basis of the theory of language namely, the Sound Absolute – *Śabdabrahman*:

> Verily there are two Brahmans to be meditated upon: sound (*śabda*) and non-sound (*aśabda*). Now non-sound is revealed only by sound. Now, in this case the Sound-Brahman is OṀ. Ascending by it, one comes to an end in non-sound . . . This is immortality . . . As a spider mounting up by means of his thread (*tantu*) obtains free space, thus, assuredly, indeed, does that meditator, mounting up by means of OṀ, obtain independence (*svātantrya*) . . . . Passing beyond this variously characterized Sound-Brahman, men disappear into the supreme, the non-sound, the unmanifest Brahman.[2]

Later Upaniṣads preferred to think of this fourth, most subtle and elevated part of OṀ in positive terms as a 'half-measure' (*ardhamātra*). Thus according to the *Atharvaśiropaniṣad*, the first three measures of OṀ are the deities Brahma, Viṣṇu and Īśāna. The text continues:

> But the three and a half-measure has all these as its deities, is unmanifest, goes out into the wide (expanse) is pure and resembles a mountain-crystal in colour; he who meditates on it continuously goes to the abode of bliss.[3]

According to the *Yogatattvopaniṣad*:

> Motionless is the half sound
> And just as in a crystal perchance
> Is reflected the light of the sun,
> So shines in the soul, inspiring it,
> The highest spirit by means of Yoga.[4]

The way the *Dhyānabindūpaniṣad* teaches how to use this 'half-measure' reminds us of the use of the three measures in the *Maitryupaniṣad*. Indeed, the silent

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[1] *Māṇḍukyopaniṣad* 3/23–4/1.
[2] *Maitryupaniṣad* 6/22.
[3] *Atharvaśiropaniṣad* section 5.
[4] *Yogatattvopaniṣad* 10d–11, Deussen's translation.

'half-measure' or ‘mora’, which is higher consciousness, subsumes the soteriological potency of all the measures:

> Pursing one’s lips like a lotus stalk
> One is accustomed to drink water,
> One should similarly draw in wind also,
> When as a Yogin one practices Yoga.
>
> Using the half mora as a rope,
> Draw out of the well of the heart-lotus
> The Manas [mind] upwards along the path of artery,
> Between the brows, where it melts away.
>
> For the forehead between the brows,
> Where there is the root of the nose,
> Is the perennial dwelling place,
> The great resting place of all.[1]

The tenth century polymath Vācaspati Miśra commenting on the *Yogasūtra*[2] outlines a visualization that contains, as Beck points out, the earliest appearance of *Nāda-Brahman* in the Patañjali Yoga tradition and, in this sense, within the six systems of philosophy as a whole. Vācaspati, clearly influenced by the Tantric approach to Yoga, directs that the adept should imagine a lotus with eight petals between the abdomen and the heart. This lotus is first turned upwards by means of the breath. In the calyx are the three letters A, U and Ma, one above the other, corresponding to the spheres of the Sun, Moon and Fire and the states of waking, dreaming and deep sleep, respectively. Vācaspati continues:

> Above that is the higher space, the Sound of Brahman itself,[3] the fourth state of ultra-consciousness, which the knowers of Brahman call the half-measure (the *ardhamātra*).[4]

These basic notions find a place in the context of Yogic practice taught in the Tantras of most if not all the major Śaiva and Vaiṣṇava schools. In this respect, the Kubjikā corpus is exemplary. Thus the texts often refer to Kuṇḍalinī as leading

[1] *Dhyānabindūpaniṣad* 22- 23, Deussen's translation.
[2] *Yogasūtra* 1/36.
[3] *paraṁ brahma vyomātmakaṁ nādas turīyasthānam*.
[4] Quoted from Feuerstein 1975: 85 by Beck 1995: 89.

upwards in the form of a spider's thread (*tantu*).[1] The four sacred seats are equated with the three full measures and the half-measure.[2] The latter is the supreme energy that, possessing three divisions, viz. the other three measures, is Rudra's power.[3] Most pertinently, we are told that the syllable AIṀ (called *Vāgbhava*) is adorned with a half-measure.[4] AIṀ, along with HSKHPHREṀ,[5] is the syllabic form of the goddess. In the commentary on the following passage found in all three of the basic Kubjikā texts, the KMT, ṢSS and ŚM, we are told that this is the Kaula version of OṀ to which the same analysis applies:

> Everything generated within the Three Paths is tranquil and has been placed in the (half-measure consisting of) three measures. Without the Three Paths the *maṇḍala* of the Yoni does not manifest (*bhrājate* lit. 'shine'). Without the Yoni there is no success (*niṣpatti*) in divine and profane matters. It is present (in all that is) most excellent, middling and the least. The three measures (*mātrā*) are said to be the Point, Power (*śakti*) and Sound. The abode, which is the Yoni (*bhagālaya*), is formed by the union of these three conjoined with the supreme half-measure that is (known as) *Praṇava* in the Kulāgama. Conjoined with the letters A, U and Ma, this *Praṇava* is action.
>
> Commentary: The commentary of this (verse is as follows). The three measures are the Point, Power and Sound. The universe generated within the Three Paths has been 'placed' (there), that is, fashioned by this (triad). The three paths are (the three channels of the vital breath,) Iḍā, Piṅgalā and Suṣumṇā. They are the Moon (of *apāna* on the left), the Sun (of *prāṇa* on the right) and Fire (of *udāna* in the middle). How could the Yoni be produced without them? The Yoni consists of the three qualities (of Prakṛti), the Three Paths, Three Measures and the Three (levels of) Speech. (In short), she rests on three (modalities) and (her) form is *Vāgbhava* (i.e. AIṀ). Thus she is accomplished as (the syllable) AIṀ. This is the description of the *praṅava* according to the Kulāgama; it is (the *praṇava*) of the rites of Kula (*kulakriyā*). Or else, *praṇava* (can also) consist of the letters A, U and Ma.[6]

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[1] KuKh 13/17 and note.
[2] KuKh 6/210.
[3] KuKh 60/97.
[4] KuKh 58/29
[5] KuKh 9/1-19ab.
[6] *trimātranihitaṁ [KMT, ŚM: trimārgavihitaṁ; ṢSS: trimātraṁ vihitaṁ] sarvaṁ [KMT: śāntaṁ MSs DEFHJK agree with this reading] tripathāntasamudbhavam* |

Similarly, in some places the goddess is said to consist of just three 'measures'[1] thus implicitly representing her in the sonic triadic counterpart of the triangular Yoni which, in this case, is just the letter E, not AIṀ. The letter E is represented by a downward-facing triangle the sides of which are the three measures. The extra half-measure is symbolized by the slanting line drawn from the upper right-hand corner of the triangular letter E which, along with a semi-circle and point, transforms it into the seed-syllable AIṀ.[2] These three additions together make up the half-measure. As the ṢSS tells us: 'One should know that Sound (*nāda*), the Point (*bindu*) and Power (*kalā*) are the half-measure of all (the syllables).'[3] The letter E is the Triangle, which is the core of the *maṇḍala* and the 'seat' (*āsana*) of the goddess.[4] This is the gross form, as it were, of the goddess on which she sits in her subtle, undifferentiated form. The two together, the audible and geometric form and the silent, formless energy, make up her essential sonic form – the syllable AIṀ. The goddess who consists of three measures is, as our text says, that part of her that 'abides in the form of emanation'.[5] Above is the half-measure that leads to the pure transcendent. This is the goddess in her supreme form, which is the source and essence of the energies liberated below. Encompassed in the domains of the three measures, they are collectively her gross form as the triangle even as she merges into Śiva through the half-measure and abides there within him.

Accordingly, in the following passage in which Kuṇḍalinī is described, these two aspects of the goddess's energy are distinguished. One is the gross aspect, which consists of the three measures of the letter E. The other is the subtle or supreme form

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tripathena vinā naiva [KMT: bhadre; ŚM: devi] bhrājate yonimaṇḍalam ||
yoniṁ vinā na niṣpattir divyādivyeṣu vastuṣu |
uttamottamamadhyasthā [k kh: -sthaṁ; ŚM: uttamādhamamadhyasthā] kanyasāntavyavasthitā [k kh: -tāḥ] ||
bindu śaktis tathā nādo [KMT, ŚM: nādaṁ] mātrātrayam udāhṛtam |
trayāṇām api saṁyogān [kh: saṁyogā] niṣpadyeta bhagālayam ||
parārdhamātrasaṁbhinnaṁ praṇavaṁ taṁ [KMT, ŚM: praṇavo 'yaṁ] kulāgame |
a-u-makārasaṁyuktaṁ [ṢSS: -saṁyuktaḥ; ŚM: -saṁyogāt] praṇavedaṁ kriyātmakam [ṢSS: praṇavo 'yaṁ kriyātmakaḥ] || ṢSS 14/53-56 = ŚM 11/143cd-147 = KMT 8/56-59.

*(**vyākhyā**): asya vyākhyā trimātram iti bindu-śakti-nādaṁ tena nihitaṁ kṛtaṁ viśvaṁ tripathāntasamudbhavam | tripathaṁ iḍā piṅgalā suṣumṇā || somasūryāgnibhūtās tair vinā kathaṁ yoninispattiḥ | yonis traiguṇyarūpā tripathā trimātrā vāktrayā trilambinī vāgbhavarūpā iti siddhā ai/ iti kulāgame praṇavavyāvarṇanaṁ kulakriyātmikānām | praṇavākāram a-ukāramakāramayam evaṁ praṇavaṁ vā* ||

[1] KuKh 2/40-41.

[2] See above p. 107 for a diagram of *Vāgbhava*, the triangular syllable AIṀ.

[3] *nādabindukalā jñeyāḥ sarveṣāṁ cārdhmātṛkāḥ* | ṢSS 15/26cd.

[4] See note to KuKh 3/13-14ab.

[5] KuKh 2/40-41.

which is the Supreme Energy (*parā śakti*) identified with the seventeenth digit of the inner Moon This is implicitely related to the half-measure:

> She is the eternal Transmental. Devoid of the universe of thought constructs (*niṣprapañcā*), she resides in the life breath of all. She is the supreme energy, called Kuṇḍalī and is the seventeenth energy (of the Moon). [. . .] She is the subtle (aspect). I will (now) tell (you) how she is in (her) gross form. [. . .] Residing within the plane of the Neuter (absolute), she is (the one) energy (*kalā*) and her form is (made of all the) energies. She is threefold (as) will, knowledge and action and abides (permanently) having pervaded the universe.
>
> Called knowledge, (she is Kuṇḍalinī and) her form is (round like) an earring (*kuṇḍala*). Called action, she is the mother of the letters (*varṇamātṛkā*). Called will, (her) form is mantra. She is (both) the object of denotation and the denotator. Associated with (both) cause and effect, she emerges from within the pure (energy of the Moon) (*vimalānta*). She has three natures, she resides on three paths, she is endowed with the three causes and the three energies. She is associated with the letter E. (As) the Supreme Power, she resides within Śiva.[1]

Ultimately, the half-measure of the goddess's syllable AIṀ dissolves into Śiva just as the half-measure of the syllable OṀ dissolves away into the silence of the Supreme Brahman – the Nameless (Anāmaka):

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[1] *nityonmanī niṣprapañcā [ṅ: niḥprapaṁcā] sarvaprāṇe vyavasthitā* ||
*kuṇḍalyākhyā [all MSs: -lākhyā] parā śaktiḥ [ṅ: śakti] sā ca [k, g: sarva; kh: sa va; gh: * *?; ṅ: sādha] saptādaśī kalā* | *[. . .]*
sā sūkṣmā [gh: ?] sthūlarūpeṇa [gh: ?; ṅ: mūla-] yathā sā tad vadāmy aham || *[. . .]*
napuṁsakapadāntasthā [ṅ: napuṁsarupadāta-] sā [ṅ: sa] kalā kalavigrahā || *[g: ?]*
jñānakriyecchā [kh: -kṛpesthā; ṅ: -kūpe-] trividhā [ṅ: tṛvidhau] vyāpya viśvaṁ vyavasthitā | *[g: ?]*
jñānākhyā [ṅ: -khye] kuṇḍalākārā [ṅ: -rākārā] kriyākhyā [k kh gh ṅ: kṛpākhyā] varṇamātṛkā [ṅ: varttamātṛkā] || *[g: ?]*
icchākhyā [k, kh, g, gh, ṅ: ityākhyā] mantrarūpā sā vācyavācakalakṣaṇā [k, kh, g, gh, ṅ: -ṇāt] |
kāryakāraṇasaṁyuktā vimalāntavisarpiṇī [k: viṣanāṁta-; kh, g gh: visanānta-; ṅ: vimalāna-; gh: visarpinī] ||
trisvarūpā [k gh: triḥ-] trimārgasthā [ṅ: trimānasthā] kāraṇatrayasaṁyutā [k: -tāḥ] | *[g: missing]*
śaktitrayasamopetā [k: -samāpetā-] caikāreṇa [k, g, gh: mekāreṇa; kh, ṅ: maikāreṇa] vibheditā [ṅ: vibheditāṁ] || *[g: ?]*
parā śaktiḥ [k, kh, gh, ṅ: śakti; g: ?] śivāntasthā [k: -sthās; g: missing; ṅ: śirāntasthā] . . . |
KuKauM 4/7cd-8ab, 4/9cd, 4/10cd-14a.

> The New Moon (Amā) dissolves away into the half-measure and the half-measure into the plane of the Nameless. O god, the Nameless is Kula where the lord is Kuleśvara. I praise that Kula, the essence of Kaula, the venerable ocean of knowledge.[1]

Again:

> There is (the energy which is) one measure (*ekamātrā*), two measures (*dvimātrā*) and three measures (*trimātrā*). The (energy which is the) half-measure is supreme and subtle. Above it is (the one reality which is both) supreme (transcendent) and inferior (immanent). It is the teacher's place, the Great Place. The Self, which is endowed with the consciousness of its own consciousness, has come from that Place. The pure (beings) who are on their way to the Supreme should also be conjoined into that plane, initiated by Śrīnātha.[2]

In the following passage we are told that the triangular part of AIṀ, consisting of three measures, is located in the Cavity of Brahmā on the crown of the head (also called the Cavity of the Hair) and extends upwards. Above (or, what amounts to the same thing, within) the Void of the three measures where the lunar energy of the half-measure – here called the Full Moon – is symbolically located is the god. There he draws from this energy, which is the source of his exalted status as the First Teacher:

> The plane of the One-footed (*ekapāda* i.e. the letter E)[3] is where the Skyfarer is in the Skyfarer within the Cavity of the Hair. Śrīdeva is above Meru (the triangle above the head) (*merupaścima*) in the essential nature of the Void (*kha*), which is the threefold measure (of energy) (*mātra*). (This is) where everything consists of Space (*ākāśa*) and is the Cavity (*vivara*), which is the nectar of Fire (*vāḍava*). There, above, in the Void is the supreme god. (He is) the

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[1] *amā līyati [k, kh, gh: līpati] mātrārdhe [k, kh, gh: -ddhai] mātrārdhānāmake pade* ||
anāmakaṁ kulaṁ deva yatra nāthaṁ kuleśvaram |
taṁ kulaṁ kaulasadbhāvaṁ vande śrījñānasāgaram || YKh (1) 4/30cd-31.

[2] *ekamātrā dvimātrā ca trimātrā ca tathaiva ca* ||
ardhamātrā parā sūkṣmā tasyordhve tu parāparam |
gurusthānaṁ mahāsthānaṁ tasmāt [k, kh, gh: tasmā] sthānād vinirgatam [k, kh: vinirgabhaṁ] ||
svabodhabodhayuktātmā ye śuddhāḥ [k, kh, gh: śuddhā] paragāminaḥ |
te 'pi te tatpade yojyāḥ [k, kh, gh: yojñā] śrīnāthena [k, kh, gh: -nāthaina] tu dīkṣitāḥ [kh: dīrkṣitāḥ; gh: dīkṣatāḥ] || YKh (1) 3/292cd-294.

[3] See above, p. 192, note 1.

> moonbeam (*candrāṁśu*) that, well-fixed, oozes (nectar). The (energy of the) Full Moon (*pūrṇamāsā*) resides as the teacher's being (*gurutva*) on the plane of the Skyfarer.[1]

Despite its complexity, we notice in this sonic symbolism the absence of one of the basic aspects of its original counterpart represented by the utterance of the syllable OṀ, that is, the equation between the 'measures' and the four states of consciousness. The first three – waking, dreaming and deep sleep – correspond to the three audible letters – A, U and Ma respectively, and the 'Silence' beyond contains the resonance which represents the higher Fourth state in which the identity of the Self with the Absolute is realised. Tantric traditions in general develop this symbolism by analyzing the phases of this 'Resonance' up to the perfect Silence of the transcendent, the abode of the supreme form of Speech. The Kubjikā Tantras regularly refer to the Fourth state and to another state called Beyond the Fourth, which is that of the liberated condition attained when the Fourth state is permanently established. However, they hardly concern themselves with the previous three states. The Fourth and Beyond the Fourth is the Transmental, that is, in the specific terminology of these Tantras, the Command, which, as the pure energy of grace, is the undifferentiated (*niṣkala*) form of the goddess.

This form of the goddess, understood in the context of the ascending levels listed below and other analogous ones, of which she is the culmination, is a special focus of attention of this school. Thus, although the goddess is identified, as in other Tantric traditions, with Speech, when referring to her undifferentiated identity, she is usually said to be the Transmental or the Command rather than Speech. Again, rather than Speech, Kubjikā – like the other great goddesses of the Kaula and Bhairava Tantras – is most commonly understood, to be the 'soundless' (*asvara*) phonemic energy (*svara*) which is the essence of mantras through which the world is created, sustained and destroyed.

In her differentiated form (*sakala*), Kubjikā is generally contemplated as the (originally Trika) goddess Mālinī. Although Kubjikā, as Mālinī, like any deity, has an iconic form, she is most commonly understood to be the aggregate of phonemic energies that constitute the primal differentiated form of the phonemic energy 'without sound'. It is as this Unstruck Sound, variously termed in the texts, that she is generally presented in the context of the Kubjikā teachings rather than

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[1] *ekapādapadaṁ [k, gh, kh: -da] yatra keśarandhrakhage [gh: -dhukhage] khagam* ||
khasvarūpe tridhāmātre [k, kh: -māṁtre] śrīdevaṁ merupaścime |
yatrākāśamayaṁ [k, gh: -mṛyaṁ] sarvaṁ vivaraṁ vāḍavāmṛtam ||
tatrordhve khe paraṁ devaṁ candrāṁśu kṣarate dhruvam |
pūrṇamāsā [k, kh, gh: pūrṇā-] gurutvena saṁsthitā khecare [k, kh, gh: -rai] pade ||
YKh (1) 4/10cd-12.

Speech. This may well be because the Kubjikā Tantras consciously avoid this basically Vedic perspective.

Kashmiri Śaiva exegesis has no problem in this respect. Indeed, some of the best and most detailed expositions of Speech (*vāc*) are found in the works of Kashmiri Śaivites, particularly Abhinavagupta. Although not discussed as extensively as Speech, we do also find profound expositions of the states of waking, dreaming and deep sleep along with Fourth state beyond them in the work of Kashmiri Śaiva exegetes. This was probably because the early Kashmiri Śaivites were influenced by the Upaniṣads and philosophical reflections (initiated originally by Buddhists) concerning the relationship between thought and consciousness and so, by extension, with its states. By the time we reach Abhinavagupta, Kashmiri Śaivism crystallizes in his work as the highest development of the Trika school. At the scriptural level, this Tantric tradition reached its apogee in the compact and systematic *Mālinīvijayottaratantra*. Although known and respected by the redactors of the KuKh, it was not, of course, rated as highly as it was by Abhinava, who took this, effectively, to be the main Trika Tantra. There the four states of consciousness are related to four yogic states as we find commonly in Kaula Tantras of various schools, including those of the goddess Kubjikā.[1] But in other traditions, as this assimilation did not take place, the four states of consciousness were largely ignored.

In short, in the Kubjikā Tantras the ascent through the stages of OṀ, common to most if not all Śaiva schools, is generally divested of the related notions of the states of consciousness and is not associated with the levels of Speech, although the flux of phonemic energy does, effectively, move through them.[2] As the Kubjikā Tantras themselves do not explain the twelve stages in the sonic development of OṀ that lead to the End of the Twelve,[3] at length we must refer to the explanations offered by the Kashmiris, particularly Kṣemarāja in his commentaries on the *Netratantra* and the *Svacchandabhairavatantra*, which is well known to the Kubjikā Tantras. So let us now turn our attention to a brief exposition of these states.

The Half Moon and the Point. The upward progression, we have already noted, corresponds to the process of withdrawal (*saṁhāra*). In Kashmiri Śaiva

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[1] These states are *Piṇḍa, Pada, Rūpa* and *Rūpātīta*. See MVT 2/36 ff. and TĀ 10/227cd ff. They are discussed extensively in chapters 17 to 19 of the KMT. KuKh 19/6 ff., 44/5-8ab and notes. Also the (unpublished) *Kulapañcāśikā* 1/8 ff..

[2] Both these associations are found in the later Tantric traditions that combine the (so-called) Vedic and Tantric perspectives. See, for example, Bhāskara Rāya's *Varivasyārahasya*. A chart of these stages of the upward development of phonemic energies is appended to Subrahmaṇya Śāstrī's edition and translation of this text (see bibliography). There we see clearly how Bhāskara Rāya relates all these dimensions.

[3] See below, p. 417-420.

terms, objectivity is initially merged into the subjective aspect of consciousness, which is then absorbed into the pure consciousness that transcends subject and object. Above the audible sound of the syllable OṀ is the sphere of the ideal objects denoted by speech (*vācya*), represented by the Point and the Half Moon. The Point symbolizes the union of transcendental Śiva and His energy, which corresponds to the sphere of immanence. It is energy gathered together in a highly concentrated state that contains in potential the entire sphere of manifestation. This the Kubjikā Tantras identify with the seed of the goddess, rather than the god. The Half Moon represents the point at which this potential is just about to actualize itself and emerges to manifest externally. As such it is said to be the 'vitality of emission' (*sṛṣṭivīrya*) that manifests objectivity and, nectar-like, falls onto the Point that contains what is to be made manifest. It is the first sign of the awakening of the Point and its rupture. The Half Moon goes on to develop into the Full Moon of the Point once filled with the 'nectar' of the bliss, which accompanies emanation. In this way the energy of the Half Moon emits in the descending phase and withdraws in the ascending one.

The Obstructress (*nirodhikā*): The 'Obstructress' is the sound energy above the Point, which separates the lower outer sphere from the higher inner one. Sometimes identified with Raudrī,[1] this energy blocks or obstructs (*nirodhikā*) the divine beings that govern the lower spheres, preventing them from rising beyond it and being capable of perceiving the pure undifferentiated unity of the supreme state. This state represents a serious obstacle to the yogi's ascent but, if he manages to rise above it, it can also help to prevent him falling below it. Due to the dual function of the energy operating at this level, the *Netratantra* refers to it not only as the Obstructress, but also as the power of mantra (*mantrakalā*). As such it is the energy of the higher order of beings that operates through mantra. It is the level on which the energy of mantra is particularly powerful and helpful in maintaining the higher states.

Sound and the End of Sound: 'Sound' (*nāda*) is the name given to the pulse (*spanda*) of the supreme level of Speech (*parā vāc*), which animates the highest reality. The *Netratantra* refers to it as a form of sound that pervades the universe. Kṣemarāja explains that the energy of the higher levels initially manifests in two aspects. One is subjective, as the aggregate of the energies of Speech that function as the denotators (*vācaka*) of the second aspect, which consists of the aggregate of the energies of Speech, which they denote (*vācya*). When the initial impulse towards manifestation arises, the energy of consciousness retains the pulse of the second aspect within itself and expresses the pulse of the first aspect in the form of undifferentiated Sound. As this Sound is the

[1] Cf. NT 22/39.

denotator of the world of objects, which are its denoted meaning, it manifests (*sphuṭati*) the universe, and so is called the 'manifestor' (*sphoṭa*). As such it is the aggregate of phonemic energies (*śabdagrāma*) that generates the universe identified with the Sound Absolute (*śabdabrahman*) – the absolute reality in the form of sound (*dhvanirūpa, śabdanasvabhāva*). Viewed from the reverse perspective, Sound is the resonance that follows the Point that condenses the energy of mantra, which, through Sound, merges into Śiva's energy. Accordingly, it is defined as that which remains of the synthetic awareness of the conscious subject in itself when the duality of thought comes to an end.

Sound is the reflective awareness of the energy of transcendental consciousness, which, becoming conscious of itself, assumes the form of 'Unstruck Sound' (*anāhatadhvani*). It is not manifest as the individual phonemic energies of Speech, but is the phonemic energy (*varṇa*) of all these as the instrumental cause of their manifestation, and underlies them when they are manifest individually. As such it can be identified with the emissive power of consciousness (*visarga*), as yet unmanifest, that resides in the junction between transcendent Śiva and his immanent energy. The *Netratantra* identifies it with the Sadāśiva principle, which corresponds to the state in which manifestation rests in Śiva's energy. Kashmiri Śaivites explain this state in terms of their phenomenology as being conscious of itself in its essential subjectivity (*ahantā*) and containing all the objectivity (*idantā*) that is to be made manifest.

The 'End of Sound' (*nādānta*) corresponds to the stage in which Sound dissolves into Energy, which is the following stage and the point of entry into the principle of Power (*śaktitattva*). It is said to be like the final resonance (*anuraṇana*) of a bell that can be faintly distinguished just before the sound of it ceases completely. It is also said to be like the sound of running water because, even though there is no physical sound, the 'resonance' of the energy of consciousness is rapid and indistinct. At this stage Śiva has a global consciousness of the universe that resides within Him, and is pervaded by the evanescent vibration of the End of Sound. Here the unity of the aggregate of phonemic energies, made manifest as the End of Sound, is full of the power of the supreme form of Speech from which it issues forth.

Energy and Beyond: The final phase of Sound merges into that of Energy, which is its source in which it abides, as the pulsation (*spanda*) of its potency. It marks the beginning of the union of Śiva with His power that takes place in three stages, manifested by the three energies called the 'Pervasive' (*vyāpinī*), the 'Equal One' (*samanā*) and the 'Transmental' (*unmanā*), respectively. Actually, '*samanā*' literally means (the energy) 'with mind' in contrast to the one that follows which is '*unmanā*' – 'without mind'.[1] However, the

[1] This usage is clearly exemplified in the passage from the DP quoted below, p. 400-401.

texts almost invariably explain the term '*samanā*' as if it were a derivative of the word '*sama*' meaning 'equal' as this is the experience at this level – i.e. one of the 'equality' of all things realised to be all the one, universal divine consciousness. The first of these energies – the Pervasive – is immanent in manifestation and, pervading it, gives it life. The second – the Equal One – is transcendent evolving into immanence. It marks the stage where the first pulse (*spanda*) of consciousness takes place that gives rise to the universe of manifestation. It absorbs it into itself when it is reabsorbed, and projects it out of itself when it is emitted. Finally, the Transmental is the supreme transcendental energy that is united with Śiva and is virtually one with Him. It is the highest and most subtle limit of immanence. As such it is the final point of transition into Śiva, which it pervades and in which it is stilled. Thus it is described as the transcendental Void of the energy of consciousness, and as uncreated, immobile Speech.

The Transmental – the Goddess Beyond Mind

The Transmental – Beyond Mind – is where the basic mental state (*manasatva*) of the mind (*manas*) ceases. The door to liberation, according to Woodroffe, it is the 'secret teaching of all the Tantras'[1] and is indeed common doctrine to virtually all developed Śaiva and Śākta Tantric traditions. It is not only the highest of the series of states leading progressively to the liberated state, it is also a positive power that brings it about by severing the bonds of attachment to the world.[2] On the threshold of transcendence, the Transmental is the supreme transcendental energy that is united with Śiva and is virtually one with Him. This, according to the Kubjikā Tantras, is the essential metaphysical identity of the goddess Kubjikā. We have noted that Kashmiri Śaivites identify the Transmental with Spanda – the subtle activity of divine consciousness. Although a stage lower than Śiva, Spanda is elevated in the school by that same name, to the level of the supreme principle. The reason for this is essentially the same. Spanda / the Transmental / the goddess are the experience of the supreme reality which the Kubjikā tradition, in common with other schools, calls the Śāmbhava state. It is the means by which manifestation flows down from there, drenched in the lunar nectar of immortality:

> There, at the end of the mind, there is nothing else except the (energy) which is beyond the mind (*manonmanī*). (And so the goddess) is called the Transmental (*unmanā*), the supreme (energy), who transports the nectar (of immortality).[3]

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[1] Woodroffe 1981: 425.
[2] Ibid.
[3] KuKh 15/13.

Kubjikā is the energy 'beyond mind' which leads to the pure transcendent Being of her consort. She is the Inexplicable (Anākhyā), Without Name (Anāmā). She is the *semper eternum* of God's Being which encompasses past, present and future in its inexplicable simultaneity which is, literally, beyond the mind. She is the final stage at the end of the ascent through the expanse of immanence, at the extremity of manifestation that merges into the transcendence of the Śāmbhava state:

> Above that is the Transmental (*unmanā*) state; that state (corresponds to the) Śāmbhava (principle). (One attains it) once one has practiced (immersion in) the one Void where everything comes to an end. And once the Transmental at the end of the Void has been reached, who is it that is not freed from bondage?[1]

> Emanation (*sṛṣṭi*) (generated) from the transmission (*krama*) abides alone in the Yoni, facing downwards. (This energy is) the Transmental (*manonmanī*), the essential Being (of all things) (*sadbhāvā*) and the great wave (of the energy of consciousness) whose form is Light.[2]

As the higher stage contains the ones below it, the highest stage – the Transmental – contains in itself all the phases of manifestation merged in the process of ascent and so, conversely, contains in a potential form all that is to be emitted. The Transmental thus lies at the interface between the sphere of phenomenal manifestation and Śiva's sphere, the *Śāmbhavamaṇḍala*. In this way the goddess links the two. Through her and by her, the energies in the upper sphere pour down into manifestation as the world of phenomena on the one hand and as the liberating teachings of her tradition on the other. Thus she is not only the port of entry into the upper sphere of the liberated condition, she leads upwards to it. Operating as the energy that leads to liberation, the Transmental is the Command (*ājñā*). Operating as the energy through which the world and the teachings are emitted, it is the Will (*icchā*). Thus, the Transmental which defines most essentially the goddess's metaphysical identity is the foundation of both the *praxis* and *doxia* of the Kubjikā Tantras. It is also of singular importance in other schools of which we will now examine a few examples.

First we turn to the *Svacchandabhairavatantra*. There we find that the Transmental appears, as usual, at the upper extremity of a progressive ascent of consciousness through the phases of the syllable OṀ. This takes place in

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[1] KuKh 9/18-19ab.
[2] KuKh 24/44.

consonance with the pervasion of the vital breath through the centres of the body, each of which is governed by the five deities who preside over a *'karaṇa'* that is, 'instrument' representing an aspect of the universal cause of creation and destruction. The process is termed 'the Abandonment of the Instruments' (*karaṇatyāga*) because, as the breath-*cum*-consciousness rises from one to the other, the lower is abandoned for the higher. This rise, essentially a variant of the one we have already examined leading to the End of the Twelve, can be represented schematically as follows.[1]

2. Table of the Five Instruments according to the *Svacchandatantra*

Phases of OṀ	Cause	Location
A	Brahmā	Heart
U	Viṣṇu	Throat
Ma	Rudra	Centre of the palate
The Point to Constraint	Īśvara	Centre of the eyebrows
Sound to the End of Sound	Sadāśiva	From forehead to head
Energy, Pervasion, Equal One and Transmental	Śiva	Centre of the head upwards

The level of the energy of the Equal One (*samanā*) is projected symbolically onto the topknot (*śikhā*) at the apex of the microcosmic body. Here the yogi experiences the 'equal flavour' (*samarasa*) of all things. His consciousness not directed to a specific object (*mantavya*), his mind abides in a state of pure indeterminate awareness (*mananamātra*). By rising beyond this level, the yogi's consciousness is purified and comes to rest in the power of the Transmental (*unmanā*), which is the undivided Light that illumines the entire universe, and attains Śiva.[2] In this way he goes beyond even the Transmental level and so abandons the six causes and merges into the seventh, which is Supreme Śiva – Paramaśiva – beyond them. According to the *Svacchandatantra* this is 'extremely subtle, the supreme state (*bhāva*) said to be non-being (*abhāva*)'. Kṣemarāja comments:

> The supreme state is the Supreme Being (*sattā*) of Paramaśiva. It should be known to be extremely subtle and the universal cause, which, because it is the cessation (*prakṣaya*) of all being, is Non-being.[3]

[1] SvT 4/262-266.
[2] SvT vol. 2 p. 66.
[3] Comm. on SvT 4/268cd.

The Transmental (*unmanā*), just below this state, is the reflective awareness of one's own nature that is directed in a subtle way (*kiñcidaunmukhya*) to its self-realisation. It represents the highest and subtlest limit of immanence as the universal Being (*mahāsattā*), which contains and is both being and non-being. At the same time, the energy of the Transmental is the direct means to the supreme state of Non-being. Thus while contemplation of the other lower phases in the development of OṀ bestows yogic powers (*siddhi*) of an increasing order of perfection, it alone leads to liberation directly. Accordingly, the Tantra enjoins that the yogi should constantly contemplate supreme and subtle Non-being by means of this energy. This is because Non-being is beyond the senses and mind and is, according to Kṣemarāja, the pure knower who has no objectively distinguishable characteristics (*alakṣya*). The Tantra concludes:

> Non-being should be contemplated by means of Being, after having rendered Being without foundation. (In this way) one attains the plane of Non-being free of all limitation: this is the abandonment of the causes.

Kṣemarāja comments:

> The plane whose nature is Non-being is that on which no phenomenal entities (*bhāvāḥ*) exist. It should be contemplated by Being, which is Supreme Being (*parā sattā*) of the nature of consciousness. (In response to the query) 'surely the consciousness principle is that which bestows being?' (He replies by saying that this is to be done) 'having rendered Being without foundation.' 'Being is that which exists (namely everything) from Sadāśiva to Earth; this is rendered without foundation and free of support in its tranquil (i.e., unmanifest) state by penetrating into the abode of power, thus causing it to be (the Transmental).[1]

The same theme is again taken up again a little further on when the Tantra comes to deal with the nature of the Voids. These are seven within which are distributed the phases of OṀ. As before, six levels are to be transcended and merged into the seventh, which is 'supremely subtle and devoid of all states.' The lower Voids are impure because they are unstable. This is true also of the sixth Void, which is that of the Transmental, even though it is Śakti and, as such, the way to achieve the highest Void. It is below the highest Void because it is the vibration of consciousness (*spanda*), which is in a state of subtle motion (*kiñciccalatva*) in relation to the supreme principle and so, according to this

[1] SvT vol. 2, p. 178.

Tantra, is not ultimate. The seventh Void is Non-being. The *Svacchandatantra* declares:

> That which is not void is called the Void, while the Void is said to be Non-being. Non-being is taught to be that wherein existing things have ceased to exist. (It is) pure Being (*sattāmātra*), supremely tranquil: that (transcendental) place abides in a certain indefinable manner.[1]

The TS takes up this theme. After quoting directly from the SvT, it teaches a series of absorptions of which 'establishment in Non-being' is presented as the highest. Here the yogi realises that supreme reality of 'Non-being' in which there is no-mind (*amanaska*). Free of phenomenal supports he thus achieves liberation. The KuKh adopts this doctrine from the TS[2], which is brought to fruition in the context of the teachings of the Kubjikā tradition by relating it to the Divine Current. This is the flux of the energies of the higher energies leading to the Transmental streaming through the centre of the End of the Twelve, understood in this context as aspects of the contemplation of Non-being. As the MBT teaches: 'One should constantly contemplate Non-being. (This) is the teaching concerning the arising of one's own nature'.[3] It is the teaching concerning the sequence of states and energies that constitute the Divine Current:

> Non-being, the teaching of the Divine Current, is the great bliss of the Sky (of consciousness) that, by means (of its) eighteen aspects, is the cause of the arising of one's own nature.[4]

These eighteen aspects are the sixteen energies associated with the goddess who is the seventeenth and the god, her partner and the first teacher, as the eighteenth. The detailed description of these phases of the flux of the energy of the Transmental through the Point in the centre of the *maṇḍala* within the End of the Twelve will be discussed elsewhere. Suffice it here to note that in this perspective, as in others we have examined, there is a vital connection between the End of the Twelve and the End of the Sixteen. In this case, the latter consists of the god and the goddess associated with the sixteen energies of the Divine Current of the Command, that is, the Transmental.

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[1] SvT 4/292cd-293.
[2] See KuKh 40/151ab-166 and notes.
[3] KuKh 57/29ab.
[4] KuKh 57/37cd-38ab.

The Kubjikā tradition adds a dynamic dimension to the Transmental not found in most of the traditions that preceded it. Even the earlier Kaula teaching ascribed to Matsyendranātha taught in the KJN presents the Transmental much as it is in the SvT, that is, as a passive transcendental state. Thus the god teaches in the KJN:

> O goddess, one should not think of Water, Fire, Wind (or Space) either above, below or in the middle. O beloved, (the yogi becomes stiff) like a piece of wood (or) iron if the mind, O fair lady, is in the Transmental state. Place the void mind in the Void; (thus) the state of one who is without thought is immobile.[1]

The same practice is taught in the *Śivasūtra* which says: '(Comfortably) seated, (the yogi) sinks effortlessly into the lake (of consciousness)'.[2] Kṣemarāja quotes the following passage from the *Netratantra* in his commentary:

> One must not meditate on anything above, below, in the centre, in front, behind or to either side. One should not contemplate anything within the body or outside it. Do not fix your attention on the sky or below (on the earth). Neither close the eyes nor gaze fixedly. Think not of the support, the supported or (even of) the supportless, nor of the senses or of the gross elements or sound, taste, touch or anything else. Having abandoned (everything) in this way, be established in contemplation (*samādhi*) and become one. That is said to be the supreme state of Śiva, the supreme soul. Having attained that unmanifest (*nirābhāsa*) plane, (the state of bondage) ceases.[3]

But although there is no place to fix the mind – which in this state and by this practice has been transcended – nonetheless the NT,[4] like the SvT, teaches a path to the realisation of this condition by ascending through the stages of the utterance of the sacred syllable OṀ. According to the NT as well, the final stage of this ascent is the Transmental, which is the 'undifferentiated Self' (*niṣkalaṁ ātmatattvam*).[5] This is the stage of absolute consciousness, of complete pervasion by and inherence in Śiva (*śivavyāpti*): the transcendental Void (*śūnyātiśūnya*), beyond all appearing that is the 'unmanifest' to which the above passage refers.[6]

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[1] KJN 14/82cd-84ab.
[2] ŚSū 3/17.
[3] NT 8/41-45.
[4] NT chapter 22 – summerized by Padoux 1990: 405 ff.
[5] NT 22/22.
[6] *nirābhāsaṁ paratattvam anuttamam* | NT 22/23b.

We turn now to see what the Kālīkrama has to say. Kālasaṁkarṣaṇī, along with Mahālakṣmī, is one of the main forms of Kālī worshipped as the supreme goddess in the JY. In accord with its own perception of itself, Sanderson refers to the tradition of the JY, which is the earliest substantial scriptural form of the Kālīkrama, as the Mata. The Mata teaches, as do the Kubjikā Tantras, that the goddess is the Transmental in the End of the Twelve. One wonders why this perception of Kālasaṁkarṣiṇī is virtually absent in Abhinava's exegesis. Was this because he wished to reserve this high state for the goddesses of the Trika as, indeed, he presents them? Whatever be the case, we should notice first of all that according to the Kālīkrama, like the Kubjikā tradition, the Transmental is more than the transcendent beyond mind. It is also – indeed, above all – the supremely active energy of consciousness. This activity is understood in the Kubjikā Tantras to be creative and so the Transmental is accordingly symbolized by the Yoni. Conversely, although Kālī, the Transmental in the End of the Twelve, is no less active in the Kālīkrama, instead of creating it consumes – the goddess absorbs time into eternity, diversity into oneness. It is for this reason that she also 'measures out' time. In the following passage from the JY we find Bhairava seated on the beautiful peak of Kailāśa. He is telling the goddess about his inner state:

> Established in the supreme state, I was penetrated by powerful meditation. Then (when this was happening) my supreme energy was awakened from the Root Wheel (*kandacakra*). Her nature the Great Consciousness and delighting in bliss endowed with consciousness, she entered into the reality in the centre within the foundation, which is the Void of the Pulsing Union (*saṁghaṭṭa*). There in the centre, O daughter of the mountains, is the supreme light between the two, being and non-being. Within that centre my (energy) abides in accord with (her supreme) state of being. (She is) Kālī who generates (*kalanī*) time, she who is the cause of cogitation (*kalpanā*). Then that supreme goddess who devours time issued forth, absorbed in the bliss of her own (innate) bliss, powerful with the contemplation of (her) own nature. Established on the plane of consciousness and the unconscious, she is between the plane of consciousness and the unconscious. (She is) the goddess who is the Great Void, the Transmental who devours time.
>
> (She is) Kālī who generates (*kalanī*) time, who causes (all the states of consciousness) from the Fourth onwards to unfold. As she drags (all time) properly (into her own Voidness), she is said to be the One Who Drags – Saṁkarṣaṇī. As she drags (out) the supreme place (*sthāna*) in the Void from (her own) body and if one stimulates (consciousness) (*pīḍayet*) (she) awakens, so she is said to be the One Who Drags – Saṁkarṣaṇī.

> As she abides as the Void and transports the breath of inhalation and exhalation and resides in the End of the Twelve, she is said to be the supreme Kālī. As she measures out time, Kālī is the (true) deity.[1]

Notice that Kālī generates time just as she is the cause of cogitation. An activity of the mind, cogitation is set in time. Indeed, this passage implies that cogitation itself is time, a view that Abhinava expounds and defends.[2] In other

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[1] *dhyānena mahatāviṣṭaḥ [k, kh, g: sa-; kh, g: -viṣṭo] parabhāvasthito hy aham* ||
tadā me paramā śaktiḥ kandacakrāt prabodhitā |
mahāsaṁvitsvarūpā sā sacidānandanandinī ||
saṁghaṭṭavivarādhāre madhyatattve samāsataḥ |
tatra madhye parā jyotiḥ [g: jyoti] sadasaddvayamadhyagā [k, kh, g: sadasadvaya-] ||
tasmin madhye yathā bhāvaṁ [g: ?] sthitaṁ me parvatātmaje |
kālī kālasya kalanī [k, kh, g: karaṇī] kalpanāheturūpiṇī ||
*tadā sā paramā devī nirgatā kālabhakṣaṇī [kh: * *? bhakṣaṇī]* |
svānandānandasaṁlīnā svabhāvabhāvanotkaṭā [k, kh, g: svabhāvā; kh: -ṭhā] ||
cidacitpadasaṁrūḍhā cidacitpadamadhyagā |
*mahāvyomātmikā devī unmanā kālabhakṣaṇī [kh: kāla * * *?]* ||
kālī kālasya kalanī [kh: karaṇī] turyādipravikāsinī [kh, g: -śinī] |
samyag ākarṣayed yasmāt tena [kh: tanta] saṁkarṣaṇī smṛtā [kh: ?] ||
ākarṣayet paraṁ sthānaṁ khe [k: sve] gātrāt [k, kh, g: yaṁtrāt] pīḍayed [kh: ?] yadā |
prabodhaṁ [kh, g: -dha] kurute yasmāt tena [kh, g: tasmāt] saṁkarṣaṇī smṛtā ||
vyomnā ca vartate yasmāt prāṇāpānapravāhakī |
dvādaśāntasthitā yasmāt [kh: ?] tasmāt [kh: ?] kālī parā smṛtā ||
kālaṁ kalayate yasmāt tasmāt kālī tu devatā | JY 4/19/183cd-192ab.

[2] There are two aspects of consciousness (*saṁvit*). One is temporal and the other is not. The latter is the sphere of pure manifestation (*prakāśamātra*) and consciousness (*saṁvinmātra*). The former is the sphere of the activity of its reflective awareness. This activity is divided up into moments of perception-*cum*-cogitation (*vikalpa*) by the power of time that belongs to non-temporal pure consciousness. Abhinava explains:

> Knowledge is not divided (*bhinna*) by the diversity of the objects of knowledge. (It is universal and pervasive) as is (the vision of) a man standing on the peak of a mountain. Time is the agent of differentiation. In its subtlest form it is considered to be an instant. 'An instant' is the subtlest limit (of time) and it is the duration of (a moment) of awareness. (This must be so) otherwise, even the wisest would not be able to explain it. What is the limit measure of consciousness? Up to the point that its non-existence manifests. This non-existence (of knowledge) doesn't occur until a conjunction or disjunction in the sense organs, the object of knowledge or the experiencing subject, takes place (between consciousness and each other). If (this conjunction and disjunction) is a pulsation (*spanda*), it must certainly (depend) on the movement of the breath, and so when this pulse of the vital force ceases, it also no longer exists. Nor does the non-existence of this (conjunction and disjunction) entail the non-existence of consciousness. (Their cessation) is that very same consciousness (in all its fullness). In reality (consciousness) is not long (or short) because all temporal distinctions have been eliminated. Thus, consciousness is not affected by time and it is one and devoid of differentiated thought forms. Even so, it is aware in this way and that of the multiple objects of knowledge, thus turning into

words, Kālī produces time and with it the entire sphere of temporal manifestation by generating perceptions and their attendant cogitation. Conversely, as the energy of the Transmental, she 'drags' into the Void of eternity – unmanifest beyond time which is its source – time by absorbing all forms of cognition. She is the goddess who 'devours time' by consuming thought constructs into herself – the Transmental.

The *Devīpañcaśataka* is an important source of the Kālīkrama that developed in Kashmir after the Kālī Mata of the JY. Jayaratha quotes it extensively in his commentary on Abhinava's exposition of the cycle of Twelve Kālīs. They are the twelve phases of the Wheel of the Inexplicable, which Abhinava presents as the cycle of cognitive activity (*pramāṇa*). This is preceded by the Wheels of Emanation, Persistence and Withdrawal and is followed, according to some branches of the Kālīkrama, by that of Illumination (*bhāsā*). Together they constitute the Fivefold Reality (*pañcārtha*) governed and sustained by the goddess Kālī. She is presented in the following passage in her fifth and highest phase as pure Illumination – Bhāsā. The pure will of Śiva, she has two aspects: With Mind, and the Transmental. The former is the energy that illumines all forms of manifestation – symbolized by the Sun, Moon, Fire and the stars. The latter consumes the former into the undifferentiated radiance of the Void of pure consciousness:

> The Great God – Mahādeva – is beyond Śakti, supreme bliss, free of qualities and supports, unchanging, supreme, pure, free of cause and (without) example, present within all existing things, beyond the Void, free of defects, omnipresent, the doer of all things, free, full of nectar and, unconditioned, is present in all living beings. O Supreme Lord! By his awakening, that supreme Kālikā has spontaneously arisen (*svecchayā*), the one supreme power endowed with those same attributes. She is subtle, supreme, tranquil, and delighted by supreme bliss. Śivā has arisen spontaneously (*svabhāvataḥ*); stainless, she is (all that is) knowable. She is the Supreme Goddess (*parameśvarī*) who, by her own will, is (both) the Transmental (*unmanā*) ('Without Mind') and With Mind (*samanā*).[1]

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differentiated thought forms (*vikalpa*) in the field of phenomenal being. Until another pulse (*spanda*) manifests, that discoursive awareness (*vikalpa*) stands alone as a unified whole (*eka*) conceiving multiple things.

TĀ 7/24cd-32ab.

[1] *śaktyātītaḥ parānando guṇāśrayavivarjitaḥ* ||
nirvikāraḥ paraḥ śuddho hetudṛṣṭāntavarjitaḥ |
sarvabhāvāntarasthaś ca vyomātīto nirāmayaḥ [g: nī-] ||
sarvagaḥ sarvakartā [kh, g: -rttā] ca svacchando 'mṛtanirbharaḥ [k, kh: svacchandā] |
nirupādhir mahādevaḥ sarvabhūteṣv avasthitaḥ ||
tasyāvabodhāt paramā svecchayā parameśvara |
jātā sā [k, kh, g: tat] kālikā śaktir ekā taddharmadharmiṇī [g: tarddharmmadharmmīṇī] ||

The (power) that shares in Śiva's attributes has arisen without (prior) reflection (*acintitā*) like the light of the rays in the sun and (the power) to burn within fire. It is Śiva's will in the form of the Transmental and With Mind, (arisen as) both nondual and dual (respectively). 'I desire this and that spontaneously (*anicchātaḥ* lit. 'without desire')' – that is this desire, the action within Śiva that has arisen as the supreme power who is the Transmental and With Mind.[1]

And (that energy) With Mind generates the Fivefold Reality (*pañcārtha*) within this universe. The Transmental, who is Śiva's capacity (to do all things) (*sāmarthya*), bestows the most excellent knowledge. She, the Supreme Goddess, again then spontaneously (*svecchayā*) devours the universe. The permutation (of the Transmental) is said to be the Light that precedes the mistress of the Wheel of Rays (of divine consciousness). Linked to Moon, Sun and Fire, she generates the seeds of (her) energies. Her form is one and, transcendent (*nirālokā*), is the supreme abode. She assumes a state of oneness in the middle of one who possesses (her) radiant energy. She shines, present in multiplicity (*nānākhya*) like the light of many suns. (That light) is not the moon, (or) the light of the stars; it is not the light of the rays of (the sun), the lord of the sky, nor is it the brilliance of lightning – nor is it like the beautiful sun (of energy). That Light (*bhāsā*) is seen in the belly (of consciousness) with the eye of knowledge, that is, in the eye on the path of opening (*unmeṣa*). She is not seen otherwise. All (things) shine due to her: Fire, Moon, Sun and stars. As the division of Sun and Moon, she bestows the plane of oneness. Thus she is the aggregate (*kula*) of rays and, ferocious, she is the Supreme One (Parā) who has reached the final end of Kula and devours duality with the Yoga of the Fire of (Universal) Destruction.[2]

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sūkṣmarūpā [kh, g: śūkṣma-] parā śāntā paramānandananditā |
svabhāvataḥ śivā jātā vedyarūpā nirañjanā ||
unmanā samanā sā tu svecchayā parameśvarī | DP 7/18cd-23ab.

[1] *yathā raśmiprabhā [g: rāśmi-] sūrye [g: sūrya] vahnau ca dahanātmikā* ||
acintitā samutpannā śivasya sahadharmiṇī |
samanonmanarūpeṇa śivecchā [g: śivacchā] dvayam advayam ||
tat tad icchāmy anicchātas tadiccheyaṁ [k, kh, g: -da] kriyā [k, kh: kriye; g: kriyo] śive |
saṁbhūtā [g: saṁbhūtāṁ] tu [g: ta] parā śaktiḥ [g: śakti] samanonmanarūpiṇī || Ibid. 7/23cd-25.

[2] *samanā caiva viśve 'smin pañcārthānāṁ prasūyinī* |
unmanā śivasāmarthyā [g: -sāmathyā] dāpayej [k, kh, g: darpayej] jñānam uttamam ||
punaḥ sā grasate viśvaṁ svecchayā parameśvarī |
tadvivartaḥ [k, kh, g: -vivarta] smṛto jyotiḥ puñjacakreśipūrvagaḥ [g: puñjacakrośi-] ||
kalābījāni sūte ca somārkānalasaṁyutā |
ekākārā nirālokā paradhāmasvarūpiṇī ||

The DP is still an anonymous scripture. Subsequently, when the Kashmiri Kālīkrama developed in the hands of known authors, the doctrines were presented again and further developed along the lines already established. Moreover, they were enriched with a more sophisticated hermeneutics based on a subtler, more detailed conception of the dynamics of consciousness. In this expanded perspective, the twelfth century Kashmiri Śitikaṇṭha adds new dimensions to the conception of the Transmental and the two energies that precede it, the Pervasive and the Equal One. According to him they are the phases of the will of universal, divine consciousness that emanates, sustains and withdraws its manifestations. In this context, the Transmental also brings about withdrawal but it is understood as one of the three aspects of the Original Energy (*ādyaśakti*) of consciousness. To explain this, Śitikaṇṭha quotes the following passage:

> By its unfolding, the will arises which generates (all things). It is emanation (*sṛṣṭi*). The supreme and the first, she is called the Pervasive One (*vyāpinī*). Whenever this will falls spontaneously on (any) external object, that relish (*carvaṇa*) (of its essential nature) is persistence and is said to be the Equal One (*samanā*). Assuming its own essential nature, (that same energy is) withdrawn because (of the ensuing) indifference (to the object once known and experienced) and the contraction of the expansion (in the previous phases). Thus, due to the power of the Transmental, withdrawal (*saṁhāra*) takes place.[1]

This is a feature that the goddess cults of Kālī and Kubjikā have in common with respect to those of the gods Svacchanda and Mṛtyuñjaya as well as of the Bhairava of the early Kaula schools. The former stress the dynamic energetic nature of the Transmental, the latter that it is transcendental; these two approaches are combined in the Trika. In particular we may examine two contexts in which the Transmental appears in Abhinava's presentation of the Trika. The first is the visualization of the Trident that serves as the seat (*āsana*) for the deities of the Trika.

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tejas tu [g: tra] yasya madhyasthā saikībhāvatvam [g: maikī-] āgatā |
nānākhyagā tu sā bhāti bhūribhānusamaprabhā ||
na śaśī tārakābhā no [k, kh, g: vo] nāsau vyomeśaraśmibhā |
na ca sā taḍitaḥ prakhyā citrabhānusamā na sā ||
sā bhāsā jaṭhare caiva [k, kh, g: naiva] dṛśyate jñānacakṣuṣā |
unmeṣamārgacakṣuṣe nānyathā dṛśyate tu sā ||
pradīpyante tayā sarve [g: sarvva] vahnicandrārkatārakāḥ [g: -tārikāḥ] |
ravisomavibhāgena sāmarasyapadapradā ||
tena [k, kh: tenā; g: tanā] sormikulā bhīmā [kh: bhāmā] dvaitabhāvasya bhakṣiṇī |
saṁhāravahniyogena kulaprāptagatā parā || Ibid. 7/26-33.

[1] MP (1) p. 39.

Śiva is generally worshipped seated on a seat or throne (*āsana*). The officiant should think that this throne consists of the thirty-six principles (*tattva*). In the case of Trika ritual they are projected into the vital breath and assimilated with various parts of the Trident, which is the core of the Trika *maṇḍala*.[1] According to Abhinavagupta, Trika excels other schools because the thrones described by them reach only certain principles[2] whereas that of the Trika extends up to the Transmental beyond Sadāśiva.[3] We are especially concerned here with the three prongs of the Trident. These issue out of the navel of Sadāśiva who lies supine, gazing upwards into the Cavity of Brahmā. Abhinava explains:

> (The devotee) should meditate on how three rays are born from (Sadāśiva's) navel. These, of the nature of the End of Sound, consist of Power (*śakti*), the Pervasive One (*vyāpinī*) and the Equal One (*samanā*). Resplendent with these (there) they radiate out of the three cavities of the head until they reach the End of the Twelve. There are three pure lotuses on top of them whose nature is the Transmental. Such is the Throne consisting of thirty-seven principles.[4]

Ascending along the Trident, duality diminishes step by step until one reaches the Transmental, which is the level of oneness free of all differentiation.[5] In accord with the Trika doctrine of 'triadic oneness' the Transmental consists of three lotuses. These blooming lotuses are the seats of the three goddesses of the Trika – Parā in the centre and Aparā and Parāparā to her left and right along with their consorts Bhairavasadbhāva, Navātmabhairava and Ratiśekhara, respectively. Abhinava explains:

> It is said[6] that the three prongs are Power, the Pervasive and the Equal One. There also, (above) is the supreme abode (*paramadhāman*) of the plane of the Upper (*ūrdhva*) Kuṇḍalinī pertaining to the Transmental and described as being of the form of three lotuses. 'This is the supreme throne'[7] because it reaches up to Parā. The goddesses abide above it.[8]

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[1] See TĀ 15/295cd-312.
[2] TĀ 15/319-320.
[3] Concerning the throne see SŚP 3/47-56 and the notes; also SvT 2/55cd ff..
[4] TĀ 15/313-314. These verses are a paraphrase of MVT 8/69-70.
[5] TĀ 15/342-343ab.
[6] In MVT 8/96ab.
[7] MVT 8/70cd.
[8] *śaktivyāpinīsamanātmakaśṛṅgatrayam uktam | tatrāpi unmanasordhvakuṇḍalikāpadaparama-dhāmasitakamala [+ -traya-] rūpatayā nirūpitam ity etat paramāsanaṁ parāparyantatvāt iti*

A common feature of all these presentations of the Transmental, whether passively transcendental or actively engaged in emanation and withdrawal, is the link between the Transmental and the experience of lunar nectar. The Kubjikā sources, as in several other instances, are anticipated by the less sophisticated teachings of the KJN. After expounding the transcendental nature of the Transmental the KJN proceeds to tell us how this state is attained by means of Gesture (*mudrā*), that is, by the rise of Kuṇḍalinī. Here she is called Anāmā – the Nameless – one of the names also given to the goddess Kubjikā:

> The Nameless (energy) is fixed in the Heart. This is the Gesture (*mudrā*) that bestows the goddess. If one sees her in the End of the Twelve, she shines (like) a necklace of gems. This is the Gesture (*mudrā*) called Anāmā; once (it is) known (one attains) the (liberated) skyfaring state. O beloved, one must break though the door which, endowed with consciousness, is sealed with the Five Seals (of the lower Wheels) and is well obstructed by the chain (of the door). Break through the End of the Twelve, which is such, by means of the activity of Śakti. (The letters) that are goddesses and Yoginīs present on the plane of the Wheel of the Phonemes (*mātṛcakra*) merge into the Wheel of the Skyfaring goddesses, (and so in this way) generate (*kṣobhayet*) the supreme nectar. O goddess, without nectar how, O beloved, (can one attain) immortality? Nectar is the essence of Kaula.[1]

The purpose of raising Kuṇḍalinī is to drink lunar nectar according to the Kālī teachings of the JY as well. In the following passage we observe that Kuṇḍalinī who releases this nectar is in two places: there is the Upper (*ūrdhva*) Kuṇḍalinī who is in the End of the Twelve,[2] and the lower one in the genitals. Both

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tadupari ca devīnāṁ sthitiḥ iti | PTv text in Jayadeva 1988: 43-44. See Gnoli 1965: 219-220 and Sanderson 1986: 178 ff. and ibid.: 187 for a drawing of the Trident that is visualized in the body.

[1] *anāmā hṛdaye lagnā mudreyam īśvarīpradā* |
dvādaśānte yadā paśyet sphurantīṁ [sphurantan] maṇimālikām [-kā] ||
anāmā nāma mudreyaṁ jñātā khecaratāgatiḥ [-tāṁ gatim] |
mudritaṁ pañcamudrābhiś caitanyasahitaṁ priye ||
bhedayet tat kapāṭañ ca argalayā [argalā yā] susañcitam |
tāvac ca [pañcā] dvādśāntaṁ yat [yāvac] śaktyācāreṇa bhedayet ||
devyo [devyā] bhūtvā ca yoginyo [yoginyā] mātṛcakrapadānugāḥ [-cakrāvaśānugā] |
līyante khecarīcakre kṣobhayet paramāmṛtam ||
amṛtena vinā devi amaratvaṁ kathaṁ priye |
amṛtaṁ kaulasadbhāvaṁ . . . . || KJN 14/90-94c. The text is drawn from the printed edition. The emendations are mine.

[2] Comm. TĀ 5/111.

emit nectar, thus clearly equating the seminal fluid that flows out below with the white lunar fluid that streams down from above:

> That energy (called) Kuṇḍalinī resides in the Secret Wheel (in the genitals). O fair lady, that place which fulfils all desires should always be kept secret. Then (it is called) Guhyā (the Hidden One) and is always more secret than the secret. The nectar that comes out of this is hard to acquire by gods or demons. A thousand rebirths are destroyed in the Ocean of Kula of one who possesses it. [. . .] Amā, the energy of the (New) Moon is located in the Door of Brahmā. Pure water falls (from) there and, having fallen into the heart of Kuṇḍalī, the nectar which is the juice of Kuṇḍalī comes out of his body. By just eating this, (yogis) become immortal and free of old age, wrinkles, white hair and all diseases.[1]

Śitikaṇṭha, who expounds the Kashmiri Kālīkrama, describes a similar process in his *Mahānayaprakāśa* in relation to the circle of Śāktasiddhas:

> Śākinī who is born from the one sacred seat (that contains the entire flux – Krama – of the energies of consciousness) is endowed by means of (the following) eight forms with the most excellent contemplation[2] and brings about repose in the (well) practiced place above and below. These places are eight. (Coming forth) from the Foundation of Birth by the emergence of the vital breath of the Root (*kunda*), it brings it to rest in the upward flowing rise (of the vital breath) in the end of the channel of the navel. (Then it assumes) a fixed form (*sthitirūpa*) at the end of the cavity of the Heart and in the mouth and palate by checking the upward and downward movement (of the breath). (Then) having stabilized (*sthitiṁ kṛtvā*) the Wheel of the Point (between the eyebrows) and of the head (in the Cavity of Brahmā) by the flow (of the breath) of the three: middle, upward and downward, the arising (of

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[1] *yā sā kuṇḍalinīśaktir guhyacakre vyavasthitā* ||
guhanīyaṁ sadā bhadre tat sthānaṁ sarvakāmadam |
tadā guhyeti vikhyātaṁ guhyād guhyataraṁ sadā ||
tadudbhavaṁ tu amṛtaṁ durlabhaṁ yat surāsuraiḥ |
yasya janma sahasrāṇi kṣayaṁ yānti kulārṇave || JY 4/21/74-76ab.
[. . .] amā somakalā yā tu brahmadvāre vyavasthitā |
tatra pātaṁ jalaṁ śuddhaṁ patitaṁ kauṇḍalīhṛdi [k, kh: kauṇḍilī-] ||
tasya dehād viniṣkrāntam amṛtaṁ kauṇḍalīrasam [k: kauṇḍilī-; kh: kauḍilī-] |
tena prāśitamātreṇa bhavanti hy ajarāmarāḥ ||
valipalitanirmuktāḥ [k: -taṁnirmuktāṁ] sarvavyādhivivarjitāḥ | Ibid. 4/21/78cd-80.

[2] Read *śreṣṭhasaṁkhyānāpannā* for *śreṣṭhasaṁkhyāmāpannā*.

consciousness) that takes place by being divested (of the obstacles in these places) is strengthened by the downward movement. Then by (its) downward movement and (its) entry into the Kula (aggregate of bodily energies), (its) nourishment develops (consciousness) (*samṛddhida*) by coming to rest in the abode of the supreme (energy) (*parāsthāna*).

If (consciousness) abides in the Point (*bindu*) one can drink the nectar of the Moon located above. It is the light of the Abode of the Moon. Achieve repose by the unfolding of the microcosm (*aṇḍavikāsa*).[1] This is the unique and special (quality) of the light of the Abode of the Sun. The digestion (of multiplicity) is the power of the gastric fire of the navel[2] because, even though (this) Fire pervades the entire body, the Violent digestion (*haṭhapāka*) of diversity takes place in the belly.[3] This is the external (process). Such is the threefold process (*krama*), that is, the coming to rest of all the energies of the Point in the Root (*kanda*). This has been explained as the power (*dharma*) of the New Moon. Such is the process related to the dwelling place (of the Śāktasiddhas).

Or else, repose in the abode of the supreme (energy) (*parā*) takes place having arisen from the boundary of the Cavity (*kavāṭa*) of the Point and entered (therein) by the Path of the Bridge (between the eyebrows), which is the last (upper) part. In this way, the eight (energies of the Siddhas in the aforementioned places) that have been activated (*udita* lit. 'arisen') (in this way) obtain the life force (*jīvana*) in every way of the Body of Kula located in the flow of the pervasive (breath). This is the sequence of consciousness (*saṁvitkrama*) of the Śākta (Siddhas). Thus, by means of the eight (energies of these places), the Moon melts. And (the experience of) that (Moon) culminates (in its most developed

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[1] The word '*aṇḍa*' literally means 'egg'. Presumably, what is meant here is the Egg of Brahmā, i.e. the universe that is projected into the body.
[2] Concerning this fire, see KuKh 25/9cd-12ab and note.
[3] Cf. TĀ 3/259cd-262:

The masters have said that the form (of consciousness) that transcends limiting conditions is of two types according to whether it comes about by the non-arising of limitations or by their cessation (*praśama*). Again, (their) cessation is of two kinds, according to whether it takes place peacefully or by a process of violent digestion (*haṭhapākakrameṇa*) brought about (in an instant by Bhairava) who is called the One Who Delights in Devouring Completely and whose nature is perpetually aflame. This (manner of) cessation, which is brought about by violent digestion, is the third type. It burns the fuel of differentiation (*bheda*) and is (particularly) worthy of being taught. All existing things consigned in an instant (*haṭhataḥ*) to the fire that burns in the stomach of one's own consciousness abandon the division of relative distinctions and thus fuel it by their power.

form) in order to bring about the wonder of supreme bliss throughout one's own Body of Kula.[1]

The End of the Sixteen

Just as the much better-known End of the Twelve is located at a symbolic distance of twelve fingers above the head, the End of the Sixteen is four fingers breadth above that. According to the Kubjikā Tantras, this is the 'place' where liberation is finally attained. Although the End of the Twelve above the head was virtually forgotten by the Tantric traditions that developed after the 12th century, it was a common basic feature of the inner yogic physiology of the great majority, if not all, the Tantric traditions that developed before then. However, the End of the Sixteen above it was not. Abhinavagupta refers to the End of the Twelve extensively as the highest point in the rise of Kuṇḍalinī, but never refers to the End of the Sixteen. Is this because it had not yet been 'discovered' by the Tantric traditions that preceded him to which he refers? It is not known, or at least not well known, to the main Siddhāntāgamas. It is certainly unknown to the *Svacchanda* and *Netratantra*s. Although the BY knows about Kuṇḍalinī and even associates her with the sixteen vowels,[2] no mention is made of the End of the Sixteen. Indeed, the BY, probably the earliest major Bhairava Tantra of the Vidyāpīṭha,[3] makes no reference even to the End of the Twelve, let alone the End of the Sixteen.

Similarly, the End of the Sixteen appears to have been ignored by the Trika Tantras. It is practically unknown to the TS and the MVT and is not mentioned in the fragment we possess of the *Siddhayogeśvarīmata*. There is a unique reference in the TS to an 'end of the sixteen'. Although it is not to the End of the Sixteen, which is the object of our enquiry, it is interesting as it exemplifies the close relationship between that and an 'end of the twelve'. Although this too is not the End of the Twelve to which we are referring, the relationship between twelve and sixteen is exemplified. The vowels are sixteen, as are the digits of the moon. If the so-called four neuter ones (*ṣaṇṭhavarṇa*) are not counted, they become twelve, like the solar months. The context is a description of the progressive ascent of the Point (*bindu*) of consciousness and vitality through a series of stages projected into the body and beyond. Bhairava tells his consort:

> And, O beloved, above the uvula there are two Points. That, fair lady, is called the 'end of emission' (*visargānta* i.e. the end of the

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[1] MP (1) p. 98-100.
[2] *evaṁ kuṇḍalinī śaktiḥ svaraiḥ ṣoḍaśabhiḥ sthitā [k, kh: -tāḥ]* | BY 1/137ab.
[3] Concerning the Vidyāpīṭha Tantras, see Sanderson 1987.

> sixteenth vowel) and the 'end of the twelve', the end of the energies (of the vowels) (*kalā*), the end of the vowels and the end of the sixteen.[1]

The evidence in the Kubjikā Tantras suggests that the End of the Sixteen is an additional, emergent development. Perhaps the reason why we do not find references in these Trika sources is that they are relatively early. However, the presence of the End of the Sixteen in the JY suggests that this is not so. Parallel to the absence of this higher Wheel in the Trika sources is the relatively scant use of lunar symbolism. The association of the figure sixteen with the digits of the moon is evident and well represented in the yogic symbolism related to the End of the Sixteen. One wonders whether, in general, the development of this new, higher place may not have been the result of a transition from an earlier solar symbolism – linked to the number twelve – and a later lunar one. The former is quite clear in the following reference in the *Tantrāloka*.

> It is said in the *Vīrāvalītantra*: 'When by merging the mind one-pointedly into Śiva's nature that is pure enlightened consciousness (*bodhamātra*), the Sun (of *prāṇa*) and the Moon (of *apāna*) set. (Then, when) the Sun of Life, which is one's own consciousness, has reached the End of the Twelve, that is said to be liberation. Breath control is useless. Breath control, which (merely) inflicts pain on the body, is not to be practiced. He who knows this secret is both liberated and liberates others.'[2]

Referring to the Śrīvidyā tradition, Padoux pertinently remarks, after noting the occasional, rare occurrence of the End of the Sixteen with respect to the End of the Twelve as the location of the highest Wheel (*cakra*) in the subtle body: 'Even so, in the measure in which the *dvādaśānta* [End of the Twelve] is considered to have twelve petals, a solar number, it naturally evokes another *cakra* that should have sixteen, a lunar number and one of plenitude'.[3] The *Svacchandasaṁgraha*, quoted by Amṛtānanda in his commentary on the YHṛ,[4] is one of the rare places in which the End of the Sixteen is mentioned in the texts of the Śrīvidyā tradition. There it is explained in a similar way as 'the end of

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[1] *lambakasyordhvataś caiva dvau bindū [k: divyau; kh, g: vindvau] yatra te priye* ||
visargāntaṁ tu taṁ proktaṁ dvādaśāntaṁ ca bhāmini |
kalāntaṁ [k: kakhāntaṁ] ca svarāntaś [kh: svarānta] ca ṣoḍaśāntaṁ ca taṁ smṛtam ||
TS 1/81cd-82.

[2] TĀ 4/89-91.

[3] Padoux 1994: 287 fn. 67.

[4] YHṛ p. 324, comm. on 3/135cd-134ab.

emission' (*visargānta*), which is the sixteenth vowel. Moreover, there the lunar nature of the End of the Sixteen is explicit:

> The Circle of the Moon in the abode of the Void (*vyomasthāna*) is called the End of the Sixteen. The solar orb is in the place below it and it possesses twelve energies. It is called the End of the Twelve and is the location of the Void.

The JY expounds the cult of the goddess Kālī in numerous forms, especially as Kālasaṁkarṣaṇī – the Attractress of Time – who consumes it. As such she is identified with the seventeenth digit of the Moon, which as the Kubjikā Tantras also affirm, 'devours time'.[1] Accordingly, the Vidyā of the goddess Kālasaṁkarṣaṇī consists of seventeen syllables. Her secret, most powerful form is fully developed when the ascending recitation of her mantra reaches its final syllable at the 'end of the sixteen'. So we read in the second *ṣaṭka* of the *Jayadrathayāmalas*.

> I have explained the mother of mantras consisting of seventeen syllables along with (her) letters. [. . .] She is the abode at the beginning and at the end of time and is the consumer of time of the (lunar) energies (*kalā*). Established in the dynamism of the centre (*madhyavṛtti*), she consumes the threefold time (of past, present and future). Gross time is emanation (*sṛṣṭi*). It abides as the first of all (things). The secret one of (all the) gods and goddesses is located at the End of the Sixteen. Located on the plane of Kula, that is the time that destroys.[2]

We would expect these seventeen units to be arranged in as many locations along the axis of the subtle body. We do find this is the case and, moreover, this was clearly known to Abhinava. Thus he presents an ascending series marking the stages of the rise of Kuṇḍalinī, the highest stage of which is

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[1] Caṇḍikā devours time. There are sixteen energies of the Moon. (Caṇḍikā) is the one called Amā, which is the seventeenth that is on the (liberated) plane of the skyfaring state.

*kālabhakṣī ca [k, kh, gh: *] caṇḍikā [k, kh, gh: + ca] kalāś [k, kh, gh: kalā] ṣoḍaśa* ||
saptādaśī amā nāma [k, gh: nīma] khecaratvapadānugā | YKh (1) 1/43cd-44ab.

[2] *mantramātā mayā khyātā varṇaiḥ saptadaśākṣarā* || *[. . .]*
ādyantakālanilayā kalānāṁ kālabhakṣaṇī ||
madhyavṛttisamārūḍhā tridhākālaṁ prabhakṣayet [-yat] |
sthūlaṁ [sphūlaṁ] sṛṣṭimayaṁ kālaṁ sarva-ādyena saṁsthitam ||
guhyaṁ [sūhyaṁ] ca devadevīnāṁ ṣoḍaśāntavyavasthitam |
sa ca saṁhārakaṁ nāma kālaṁ kulapade sthitam || JY 2/19/172ab, 173-175ab.

that of the 'Pure Self' heralded by the Transmental just below it. In this set-up, drawn by Abhinavagupta from the *Devyāyāmala*, there are seventeen stages. These are:

1) the Root (*mūla*), 2) the Bulb (*kanda*), 3) the Ether (*nabhas*), 4) the Navel (*nābhi*), 5) the Heart (*hṛt*), 6) the Throat (*kaṇṭha*), 7) the Forehead (*bhālika*), 8) the Palate (*tālu*), 9) the Half Moon (*ardhacandra*), 10) the Obstructress (*rodhikā*), 11) the Sound (*nāda*), 12) the End of Sound (*nādānta*), 13) the Pervasive One (*vyāpī*), 14) Power (*śakti*), 15) the Equal One (*samanā*), 16) the Transmental (*unmanā*) and 17) the Supreme Wheel of the Pure Self (*śuddhātmaparacakra*).

Although the *Devyāyāmala* has been lost, we know very well from references that the goddess of that Tantra was Kālasaṁkarṣiṇī. Indeed, Jayaratha quotes this Tantra as a source of her Vidyā[1] consisting of seventeen syllables. As the *Devyāyāmala* tells us that these places are related to the recitation of mantra,[2] we may conclude that the seventeen syllables are contemplated in these seventeen places. Accordingly, the Wheel of the Self can be said to be at the end of (i.e. after) the sixteen. Indeed, the ascending series of sixteen stations described in the '*Sūtra* of Liberation (attained) at the End of the Sixteen' quoted below from the MBT are practically the same and, as the name of the *Sūtra* suggest, culminates in the End of the Sixteen. Note moreover, that the Transmental figures here too as the penultimate energy that leads to the supreme state.

But Abhinava either chooses to ignore this covert reference to the End of the Sixteen, replacing it implicitly with one to the End of the Twelve, or the *Devyāyāmala* itself was ambiguous in its characterization of the supreme Wheel, a situation we observe in some of our Kubjikā sources as well. Certainly, in the following reference Abhinava cites from the *Devyāyāmala*, the highest stage in the ascent of the vital breath and its accompanying consciousness is the End of the Twelve:

> (The power of the vital breath), born from the Wheel of the Heart, subtle, similar to the moon or a crystal, the form of a line and the nature of Sound (*nāda*), (it) passes through the series of Wheels and finally rests in the End of the Twelve where Suṣumṇā terminates and is united with the three channels (Iḍā, Piṅgalā and Suṣumṇā). At this point, after having filled the Wheel of the Heart, the teacher should recite the mantra which, ablaze like (the submarine) fire, pours out of the holes for the eyes, the hairs (of the body) etc. until, dissolving as it does all the butter (of objectivity), that has been

[1] Comm. on TĀ 29/68-70ab.
[2] TĀ 23/37-39ab.

offered to the flame (now) tranquil (in the End of the Twelve), satisfied and propitiated by that stream of butter, it reaches the cavity of the navel. In this way mantras, energized, awake and very pure, bestow liberation.[1]

According to Jayaratha this process starts from the Heart and returns to it. Thus, the 'navel' metaphorically denotes the Heart. Starting from the Heart, the Transmental is the twelfth in serial order. If we start from the navel, it is the thirteenth, which could also be understood to be the End of the Twelve. In the former case, the Wheel of the Self is in the End of the Twelve; in the latter, it would be beyond it. So Abhinava's sources may well be accommodating their doctrine to a final End of the Twelve rather than to an End of the Sixteen which would thereby house a seventeenth energy. Certainly the doctrines concerning the seventeenth digit of the Moon were well known to Abhinava. Indeed he quotes the *Triśirobhairava* – one of his major Trika sources, which describes it as the energy of the supreme form of emission.[2] Identified as the 'nectarine part within the Person of sixteen parts',[3] Jayaratha explains that it is:

. . . the Supreme Kaulikī who is pure consciousness and nature the form of nectar because it nourishes the sixteen energies beginning with those of the inner (mental) organ and because it is always active as its nature never decays . . . It is the seventeenth energy called the New Moon – Amā – whose nature is the Unstruck Sound (*hakārārdhārdha*) of the supreme (form of) emission (*visarga*) whose nature is bliss.[4]

The supreme energy of the Point is the emanation that takes place in the upper regions and rains down a shower of nectar.[5] According to Trika doctrine also it is:

The goddess who is the tranquil energy of the Moon who abides above as the aesthetic savour (*rasa*) of the bliss of the nectar of the full (Moon) (*pūrṇāmṛta*).[6]

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[1] TĀ 23/33-36.
[2] TĀ 3/138-139ab.
[3] *puruṣe ṣoḍaśakale tām āhur amṛtāṁ kalām* | Quoted from the *Triśirobhairavatantra* by Jayaratha in his commentary on TĀ 3/137cd-141ab.
[4] Ibid.
[5] *ūrdhve tu saṁsthitā sṛṣṭiḥ parmānandarūpiṇī* |
pīyūṣavṛṣṭiṁ varṣantī baindavī paramā kalā || Comm. TĀ 1/1, p. 10.
[6] *ūrdhve sthitā candrakalā ca śāntā pūrṇāmṛtānandarasena devī* | Ibid.

So it seems that the Trika scriptures Abhinava followed posited that all this took place in the End of the Twelve, not in the End of the Sixteen. This is true also, in part at least, of the teachings of the Kālīkrama. The following reference is drawn from the *Kramasadbhāva* an important source of the Kālīkrama. Here we see clearly that the 'sixteen' are the lunar vowels, but they are located in the End of the Twelve – a set-up also found in the Kubjikā Tantras, although they developed a second higher wheel above:

> Always greedy to eat the Body of Time at the end of the a eon, she is Kālī who, by the upper path, is present in the form (*rūpa*) at the end of the End of the Twelve. [. . .]
>
> Mounted on the energy at the extremity of emission (*visarga*), she is in the middle of the sixteen vowels. She is Kālī, the seventeenth energy, the action that brings all things to an end.[1]

The Kubjikā Tantras present the End of the Sixteen as an extension of the End of the Twelve, which serves to accommodate the extended realisation of the Transmental into the Śāmbhava state, the liberated condition. Although the Śāmbhava state is already a representation of the highest condition in the early Kubjikā Tantras, it is developed further in the later ones. Emblematic of this development is the extension of the End of the Twelve to the End of the Sixteen. Although the End of the Sixteen is known to the early Kubjikā Tantras, it appears there as the level of transcendence beyond all levels. Like the End of the Twelve, the understanding here of the End of the Sixteen has yet to be completely developed by filling it out with the lunar energy of the goddess. The *Ṭīkā* explains:

> In this way (from the top of the head) up to the location of the (left) toe (the body measures) eighty-four fingers. Then, above that, there (is a space measuring) twelve fingers in the three energies. In this way (it extends for) ninety-six fingers. That is the End of the Twelve (*dvādaśānta*). Then above that is the Transmental (*manonmanī*). It has the quality of reflection (*manana*) and salvation (*trāṇa*). It is above the End of the Twelve (*dvādaśānta*) and measures twelve fingers. In this way, (adding) both ninety-six and twelve

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[1] *kalpānte [kalpāte] kāladehasya carvaṇe lālasā sadā* |
ūrdhvamārgena [-mārghaina] sā kālī dvādaśāntāntarūpagā || *[. . .]*
visargāntakalārūḍhā ṣoḍaśasvaramadhyagā |
saptādaśīti sā kālī [kālīṁ] kriyā sarvāntakī kalā || KS 3/49, 81.

> fingers together, makes one hundred and eight.[1] That is the End of the Sixteen (*ṣoḍaśānta*). . . .
>
> Then above them, in the extremity of the Wick of Smoke (*dhūmravarti*) – that is, at the end of the Transmental state (*unmanāvasthā*) – (one attains) the state of tranquillity (*śāntāvasthā*) that cannot be reached (by the mind). There all the states are tranquil. That is the Śāmbhava (state). That is the Lord (*īśa*), the place (*sthāna*) at the end (of all others) where everything ceases (*nivartate*). Thus the mind (*manas*) should be fixed there. When the mind has reached there in this way, one is freed of the bondage of transmigratory existence.[2]

A hierarchy of Five Voids is described in the *Ṭīkā*. The last two are the Supreme Void and the Void of Māyā. Although the Supreme Void was said earlier in the same text to be the End of the Twelve,[3] here it is said to be:

> . . . on top of the End of the Sixteen in the place of the mountain called Kaumāra at the end of the Wick of Smoke. This is (also) said elsewhere:[4] 'Mount Kaumāra is the Inexplicable (*anakhya*) which at the End of the Sixteen.'[5]

The Wick (*varti*) is the Command.[6] So the End of the Sixteen, said to be at the end of the Wick of Smoke, is at the extremity of the Command which is in the End of the Twelve. According to the ṢSS[7] and its commentary, mount Śrīparvata is the Cavity of Brahmā where Dhūmāgni – 'Smoky Fire' – is located. This fire

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[1] Cf. above, p. 378-379.

[2] *evaṁ pādāṅguṣṭhasthānaṁ yāvad aṅgulāś caturaśītiḥ [k kh: -la caturā-]* | *tatas tasyordhve [k, kh: tasyorddha] śaktitraye aṅguladvādaśa [k kh: -daśā]* | *evam aṅgulāḥ [k kh: -la] ṣaṇṇavatiḥ [kk: -ti]* | *taṁ dvādaśāntam* | *tatas [kh: tataḥs] tasyopari manonmanā* | *sā ca mananatrāṇadharmiṇī [k: -trāsa-]* | *tasyā [k kh: tasya] dvādaśāntordhvaṁ [k: -ntā ūrdhvaṁ] dvādaśāṅgulapramāṇam* | *evaṁ ṣaṇṇavatis [k, kh: -ti] tathā dvādaśāṅgulam ity ubhayataḥ aṣṭādhikaṁ śatam aṅgulānāṁ [k: -maṅgalānāṁ] bhavati* | *taṁ ṣoḍaśāntam [. . .] tatas teṣāṁ . . . ūrdhve dhūmravartiprānte [k: -prānta] unmanāvasthānte [k kh: -sthāpanasya] agamyā śāntāvasthā* | *tatrāvasthāḥ [k kh: -sthā] śāntāḥ sarvāḥ* | *sā śāmbhavī [k kh: śāṁbhavāḥ]* | *tat [kh: ta] sthānaṁ sarvāntīśaṁ yatra sarvaṁ nivartate [kh: tivarttate; k kh: + yāsāti]* || *tasmāt kāraṇāt tatra manaḥ [kh: maḥ] kuryāt* | *tatra manaḥ prāptam anena bandhanāt saṁsārān muktir bhavati* | Ṭ MS K fl. 16a.

[3] Ṭ MS K fl. 26b quoted above.

[4] In ṢSS 1/49cd.

[5] *idānīṁ parākāśaṁ kathyate yathā* | *parākāśaṁ ṣoḍaśāntoparisthitaṁ [kh: -sthane] kaumārākhye [kh: komārākhye] parvatasthāne dhūmravartiprānte [k, kh: dhūma-]* | *tathānyatroktaṁ kaumāraṁ parvataṁ yac ca anākhyaṁ [kh: asā-] ṣoḍaśāntikam [k: -ke; kh: -kā]* || Ṭ MS K fl. 173a.

[6] KuKh 30/84.

[7] ṢSS 1/40.

generates a column of smoke that extends upwards to a distance of twelve fingers above the head, corresponding to the series of levels that constitute the End of the Twelve described above. Above this is mount Kaumāra, which is the path that leads to the Cavity of Brahmā.[1] mount Kaumāra, the reader will recall, is the place to which the goddess sets out first of all after she come out of the Liṅga. From there she proceeds to the other sacred sites which, internalized, are projected onto the face. In other words, the End of the Sixteen is implicitly understood here to be the first and highest place where the goddess manifests when she emerges out of the absolute. From here she progressively descends down into the triangle of the Transmental in the End of the Twelve, spreading her energy to the sacred seats and other sacred sites, both to those in the outside world and to their inner counterparts.

Normally this would be the highest level. But the *Ṭīkā* makes one of the rare references in the Kubjikā literature to a level beyond the End of the Sixteen – which is where, in another context we are told is located Śāmbhavī Śakti – the energy of the Śāmbhava state. Although there is no lunar symbolism involved, we are reminded of Abhinava's remark that some schools also posit an eighteenth digit of the Moon.[2] According to the *Ṭīkā*:

> Located above the End of the Sixteen is the End of the Seventeenth, where the trail of smoke dissolves away. The Void of Māyā is there in the place that is formless and free of defects. This is (also) said elsewhere: The Supreme Void is the supreme place. The one called Māyā is above that.[3]

We have seen how the stages in the ascent to the End of the Twelve are understood as phases of the utterance of the syllable OṂ. The texts present the stages of the ascent up to the End of the Sixteen in a number of ways. Two are especially interesting. The first is found in the *Ṭīkā.* There we are told that there are five measures, each corresponding to a type of Self (*ātman*) that pervades a number of finger-breadths of the body as follows:

1) Parātman – Supreme Self: extends from the toes to the End of the Sixteen for 100 fingers.

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[1] ṢSS 1/50ab: *tad vai yad randhragaṁ mārgaṁ tac ca kaumāraparvatam* |

[2] See above, p. 349 note 2.

[3] *māyākāśaṁ ṣoḍaśāntordhve saptadaśamānte [k kh: saptā-] vartate [k kh: missing] yatra [k: yathā] dhūmravartinī [k kh: -ni] līnā bhavati* | *anāmaye [k kh: -mayo] nirākāre [kh: -kāra] sthāne tatra māyākāśam* | *tathānyatroktam* | *parākāśaṁ pare [k kh: -raṁ] sthāne [k kh: -naṁ] māyākhyaṁ [k kh: māyākhyāmaṁ] tadūrdhvataḥ* || Ṭ MS K fl. 141a-141b.

2) Parāparātman – Middling Self: extends from the toes to the End of the Twelve for 96 fingers.
3) Siddhātman – Accomplished Self: extends from the toes to the Place of the Point (*bindusthāna*) between the eyebrows for 84 fingers.
4) Prasiddhātman – Famous Self: extends from the Heart to the energy in the Cavity of Brahmā on the crown of the head for 36 fingers.
5) Pudgalātman – Individual Self: extends from four fingers below the Heart, between the Wheels (called) the City of Jewels (*maṇipura*) and Unstruck Sound (*anāhata*) up to the energy in the Cavity of Brahmā for 40 fingers.
6) Śambhorātman – Śambhu's Self: pervades all the others extending from the toes to the End of the Sixteen for 100 fingers and above that by eight fingers to Paramaśiva, making 108 fingers all together.[1]

All thirty-six metaphysical Principles are perceived along with the pervasion of the first five. First of all, by concentration (*yogadhāraṇā*) on these five, successively one perceives (*paśyati*) and attains mastery (*siddhyate*) over the five gross elements. Starting from Earth, each of the gross elements is attained by concentrating on the pervasion of each one of these 'Selves'. The elements have the same places and measures of the body as their corresponding 'Self'. The extent of the pervasion of the thirty-six principles and their locations in the body are equivalent to those of the five elements and hence to the corresponding subjective identity. They accord with the nature of the place (*sthāna*) in which they are perceived and are related to one another as the support is to the supported. Thus, by attaining mastery over the five elements in this way, one attains mastery over all the thirty-six principles. The correspondences are as follows:

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[1] *prathamataḥ parātmā | pādāṅguṣṭhād ārabhya [kh: -dārabhyo] ṣoḍaśāntamadhyāvadhir [k kh: ṣoḍaśāntāmadhye aṅguṣṭhakāvadhir] yāvat vyāptiḥ aṅgulaśata-m-eka iti parātmāvyāptiḥ | parāparātmāvyāptir yathā pādādidvādaśāntāvadhir yāvat [k kh: -dhiḥ yāvat] ṣaṇṇavatyaṅgulavyāptiḥ iti parāparasya vyāptiḥ | siddhātmāvyāptiḥ kathyate yathā pādādibindusthānāvadhir yāvad aṅgula-caturaśītivyāptiḥ [k kh: -caturā-] iti siddhātmāvyāptiḥ | prasiddhātmāvyāptiḥ [kh: prasiddhātma-] kathyate yathā [k kh: yadā] hṛdayād ārabhya śaktyantaṁ [k, kh: śāktyanta] yāvad aṅgulaṣaṭtriṁśad-vyāptiḥ [k kh: -triṁśavyā-] pūrvoktamudrāvyākhyānasthānāt sphuṭaṁ jñātavyam [kh: jñāvyaṁ] iti prasiddhātmāvyāptiḥ | pudgalātmāvyāptiḥ [k kh: -tmavyāptiḥ] kathyate yathā hṛdayādho 'ṅgulacatuḥ [kh: hṛdayādhau aṁgulacatuḥ] maṇipūrakam anāhataṁ cakradvayasannidhyamadhyād [k kh: sannimadhyād] ārabhya [kh: ārabhyo] śaktyantāvadhir [k kh: śaktyantavidhir-] yāvat aṅgula-catvāriṁśadvyāptiḥ [kh: aṁgulaṁ; k kh: -catvāriṁśavyā-] iti pudgalātmāvyāptiḥ | evaṁ para-parāparasiddhaprasiddha-pudgalātmānāṁ [k kh: paraḥparāparasiddhiḥprasiddhaḥ-] pañcānāṁ śaṁbhor [k kh: śambhur] ātmā vyāpakatvena vartate | pādāṅguṣṭhād ārabhya [kh: -bhyo] ṣoḍaśāntā-vadhiryāvat aṅgulaśata-m-ekāvadhir yāvat [kh: aṁgulaṁ-] asya vyāptiḥ tadūrdhve paramaśiva-syāṣṭāṅgulavyāptiḥ | evam atra [k kh: aṁtra] guṇaikaśate [k: guṇaśatameke; kh: gula-] sāṣṭādhike ātmāṣaṭkavyāptiḥ |* Ṭ MS K fl. 36a.

1) Earth - Earth Tattva (1 tattva)
2) Water - Water Tattva > Prakṛti (24 tattvas)
3) Fire - Puruṣa > Māyā (7 tattvas)
4) Air - Śuddhavidyā > Sadāśiva (3 tattvas)
5) Space - Śakti (1 tattva)[1]

The *Ṭīkā* concludes by declaring that:

> Thus, by knowing the five (elemental) principles completely by means of the fivefold Self, (all) thirty-six principles are attained. Similarly, by knowing the Śiva principle, that is, the principle of Supreme Śiva by means of the Śambhu's Self, which is the sixth, one becomes of his nature. Thus the pervasion of the sixfold Self has been explained.[2]

Notice that just as the Void of Māyā is posited beyond the End of the Sixteen, so is Paramaśiva. However, the *Ṭīkā* appears to be inconsistent here. One would expect the principle Śiva to be located in the End of the Sixteen with Supreme Śiva at an eight-finger-span's distance beyond. In this scheme, the lunar

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[1] *tathā eṣāṁ pañcānāṁ tattvopalabdhiḥ [k kh: talopalabdhiḥ] kathyate | yathā prathamataḥ pudgalātmavyāptiḥ kathyate | yogadhāraṇānugamena [k: -mevā; kh: -medhā; k kh: + evaṁ tādi] pārthivatattvaṁ paśyati siddhyate ca | tathā prasiddhātmavyāptiḥ | vyāpakabhāvena yogadhāraṇānugamena āptattvādikaṁ sarvaṁ [kh: sarva] paśyati tathā [k: tamya; kh: tasya] āptattvaṁ siddhyate | tathā siddhātmāvyāptiḥ | yogadhāraṇānugamena tejastattvaṁ [k kh: tejatatvaṁ] paśyati siddhyate [kh: siddhaye] ca | tathā prasiddhātmavyāptiḥ | yoga-dhāraṇānugamena [k: -nagamena] bhāvanāpūrvakena [k kh: bhāva * pū-] vāyutattvaṁ paśyati siddhyate [kh: siddhyaṁte] ca | yathā parātmavyāptiḥ | yathā yogadhāraṇānugamena bhāvanāpūrvakena ākāśatattvaṁ [kh: ākāśata * *] paśyati siddhyate ca | vyomarūpī bhavatīty arthaḥ | pūrvoktasthānakāṅgulapramāṇagatyā [k kh: -gatyāt] svakīyam | svakīyasthānānurūpeṇa tattvopalabdhir [k: -labdhi-; kh: -laddhi-] jñātavyaḥ [kh: -vyam] | na kevalaṁ pañcabhūtānāṁ vyāptiḥ kathitā anyeṣāṁ ṣaṭtriṁśānāṁ tattvānām ādhārādheyabhāvena [kh: ādhārāddheya-] kathitā | yathā pārthivatattvaṁ ātmatve [k: astatvam; kh: astatveṁ] | āptattvād ārabhya [k kh: apta-] prakṛtitattvāntaṁ guṇatrayasahitaṁ [k kh: guṇa * * * * * *] yāvac [k kh: missing] caturviṁśatattvāni [k kh: -tatvā *] bhavanti | te āptattve [k kh: ap-] siddhe sati sarva eva [k kh: sarveva] siddhyante [k kh: sidhyanti] | tathā tejastattve [k kh: tejatatve] siddhe puruṣādimāyāntaṁ tattvasaptakaṁ [k kh: -kāḥ] siddhyate [k kh: sidhyanti] | tathā vāyutattve siddhe śuddhavidyādisadāśivatattvāntaṁ [k kh: śuddhavi * * * *; kh: suddhavi * * * *] siddhyate [k: sidhyanti; kh: siddhyanti] | tathā ākāśatattve siddhe śaktitattvaṁ [k kh: śaktiśivatattve] siddhyate [k: sidhyanti; kh: siddhyaṁti] ekam | iti tattvapañcake [k: -ka] siddhe sati ṣaṭtriṁśatattvāni [k: -triṁśatatvā; kh: ṣaṭtṛṁśa * tvā] siddhāni [k: siddhā; kh: siddhāḥ] bhavanti [kh: bhavati] | śivatattvaṁ siddhyatīty arthaḥ |* Ṭ MS K fl. 36b.

[2] *iti pañcātmakena pañcatattvaparijñānāt ṣaṭtriṁśatattvāni [kh: -tṛśatatvā] siddhyante [k, kh: sidhyati] | tathā ṣaṣṭhena [kh: ṣasthena] śambhor [k kh: śaṁbhur] ātmakatvena śivatattvaparijñānāt paramaśivatattvaparijñānāt tadrūpī bhavati | iti ṣaḍātmakavyāptiḥ kathitā |* Ṭ MS K fl. 36b.

symbolism, which is the central feature of the presentation of the End of the Twelve and the Sixteen that we find in the later Kubjikā Tantras, is missing.

The same is true of the following scheme outlined in the '*Sūtra* of Liberation (attained) at the End of the Sixteen' found in YKh (1). This ascent is not understood as degrees of pervasion of self-consciousness, but as the stations of the ascent of Kuṇḍalinī. The first six stages are the Six Wheels (*cakra*). Beyond is the ascending series of the stages of Speech, which is virtually the same as the standard series, projected into the space leading to the End of the Twelve. The main difference in the two series lies in the replacement of the three stages of the audible articulation of OṀ with the Six Wheels. The last three of the latter correspond to the former three in the heart, throat and on the bridge of the nose between the eyebrows. The extra sixteenth is projected above the Transmental that has been shifted up three places from its earlier position in the End of the Twelve. Notice also that the End of the Sixteen is not related to the sixteen energies of the Moon as we find in most of the later accounts. In this scheme the Moon with its energies is the Point on the forehead and the Half Moon is above or within it. This scheme, like many others, illustrates first the stages in the rise of the audible sound of a seed-syllable mantra up to the Wheel of the Command between the eyebrows. This is followed by the still audible but fading resonance of the final nasalization of the seed-syllable. This is drawn as a Point (*bindu*) above a semi-circle called the 'Half Moon' (*ardhcandra*) because of its shape. It is felt above the bridge of the nose. So the placement of this pair here is as one would expect, and is found in virtually all such representations of the ascent of mantric sound. Their more 'internal' counterpart is not represented here in the End of the Twelve and the Sixteen, as we shall see is the case in the other schemes taught in the later Kubjikā tradition. The reason for this is probably because the scheme here is a male one. The clue to this being the case is the equation made in the text between the End of the Sixteen and the End of the Nine. The later is said to be 'above the Six Modalities' that is, the Six Wheels up to that of the Command. The following nine stages end with the Transmental. Thus, one way of understanding the 'End of the Nine' is that it is the tenth stage beyond them, that is, the transcendental Void of the End of the Sixteen. Another way is to understand the Nine to be the nine syllables of Navātman, the seed-syllable of Kubjikā's Bhairava. This is probably the Supreme Syllable to which this passage repeatedly refers. In this male scheme, the lunar nectar is emitted from the Equal One is on the plane of emission (*visarga*). Here, then, is the passage:

> 1) The Foundation (*ādhāra*) (at the base of the spine) is the first Wheel (brilliant and coloured) like red lac. There, in the middle, is the one called Haṁsa, (shining white) like a multitude of moons.

2) Above it is the Self–supported (*svādhiṣṭhāna*), (brilliant) as a whirling firebrand. There, in the middle, is the one called the living being (*jīva*). One should think that it is as (nourishing) like nectar.
3) Above that, having abandoned Kuṇḍalī, one should think of the (Wheel) Full of Gems (*maṇipūraka*) (in the navel). It is a mass of radiant energy, like the Fire of Time. There, in the middle, one should place the excellent and auspicious Void of (all) four colours that manifests according to the nature (of each entity).
4) One should think of the Wheel of Unstruck Sound above that (in the heart) as white and red. In the middle of that is the Great Sound (*mahārāva*), the most excellent Heart of the Yoginī, which is said to be dark blue, and red.
5) Above it (in the throat) is the Pure (Wheel) (*viśuddhaka*), which is said to be white, shining like heated mercury. There, in the middle, is the lord, a mass of energy, the Supreme Syllable.[1] One should think that it shines like the Moon, Sun and Fire.
6) The Wheel of the Command is between the eyebrows. It is a fire in the form of a Point (*bindu*). In the middle of it is the seed of power (*śaktibīja*),[2] red like vermilion.[3]
7) The Wheel of the Point (*binducakra*) is on the forehead and is the Unbroken Circle. Completely full of the sixteen energies (of the vowels), it is seen to be the lunar orb (*candrabimba*).

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[1] Instead of translating '*parākṣaram*' as 'the Supreme Syllable' we may also understand 'supreme and imperishable'. But cf. below stage 14.
[2] The seed-syllable of power – *śaktibīja* – is normally HRĪṀ.
[3] The *Ṣoḍaśāntamuktisūtra* is YKh (1) 55/1-25ab. It is recorded only in MS G. The passage reads as follows:
ādhāraṁ prathamaṁ cakraṁ raktālaktakasannibham |
tatra madhye tu haṁsākhyaṁ śaśāṅkagaṇasannibham [g: saraṅkragaṇa (?)-] ||
tasyordhve svādhiṣṭhānaṁ tu ālātacakrasannibham [g: āṇābha-] |
tatra madhye tu jīvākhyaṁ cintatyed amṛtopamam ||
tadūrdhve kuṇḍalīṁ [g: -lī] tyaktvā cintayed maṇipūrakam |
tejorāśisamaprākhyaṁ [g: -samaṇḍākhyaṁ] kālāgnirudrasannibham ||
tatra madhye nyaset śūnyaṁ caturvarṇavaraṁ śubham |
yena yena svarūpena tena tena prakāśate [g: -bhe] ||
tadūrdhve 'nāhataṁ cakraṁ sitāruṇaṁ [g: śilāruṇañca] vicintayet |
tanmadhye tu mahārāvaṁ [g: -rāva] yoginīhṛdayottamam ||
śyāmāruṇaṁ [g: syāmāruṇaṁ] samākhyātaṁ tasya ūrdhve [g: ūrdhva] viśuddhakam |
sitavarṇaṁ samākhyātaṁ taptapāradasaṁprabham [g: vantapārasāprabhaṁ] ||
tatra madhye sa bhagavān tejorāśiparākṣaram |
candrasūryāgnisaṁkāśaṁ samujjvalantaṁ [g: samācyantri} (?) vicintayet ||
ājñācakraṁ bhruvor madhye bindurūpaṁ hutāśanam |
tasya madhye śaktibījaṁ sindūrāruṇasannibham || YKh (1) 55/1-8

8) In the middle of it is the form of light (*bhārūpa*) which is the power (*bala*) in the subtle essence (*tanmātra*) of the Point. One should contemplate that, the Half Moon. It is the illuminator (*bhāskara*) of the knowledge of the fragment of the moon (*khaṇḍendu*). *** ? Pure, it should be perceived above the Point.[1]
9) Above that is the principle of Unstruck Sound; the head of 'A' (*aśira*), it is omnipresent. Like (the sound of a) mad bee, that is said to be lucid meditation.
10) Above that is the subtle element of Sound (*nādatanmātra*). It is (in the form of a) straight (line). (Subtle) as a sky-flower, think of it as moving and straight.
11) And above that is the End of Sound that abides as tranquillity (*nirācāra*). It is barely a subtle measure (*kiñcinmātramātra*), and is (brilliant) like pure crystal.
12) Above that is the supreme Power (*śakti*) whose form is that of a triangle. Subtle, subtle and subtler, it shines like millions of lightning flashes.
13) Above that is the one called the Pervasive (*vyāpinī*) who rains down supreme nectar. One should contemplate (that) supreme bliss as the state of the (unity of) the pervader of (the universe) and that which is the pervaded. Mounted on radiant energy (*tejas*), its radiance is like that of a hundred suns.
14) Once that has been abandoned and one travels upwards, (one reaches) the one called the Equal One (*samanā*), which is full of vitality (*ojikā*). This energy (*kalā*), established in the middle of the capsule of emission (*visarga*), rains down nectar. When consuming the Supreme Syllable, eat the energy which is nectar (*amṛtakalā*).[2]

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[1] Just as *Bindu*, the Point, is sometimes called 'the Unbroken Circle' (*akhaṇdamaṇḍala*) (see note to KuKh 3/7), similarly the Half Moon (*ardhacandra*) is occasionally referred to as the 'broken Moon' (*khaṇḍendu*).

[2] *lalāṭe binducakraṁ tu sthitam akhaṇḍamaṇḍalam [g: silam-]* |
kalāṣoḍaśasaṁpūrṇaṁ candrabimbaṁ tu dṛśyate ||
tasya madhye tu bhārūpaṁ bindutanmātrake balam |
bhāvyaṁ tac [g: bhavyāho [?] c] cārdhacandraṁ tu khaṇḍendujñānabhāskaram [khaṇḍedu-] ||
samūlānaṁśitaṁ (?) śuddhaṁ bindorupari [g: vindunopari] lakṣayet |
tadūrdhve 'nāhataṁ tattvaṁ aśiraṁ sarvatomukham ||
mattabhramarasaṁkāśaṁ [g: -tramara-] sphuṭadhyānaṁ tad [g: dhyātsatya] ucyate |
tadūrdhve nādatanmātraṁ ṛjubhāvena tiṣṭhati ||
khapuṣpam [g: ṣa-] iva saṁkāśaṁ cañcalaṁ cintayed ṛjum [g: ṛju] |
tadūrdhve caiva nādāntaṁ nirācāreṇa [g: -bhāvena] tiṣṭhati ||
kiñcinmātramātraṁ tu śuddhasphaṭikasannibham |
tadūrdhve paramā śaktis trikoṇākāravigrahā ||

15) What is above that travels upwards. It is the Transmental (*unmanā*), which is said to be supreme. Like the radiance of (divine) light, it is subtle, without waves and perpetually manifest (*sadoditā*).
16) Above that is the eternal Void. (There) one should think of nothing. Then, having emptied the mind (one attains) Nirvāṇa, the supreme plane. Having contemplated the End of the Nine, which is supreme, (one attains) Nirvāṇa, the supreme plane. The renouncer, having contemplated the End of the Nine, is freed from bondage.

The End of the Nine is complete attainment beyond the Six Modalities (*ṣaṭprakāra* i.e. the Six Wheels). The tenth is at the End of the Nine. It is the Void that should be taught to be the End of the Sixteen.

Practice Yoga in the sphere (*pakṣa*) of the Supreme Syllable. The thread (*sūtra*) of the Supreme Syllable is the heart that fulfils all desires. He who, established in the venerable (goddess) Kujā, knows (this) is liberated from the bondage of birth. (Perfect) contemplation (*samādhi*) is with (these) sixteen aspects and is (attained) within the form of the sixfold deposition (*ṣoḍhānyāsa*). He who knows this is (a veritable) Lord of Yogis, the others (who do not) are (just) quoting from books. Once attained the plane that is Void and Non-void, the yogi is freed from bondage.[1]

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sūkṣmā sūkṣmatarā sūkṣmā vidyutkoṭisamaprabhā |
*cintayet paramānandaṁ vyāpyavyāpakabhāvataḥ [g: vyāpāvyāpataḥ * * *]* ||
tadūrdhve vyāpinī nāma paramāmṛtavarṣiṇī |
tejaḥskandhasamārūḍhā śatārkadyutisannibhā [g: salā-] ||
sā tyaktā [g: nā bhyaktā] gamyate ūrdhve samanā [g: mamanān] nāma ojikā |
visargapuṭamadhyasthā kalā hy amṛtavāhinī [g: bhyamṛta-] ||
paramākṣaragrāsane [g: -kṣaradgrasane] bhakṣayed āmṛtaṁ [g: amṛtāṁ] kalām |
YKh (1) 55/9-17ab

[1] *tadūrdhve śāśvataṁ śūnyaṁ na kiñcid api cintayet* ||
tataḥ śūnyaṁ [g: mulo stanyaṁ] manaḥ [g: mana] kṛtvā nirvāṇaṁ paramaṁ padam |
navāntam paramaṁ [g: parama] dhyātvā nirvāṇam paramaṁ padam ||
navāntaṁ paramaṁ [g: parama] dhyātvā [g: dhyāṁtvā] tyāgī mucyeta [mukhela] bandhanāt |
ṣaṭprakārasya ūrdhve tu navāntaṁ [g: -nta] pūrṇabhaṁ padam ||
navāntaṁ daśamaṁ śūnyaṁ ṣoḍaśāntaṁ vinirdiśet |
paramākṣarapakṣaṁ [g: -ṇakṣaṁ] tu yogābhyāsaṁ [g: -tyāsaṁ] samabhyaset ||
paramākṣarasūtraṁ tu hṛdayaṁ sarvakāmadam |
yo jānāti śrīkujāsthaḥ [g: -sthāṁ] sa mukto janmabandhanāt ||
samādhiḥ ṣoḍaśair bhedaiḥ ṣoḍhānyāsasya vigrahe |
yo [so] jānāti sa yogīndraḥ [g: -nduḥ] śeṣāḥ pustakavācakāḥ ||
śūnyāśūnyaṁ [g: -stanye] padaṁ prāpya yogī mucyeta bandhanāt | Ibid. 55/17cd-25ab.

The Moon in the End of the Twelve and the Sixteen

We have seen that even though lunar symbolism is not well developed in the KMT, the seeds of the future doctrines have been sown. They centre on the interrelationship between the lunar Triangle and the Point in the End of the Twelve and the Sixteen. The complexity and extent of the symbolism is further developed by the interaction between the sixteenth energy and seventeenth energy of the Moon. The former is the Full Moon and the latter, also called with calculated ambiguity the 'end of the sixteen' is the New Moon. The Full Moon is the womb of the New Moon and the New Moon is the womb of the Full Moon. Containing each other, they generate one another:

> The New Moon (*amā*) is the seventeenth (lunar) energy (*kalā*). She is the primordial womb (*bhagādyā*), located in the middle of the womb. The secret one of the womb who contains the womb, she has risen from within the middle of the womb. Fashioned with sixteen parts, she resides at the End of the Sixteen.[1]

The New Moon is the triangular syllable AIṀ – 'the primordial womb' – compressed into the Point in the middle of the womb – the goddess's triangle. The New Moon generates the Full Moon, even as they contain one another. The play on words is clear: the New Moon is at the End of Sixteen just as it is end of the sixteen digits of the Full Moon. Both are aspects of the goddess Śāmbhavī, the energy of the Śāmbhava state. As the source of both, she is beyond them in the End of the Eighteen. To distinguish the goddess New Moon from the Full, the former is represented as the Half Moon just as the Full Moon is the Point. A thin semi-circle drawn in the Point in the centre of the triangle represents the Half Moon. In the following passage the latter is called the 'full sacred seat of the centre'. Śāmbhavī is the energy beyond the Transmental. She is the source of the energies of the Triangle whose sides and contents are generated from her. In the centre she assumes the form of the Full Moon generated by the energies of the Triangle. Bhairava praises the goddess accordingly:

> O you who reside at the End of the Eighteen! (You are) also beyond the state of the Transmental. You are Śāmbhavī who awakens Śambhu. O you who are the great (energies of) will, action and

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[1] *bhagādyā bhagamadhyasthā bhagaguhyā bhagodarī* ||
bhagamadhyāntajātā [k: -dhānta-; kh: kh: -dhāntajāto] ca amā saptādaśī [k, kh: -śīṁ] kalā |
ṣoḍaśāvayavā [kh: ṣoḍaśovayavā] baddhā [k, kh: śraddhā] ṣoḍaśāntānuvartinī [k, kh: ṣoḍaśāntanuvabhāvarttinī] || YKh (2) 33/25cd-26.

> knowledge – (you are the parts, goddesses and energies of the Triangle, that is) the straight line, the coiled one (*kuṇḍalī*), the one called Vāmā; the Raudrī of the universe, you are Śivā and are called Ambikā. (At the same time) you are on the plane of the current of the state beyond the Transmental. (Your) nature is subtle; your form is that of the beautiful and radiant energy which is the Half Moon.[1] Encompassed by the Triangle, you are in the centre. Born from the limbs of the three lines (of the Triangle), you are completely full and reside in the sacred seat in the centre. O Kubjī, you are Mālinī who awakens (Bhairava) the Gander (*haṁsa*). (When you are) in the Cavity (in the centre), you are sprinkled inwardly by the stream of nectar of the Śiva principle.[2]

The goddess is empowered by Śambhu's Command. At the same time, she herself is that energy through which he is empowered because she as Śāmbhavīśakti, Śambhu's energy, is herself the Command, the 'mother of liberation'[3] and the tradition:

> From the root (of all things) Śāmbhavīśakti is Bhairavī the energy that is full (*bharitā*) (of all the energies). She is supreme, subtle, and gross. Waveless, she is (the energy) beyond mind (*manonmanī*). She is the Transmental, a certain (indefinable) energy of consciousness which is consciousness without stain (*nirañjanā*). (Empirically) unknowable (*aprameyā*) amongst objects of knowledge, she is well known and is the mother of the universe. She generates the energy of eternal bliss and has merged into the Bliss of Stillness

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[1] MS Ṅ says: (You) abide in the form of the Half Moon that is your own radiant energy (*tejas*).

[2] *unmanābhāvātītāpy [k, kh, gh: -topyam; ṅ: -gham] aṣṭādaśāntasaṁsthite [ṅ: aṣṭāśāntasthite]* || *śāmbhavī [k, kh, gh, ṅ: + śaṁbhū] śambhusambodhinī [k, gh: śaṁbhūśaṁbhodhanī; kh: saṁbhūśaṁbhodhanī; ṅ: saṁvo * * dhanī] tvam* ||
*mahecchākriyājñāne [k, kh, gh: mahesthākriyājñāna; ṅ: mahesthākriyā * na] ṛjvī [k, gh: oji; kh: jvi; ṅ: śajvi] rekhinī kuṇḍalī vāmāsaṁjñā [k, kh, gh, ṅ: vāmasaṁjñā] jagadraudrī [k, kh, gh: -dri; ṅ: jagadredri] jyeṣṭhā [k, kh, gh: jyeṣṭā; ṅ: jyeṣṭha] śivā tvam anākhyāmbikā [k, kh, gh: akhyāṁvikā] unmanātītabhāvaughapadasaṁsthitā [ṅ: unmanātī *; k, kh: -bhāvogha- -tāṁ; gh: bhāvogha-; ṅ: bhāvopyayadasaṁsthitāṁ]* ||
*sūkṣmarūpā sutejārdhacandrākṛtis tvaṁ [k: stutejārdha-; gh: stutejārddhaṁ; ṅ: svatejārddhacandrākṛtisthaṁ] trikoṇāvṛtā [k, kh, gh: trikoṇācūtā] madhyagā tvaṁ [k, kh, gh, ṅ: tatva] trirekhāṅgasaṁbhūtā [k, kh, gh: rekhāṁgasaṁbhūta; ṅ: * rekhā * saṁbhūta] saṁpūrṇā [k, kh, gh, ṅ: saṁpūrṇa] madhyapīṭhasthitā [k, kh, gh: sadya-; ṅ: * dyapīṭha-]* ||
*kubji tvaṁ mālinī haṁsasaṁbodhanī [ṅ: haṁsa * * * * saṁvodhanī* | *] tvaṁ gatā randhre [k, kh, gh, ṅ: raṁdhra] śivatattvapīyūṣadhārāntasaṁsiktā [k, kh: siva- -dhārāṁtu-; gh: siva- -dhārātu-; ṅ: -dhārāṁtu-]* || YKh (1) chapter 12: *Ādyoghadaṇḍakastotra* prose portion, lines 2 to 6.

[3] YKh (1) 38/32, quoted below, p. 435.

> (*nirānanda* – i.e. Śiva). Blissful and delighted, she is satisfied and her form is blissful. She is the supreme Command and her form is the Void (*śūnya*). She pierces through the moving and immobile (universe). Her nature is the Void (*vyomarūpā*) and she resides within the secret (*guhya*) Void (*vyoman*). The energy that utters itself, she abides as 100,000 repetitions of mantra. She is Kāmeśvarī who, as the power of the will (*kāmaśakti*), has comes forth from the centre of the Point.[1]

The expression '*ṣoḍaśānta*' can mean both 'the End of the Sixteen' and 'the end which is the sixteenth'. We do indeed find that the Full Moon with its complement of sixteen digits is said to be located there.[2] But, just as the 'place' at the End of Sixteen is not a seventeenth 'place' but rather the extremity of the sixteenth and so is within it, similarly the seventeenth digit – that of the New Moon – is not understood to be separate from the sixteenth which is the Full Moon. They are the two dynamic modes of the one goddess, her inner breathing. The New Moon is the lunar, anticlockwise downward-spiraling breath that fills up. The Full Moon is the solar, clockwise, upwardly spiraling breath that empties out:

> (The goddess) is the emanation (*sṛṣti*) of all the elements (*bhūta*). She creates the universe. Residing in the middle of the wheel (of energies) or participating in the (clockwise) rotation of the sun, she bestows worldly enjoyment. Established in the lunar nature, she bestows liberation and is called the New Moon.
>
> By rotating clockwise (*sūryāvarta*) she is the Full (Moon) and, (rotating) anticlockwise (*vāmāvartā*), the New Moon. Transcending

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[1] *āmūlāc chāmbhavī śaktiḥ [all MSs: śakti] bhairavī bharitā [k, gh: bharatā; ṅ: bhavitā] kalā* ||
*parā [g: + sūkṣma su] sūkṣmā ca sthūlā [k, g, gh, ṅ: * * *] ca nistaraṅgā manonmanī [k, gh: manotmī]* |
unmanā citakalā [g, ṅ: citkalā; gh: vitakalā] kācit cinmayā tu nirañjanā ||
*aprameyā prameyeṣu [k: ameyā *; g: prameyā *; gh: jameyā *; ṅ: ameyāsu] suprameyā [ṅ: * prameyā] jagatsutā [k, g, gh, ṅ: -tām]* |
nityānandakalākārī nirānande [k, gh: nirānaṁdi; g: -nanda] layaṁ gatā ||
sānandā nandanā [ṅ: -no] yena tṛptā [all MSs: tṛptam] ānandavigrahā |
śūnyarūpā parā [k, gh: pārā] ājñā vedhayet sacarācaram ||
sā [all MSs: sa] evaṁ [k, gh, ṅ: eva] vyomarūpā guhyavyomāntavartinī [k, gh: -vyomāna-; ṅ: -vyomātavartinī] |
vartayel [g: vartaye] lakṣajāpyena [k, gh: -pāpyena; g: -jāpena; ṅ: -yāpyena] svayam uccarate [k, gh: -muchṛsate; g: -mucchṛ?sate; ṅ: svayamuchasate] kalā ||
kāmeśvarī kāmaśaktyā bindumadhye visarpitā [k, gh: viśiṣyate; g: visarpato; ṅ: visarpyate] |
YKh (1) 43/84-88.

[2] KuKh 3/115.

> (both) Sun and Moon, she is called Śāmbhavī (Śiva's power). That power (when) Full (*pūrṇā*) bestows worldly enjoyment; (as the) New Moon, accomplishment and liberation. And, (that power) which give worldly enjoyment and liberation, established in the non-sequential (*akrama*) (transcendent), withdraws (all things).[1]

Mālinī ascends from the End of the Twelve, where she is the Full Moon, to the End of the Sixteen where she is the New Moon. There she is in her supreme state as the Skyfaring goddess (*khecarī*), that is, Śāmbhavī. In the End of the Twelve she is differentiated into her lunar energies (*sakalā*). In the End of the Sixteen she is not (*niṣkalā*). She is transported from one level to the other and so makes the transition from one condition to the next.

We may discern here a doctrinal development. The reader will recall that the goddess is described as seated along with the god in the End of the Twelve surrounded by her sixteen energies with her as the seventeenth. In this set-up everything, including the 'end of the sixteen', is contained in the End of the Twelve. As Mālinī, the goddess is the Void of the Point in the centre of the Void of the End of the Twelve. As the Mālinī of the Point – Bindumālinī – she is the centre of the Adamantine Wheel of her sixteen energies:

> (Mālinī) is endless, supreme, subtle, omnipresent and both supreme (transcendent) and inferior (immanent). The supreme energy (*kalā*), she is the goddess who is consciousness present in the End of the Twelve. She is the subtle energy (*kalā*) and, very subtle, she flows forth as the supreme (life-giving) nectar. Her form is (wonderfully diverse) like a peacock's tail and she resides in the Adamantine Wheel (*vajracakra*). In some places she shines like a network of emeralds; elsewhere she is like (a black) storm cloud. The goddess (*mālinī*) resides in the centre of the Void (of the Transcendent) at the end of the merger (of all things) and her form is all things. She who is the supreme goddess resides in the Void and her form is the Void.[2]

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[1] *sā sṛṣṭiḥ sarvabhūtānāṁ jagadutpattikārikā* ||
bhuktidā cakramadhyasthā sūryāvartagatāpi [all MSs: -vartāgatāpi] vā |
*muktidā [g: bhuktidā] candrarūpasya [k, gh: kururūpasya; g: ṛjarūpā; ṅ: * * rūpasya] amā sā ca pragīyate* ||
sūryāvartena [g: sūryā ca tena] sā pūrṇā vāmāvartā amā tu sā |
somasūryapathātītā [k, gh: -pathātīnāṁ; g: -yathātītā; ṅ: -yathātīnāṁ] śāmbhavī sābhidhīyate [k, gh, ṅ: śā-; g: -vidhīyate] ||
sā śaktir bhuktidā [gh: śaktibhuktidā] pūrṇā siddhidā sā ca muktidā |
bhuktimuktipradā [k, gh: -kramā] eṣā [all MSs: detā] akramasthā [gh: -syā] ca saṁharet ||
YKh (1) 37/33cd-36.

[2] *anantā sā parā sūkṣmā [g: śū-] sarvagā ca parāparā* ||

The sixteen goddesses in the sixteen-spoked wheel are associated with the Moon, its moonlight, life-giving nectar, and the passion it arouses. These energies are the rays of the supreme goddess, the 'seventeenth' who is within or at the end of the sixteen:

> The rays in the great lotus of sixteen spokes are the rays which are the energies. The supreme goddess is in the End of the Sixteen and she is the supreme seventeenth (energy). The goddess in the End of the Twelve (*dvādaśānta*) is Mālinī in the form of the Point. She stands in front in the form of the spread tail of a peacock (*mayūracandrikā*). She always stands before the eyes and (in the form of) many desires she is whirling about (*vibhramā*). In a moment, time and again, she generates desire in the form of the Point.[1]

The flow of lunar energy through its sixteen phases and then beyond into the seventeenth transcendent source which feeds them is the flow of the Divine Current through the Point in the centre of the Triangle. As the KuKh says: 'Within the Triangle is the entire Divine Current (*divyaugha*), adorned with Śiva's Supreme Energy'.[2] The Divine Current, which is the seminal flow of energy through the goddess's Liṅga, is that of the highest lineage of teachers.[3] These teachers are the disembodied energies of the goddess that move in the expanse of the Void of her unconditioned Being, which, in terms of phenomena is Non-being. We will deal with them in detail in the appropriate place. Here it is enough to note that, counting from the highest phase, the eighteenth is Śrīnātha. Although he belongs to the Divine Current, he is the first Siddha in the sphere of immanence in which the lineages of the Siddhas of the sacred seats extend and transmit the teachings. Above him are the seventeen states within the Command. The

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dvādaśāntagatā [kh: ṣoḍaśāntā gatā-; g: dvādaśāntaryatā] devī cidrūpā paramā kalā |
kalā sūkṣmā [g: śū-] susūkṣmā ca sravantī [kh g: śra-] paramāmṛtam [kh: -mṛtā] ||
mayūracandrikākārā vajracakre [g: cakṣurugra] vyavasthitā [g: -tāḥ] |
kvacin markaṭijālābhā [kh: -markkaṭikājālā-] kvacij jīmūtasaṁnibhā [g: kvacijī-] ||
vyomamadhyagatā [kh: -madhye-] devī layānte [kh: lāyāntaṁ] viśvarūpiṇī |
tathā [g: tasyā] sā [g: ca] paramā devī vyomagā vyomarūpiṇī || ŚM 6/118-121ab.

[1] *ṣoḍaśāre mahāpadme [g: -padmā] kalārūpā marīcayaḥ* |
ṣoḍaśānte parā devī kalā saptadaśī parā [g: parāḥ] ||
dvādaśānte sthitā devī bindurūpā ca mālinī |
mayūracandrikākārā [kh: mayūraḥ-] prasphuraty agrasaṁsthitā [k: ugra-; g: yasaṁ-] ||
cakṣuragre sthitā nityaṁ [k: nityā; g: nitya] nānā – icchātivibhramā [k: -māḥ; kh: -īcchā-] |
kṣaṇena janate cecchāṁ [k, kh, g: cecchāṁ] bindurūpāṁ [k: -rūpam] anekadhā || ŚM 20/153-155.

[2] KuKh 26/4b.

[3] They are described in chapter 36 of YKh (1) which has been incorporated into the KuKh as chapter 57.

seventeenth is the Transmental, the Supreme Goddess who, established in the Void, arises from the Supreme Void. Without fluctuation (*nistaraṅgā*) and unmanifest, she is the wealth of liberation (*mokṣalakṣmī*). Her abode is concealed although she is the abode of all that is emitted through her.[1] She wanders carefree on the Transmental plane at the End of the Sixteen within the expansion that takes place in the Sky of Consciousness, the secret *maṇḍala*.[2]

This is the level of Mind Beyond Mind (*manonmanī*), which is just below that of the Transmental (*unmanī*). The latter is the goddess who is the pure Void. There she is unmanifest and undifferentiated; her differentiated form (*sakalā*) here is 'suppressed' or 'completed' (*nivartita*). Just below her is the seventeenth, which, in the ascending series of states of the Divine Current, is at the 'end of the sixteen'. The seventeenth energy is the transcendental energy of the lunar goddess that 'nourishes' the other sixteen energies. These are arrayed in the Void in an ascending series in such a way that the previous energies are compounded into the following ones, like the Moon that progressively increases in the bright lunar fortnight. The last in the series is the goddess identified with the Full Moon laden with lunar energy or nectar. As she rises into the End of the Sixteen above the End of the Twelve, she assumes the form of the seventeenth energy – the New Moon. Thus even as she assumes the form of the inner lunar energy by which she replenishes herself, the lunar nectar with which she is filled to become the Full Moon empties out into the lower spheres. The neophant, like Bhairava his divine archetype, is consecrated (*abhiṣikta* lit. 'sprinkled') with this nectar[3] and it is this nectar that baths him to purify him so that he can worship the Krama.[4]

Thus the Transmental deploys itself below into the form of the triangular Yoni from which pours forth emanation. The Liṅga rises in the centre of the Yoni. This is the Full Moon that contains all the sixteen energies, represented by the sixteen vowels. It is located in the End of the Twelve. Above, in the End of the Sixteen that is, in the centre of the Triangle, the flow of energy of the Divine Current, which is the dynamism of the liberated state the Kubjikā Tantras call Nirvāṇa, streams through the Point which marks the apex of the Transmental[5] while the Transmental abides within the Neuter as that principle of immanence that pervades and contains all manifestation of which it is the source. The Transmental's most developed form is the New Moon, the seventeenth energy of the Moon. This is the highest aspect of the Transmental that streams through the Point when it rotates anticlockwise down into manifestation.

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[1] KuKh 57/1cd-4ab.
[2] KuKh 57/5-6.
[3] KuKh 5/59cd-61ab.
[4] KuKh 13/139-140ab.
[5] Above that, in the Circle of the Point, the flow (*prasara*), which is pure extinction (*nirvāṇa*), takes place. KuKh 58/52ab.

In this way the New Moon, which is as subtle as 'the pure shade of the Moon', generates for itself a body.[1] The texts refer to this inner dynamism, fueled by the energy of the New Moon, as the 'churning' of the Point in the centre. The energy in the centre of the goddess's *maṇḍala* is in a state of pure, i.e. non-spatial or temporal rotary motion (*paribhrama*).[2] It generates bliss and manifests Śrīnātha and the goddess in their differentiated (*sakala*) iconic form in the centre:

> By churning the (lunar) orb (*bimba*), it is split apart and the deity of Kula is fashioned (thereby). Manmatha (the god of love), split apart, arises (in the form of the) Point at the End of the Twelve. By splitting (it apart) and rubbing (one feels) content (from which) one infers (and thereby experiences one's own innate) bliss. (Thus) the division of the churning (of consciousness) has been explained and the Wheel of the Point has been revealed.[3]

The goddess is the energy of the New Moon (*amā*), the exquisite beauty (*suṣumā*) of the churning of consciousness.[4] Her House is the triangle of letters, the City or Island of the Moon; it is the body of the goddess Full Moon:

> There is another divine aggregate of letters in this House, the City of the Moon of the triple goddess (*bhagavatī*). It is the Island of the Moon and, saluted with respect by the best of the gods, it is the House of (the goddess) who is called 'Full' (*pūrṇanāmā*).
>
> The goddess there is full (i.e. the full moon) and is well established on the path of the Transmission (*krama*). In the tradition (*anvaya*), she is (the goddess Kubjikā otherwise called) Kukārā.[5] (She is the) energy (that operates) in each division and, within the beautiful Sky of Emptiness (*suśuśiragagana*), she is free of the networks of the clouds (of ignorance).[6]

The New and the Full Moon are the two extremities of the movement of vitality. Fullness empties out until, exhausted, it reverts to its original potential condition, which is the source of all the energies. The light turns to darkness and the darkness turns to light, just as Kubjikā becomes Kālī and reveals her dark aspect, similarly Kālī becomes Kubjikā and reveals her radiance. This cosmic

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[1] KuKh 58/69cd-70ab.
[2] KuKh 1/3.
[3] KuKh 58/70cd-72ab.
[4] KuKh 57/81cd-82ab.
[5] Kukārā – 'she who (has as her initial) letter 'ku', i.e Kubjikā.
[6] KuKh 38/23.

cycle is repeated in the movement of the breath. When it takes place mindfully, in the manner about to be described, breathing becomes the epitome of time. Its ceaseless recurrence, which is life itself, mirrors within the creation and destruction of the world, replicating internally the fire sacrifice (the performance of which is coordinated with the phases of the moon) through which the world is created and which marks its end.

Accordingly, the Kubjikā Tantras, mindful of the importance of this process, teach several versions of it, one of which should be visualized in the following manner. The first stage engages the energy of the New Moon. It is the dark phase of progressive merger. The adept should sit and direct his attention down to the genital centre where he should visualize the rotating Wheel of Birth (*janmacakra*). In the middle of that moving wheel, the Wheel of the Drop rotates in an anticlockwise direction, the reverse of the original pure condition. Within that is the supreme energy of consciousness, Kubjikā, the Transmental (*manonmanī*). By contracting the anus, inhaling and then retaining the breath, this energy is raised up with, and through, the flow of vitality that travels up the central channel of vitality in the body called Suṣumṇā. Like a whirling wheel of fire, it enters first the navel and then the heart. Its movement beyond this station of expansion marks its progressive depletion as it assumes increasingly subtle forms of sound (*nāda*). Finally, at the climax of its ascent, it merges into the primary energy (*ādyaśakti*) of the sphere of Śiva's transcendental being (*śāmbhavamaṇḍala*). Thus, through this process, the residual traces of past action are burnt away.

Then follows the second phase, which involves the energy of the Full Moon. Just as the energy of the New Moon was elevated from below, this energy is 'elevated' from above. The KuKh describes this process as follows:

> (The adept) should elevate (the goddess) in the form of semen (*retas*) from the middle of the Drop, the Upper Place. The same (energy) that had previously waned away (now) rains down the nectar of the Full Moon (*pūrṇāmṛta*).
>
> (The adept) should contemplate that crooked energy. Endless and tranquil (*saumyarūpā*), it is (the goddess) Ciñcinī (i.e. Kubjikā) who is the Supreme Power and the emanation (*sṛṣṭi*) (that occurs when) the withdrawal (of phenomenal existence) takes place.
>
> (In this state this energy is round and white) like a drop of milk. (Contemplating it in this form, the yogi) should lead it up to the end of the Nameless (*anāmānte*). Then the consecration takes place by means of that same deity in its original form.
>
> Once (the adept) has thus contemplated (this energy), brilliant as the Full (Moon) in the Wheel of the Heart, the place of the Full

> (Moon), he should induce (her) to enter her own Wheel by means of the mind (*citta*).
>
> She who is praised (by all) and is supreme bliss, laughingly melts (*dravate*). She is the Nameless (*anāmā*), the energy that is consciousness (who resides) in the sphere of the Nameless (*anāmamaṇḍala*).
>
> (Thus the yogi experiences) the contentment (*tṛpti*) of the night of the Full Moon, which arises in this way laden with nectar. This is the consecration of the Command, the entry (*āgama*) (of the breath that takes place) in the phase of emanation. Once he has purified (himself) by (this process of) entry and exit (*gamāgama*), (the adept) should worship the Transmission (*kramārcana*).[1]

The sixteenth digit is the lunar energy of the goddess that is full of all the energies and so, complete, it is the Full Moon. Hidden within it is the seventeenth digit, which is the unmanifest energy of the New Moon that is the source of all the other energies through which they release their potency as the lunar nectar of life. So the god praises the goddess saying:

> (You are) the nectar at the end of the sixteen. (You are the goddess) Śāmbhavī who milks the (lunar) Drop (*bindu*) and (your) body is flooded with (its) white secretions.[2]

She is equally the Energy of the Void (*khakalā*) established within the New Moon at end of the Full Moon and the energy of Void within the Full Moon established within the New Moon.[3] The two aspects are described in the following two verses, respectively:

> O mother of Mitra! I salute the venerable goddess called Kujā, the lord who, full (of energy) (*bharitā*), is the ferocious (*ugrā*) Bhairavī who travels to the plane at the extremity of (the energy of the) New Moon (*amā*).[4]
>
> I praise (the goddess) who, in the field at the extremity of the energy at the summit of the Moon is, by the process of going and

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[1] KuKh 13/134-140ab.
[2] KuKh chapter 4, MāSt line 15.
[3] Both statements translate the following equally well: *khakalā pūrṇimāsyante amānte saṁvyavasthitā* KuKh 2/16ab.
[4] KuKh 5/83cd-84ab.

> coming (*gamāgamakrama*), divided by the divisions of will, knowledge and action. [1]

This is the Triangle called the City of the Moon, which is the Full Moon. The goddess of the New Moon (Amādevī), who destroys the polarities of the breath and with it the opposites (*pakṣāpakṣa*), is in the centre of it. Thus, the opposites balanced out, the formless energy of the goddess – the Energy of the Void (*khakalā*) – pours out along the central channel between them and deploys herself as the three energies of will, knowledge and action, and so as the 'crooked goddess' (*vakradevī*) assumes the form of the Triangle and so generates the Krama in its threefold form[2] corresponding to the transmissions (*krama*) of the goddess's three lineages.

When the god attained a vision of the End of the Sixteen, 'the consecration was imparted to the Lord by the gaze of the goddess'[3] that released the lunar nectar that flows down from the End of the Sixteen and drips down from the uvula at the back of the throat.[4] The teacher initiates his disciple in the same way[5] while the teacher is himself, like the disciples he has initiated, consecrated with this nectar every day by worshipping the inner Liṅga.[6]

The New Moon – Amā – is Kubjikā who is also called Pūrṇā – the Full One – as is Kuṇḍalinī and the supreme form of Māyā with which she is commonly identified.[7] This, the seventeenth digit of the Moon, is the energy of Parā, the highest of the goddess's six faces which, said to be 'divine and white as milk', is clearly Kubjikā's supreme lunar face.[8] The seventeenth digit is the energy of the will (*icchā*) that formulates intentions. For the wise yogi it is the liberating energy of the Transmental. For the ignorant it is binding Māyā, which, identified with Nature (*prakṛti*), consists of the three qualities of *sattva*, *rajas* and *tamas*[9] represented by the colours white, red and black respectively. It is as black as the New Moon and white and red as the Full Moon. The lunar nectar is, by an obvious association with the colour of the moon, white. The white colour is also derived from its association with Soma – the inebriating sacrificial drink offered in the

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[1] KuKh 3/124.
[2] KuKh 2/15-17 and ibid. 3/43.
[3] KuKh 5/62-64ab.
[4] See KuKh 2/11.
[5] See KuKh 33/28-29.
[6] KuKh 5/69-70ab.
[7] See KuKh 24/26. Also: The one abode (*gṛha*) is supreme Māyā and she is Kuṇḍalinī who is the Full Moon.
gṛham ekaṁ parā māyā sā ca kuṇḍalipūrṇimā || YKh (2) 26/35ab.
[8] See KuKh 29/45.
[9] KuKh 40/25.

Vedic sacrifice which, mixed with milk, was white. The drop of Soma, an object of much eulogy during the Vedic sacrifice, was the precursor of the lunar Drop – *bindu*. Occasionally, the lunar nectar is associated with wine – Surā – a feminine word and embodied in a goddess by that name. The stress here is not so much on the 'white' – *sāttvika* – purity of the drink and its spiritually nourishing properties, as on its powerfully inebriating – *rājasika* – effect. This is represented by the female, red drop of wine, still lunar but tinged with solar energy:

> The slender (beautiful young) woman who resides in the centre of the Moon is the Transmental (*unmanā*) who transports the mind. Merged in the plane of the Bliss of Stillness (*nirānanda*), she is (the goddess) Wine (Surā). (Mere) wine is not (the true) wine. [. . .]
>
> Once he has understood his own Transmission (*ātmakrama*) well, (the initiate) should practice drinking (*pāna*). He should contemplate the cup as the dawning Sun and the mantra as the dawning Moon, and (then) drink. He should imagine that the Drop, the colour of a ruby, is between them. Drink the (energy of this), the seventeenth digit (of the Moon), completely full of the Supreme Nectar.
>
> The nectar that flows from that energy (*kalā*) is the radiant power (*tejas*) of the Great Bhairava. O Lord of the god of the gods, that is (the true spiritual) liquor (*madya*) not that produced from grapes and sugar cane.[1]

The End of the Sixteen is where the Teacher resides.[2] Here also, in the '*maṇḍala* at the end',[3] is the residence of the goddess who binds and liberates.[4] The Teacher is Bhairava, the Void, whereas She is the Khecarī, the Skyfarer, who is the Command.[5] In the End of the Sixteen she is in her undifferentiated (*niṣkala*) form. Possessing supreme power, she is called the Mind and her nature is consciousness.[6] The End of the Sixteen is where the supreme energy within the *maṇḍala*, that is, the goddess's Liṅga, is located. The goddess resides there in the

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[1] KuKh 46/291; 299-301.

[2] See YKh (1) 3/250-252.

[3] KuKh 11/22cd-23.

[4] *bandhamokṣakarī devī ṣoḍaśānte [k: ṣaḍrasāṁte; gh: -ṣānta] vyavasthitā [all MSs: -te]* | KuKauM 5/206cd.

[5] The Command is said to be in the End of the Sixteen. This is, in due order, (the goddess) Khecarī.

ṣoḍaśānte smṛtā ājñā etat khecary anukramāt | KuKh 11/21ab.

[6] *cittākhyā [k, gh, ṅ: nāsti] citsvarūpā [ṅ: cita-] paramakalayutā niṣkalā [k, gh, ṅ: niḥkalā] ṣoḍaśānte* | YKh (1) 38/36c.

Void in the centre in her transcendent form and contemplates her own infinite nature. Paired, the thirty-two syllables of her Vidyā constitute the sixteen energies of the Moon. Thus she is both the Full Moon, as these sixteen modalities of the Transmental Command, as well as the New Moon, which is the transcendental energy at the End of the Sixteen:

> The goddess (Kubjikā, as the Vidyā) of thirty-two (syllables) who is Supreme Śiva's energy, is Kaulinī (who possesses an) adamantine body (*vajradehā*). She has come down along the Path of Meru and is the five sacred seats (that is, the Five *Praṇavas*) at the beginning and end (of her Vidyā), and the best of the gods bow to her. In the division (she is) the New and the Full Moon (*amā* and *pūrṇā*) and is endowed with the parts (*pada*) and instruments (*karaṇa*) (of the Vidyā). She is the sixteen(fold) Command and is well energized (*sudīptā*) by the seven Peak (Syllables). (She is) Nityā, who quells the fear of phenomenal existence. O mistress (*svāminī*)! Tell (me) the Vidyā.[1]

Creation and the teachings proceed from there, flowing as the mighty current of the Command. Here the goddess returns to rest again. In her transcendent aspect the goddess is 'the stainless Kālī, the dense black sound (*ravā*) well known (to be) in the End of the Sixteen'.[2] The transcendent is at the end of the extreme limit of the stages of manifestation. This is the End of the Sixteen. The goddess resides there as pure consciousness and its infinite power. There, in the darkness, which is the goddess's own inscrutable transcendental nature, she discerns ultimate reality:

> She who is (both) supreme (transcendental – *parā*) and inferior (immanent – *aparā*) bliss, unmanifest, transcendent, supremely existent, subtle, whose abode is the Bliss of Stillness, omniscient, eternal, primordial, beyond action and (yet) ever active, is the

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[1] *yā sā dvātriṁśadevī paramaśivakalā kaulinī vajradehā*
*ādyante [k, gh, ṅ: * dyante] pañcapīṭhā suravaranamitā [ṅ: -ramitā] merumārge [k: mekamārgge; g, gh: ekamārge] 'vatīrṇā [k: vatīrṇo]* |
bhede cāmā [all MSs: vāmā] ca pūrṇā padakaraṇayutā [k, gh: ya-] ṣoḍaśājñā [k, gh: -śajñā] sudīptā
kūṭaiḥ [ṅ: kūṭai] saptabhir nityā [k: saptāvi nitthā; gh: saptāvi ninyā; ṅ: saptāvi nityā] bhavabhayaśamanī [ṅ: -samanī] svāmine [k: ṣṭhā-; gh: ṣṭho-] brūhi vidyām [k, gh, ṅ: vidyā] ||
YKh (1) 38/38.

[2] *sā kālī niṣkalaṅkā asitaghanaravā ṣoḍaśānte prasiddhā* || YKh (1) 38/75cd; cf. KuKh 3/115-116.

Transmental, Kālī, the energy of consciousness (*citkalā*). This is the Lineage of the Divine Current (*divyaughasantati*).

Above, in the reality without defects, (she is) the will (*icchā*) which is the Gander (*haṁsa* i.e. Unstruck Sound). She knows the mantra, which is mad with the passion for expansion. She is the power of consciousness (*cicchakti*) and her nature is consciousness (*bodha*). Established in the End of the Sixteen, she pervades the Void and discerns (*cinoti*) (reality) in the Darkness (of Māyā).

Thus, O god, beyond the god,[1] transcendent and primordial (*ādyā*), she resides within Saṁvartā. And so she is omniscient, the agent (of all action), the energy Śāmbhavī elucidated in the *Ciñciṇīmata*[2] who emanates the cosmic form.

Above, the sentient being of consciousness (*caitanyacetā*) should contemplate the plane of the unfolding (emanation) (*prasarabhūmikā*). (Kubjikā, who is also called) Kulālikā, sports (*ramate*) (there) by filling (*bharaṇāt*) the Lion (who embodies the tradition). Silent (*anādinī*) and unmanifest (*nirābhāsā*), she has dissolved (away) into the End of the Sixteen.[3]

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[1] This is how I understand the deviant compound '*deva-m-atītā*'.

[2] This and the other names for the MBT and the Kubjikā tradition will be discussed in due course as will the names of the goddess.

[3] *yā sā parāparānandā [ṅ: -nantā] yā [g: missing] sā [g: missing] avyaktarūpiṇī* ǀ
atītā sattamā [k, ṅ: saṁtanā; g: ?; gh: maṁtatā] śūkṣmā [g: ?] nirānandapadāśrayā [k, gh: -yaṁ; g: ?; ṅ: -ya] ǀǀ
*sarvajñā śāśvatī [k: pāśva *; g: sāsvatī?; gh: yāśva; ṅ: sāśva] ādyā [k, gh, ṅ: ājñādyā; g: adyā] kriyātītā [k, g, gh: -te; ṅ: -bhīte] sadoditā* ǀ
*unmanā citkalā [k, ṅ: citakalā; gh: cittakalā] kālī etad divyaughasantatiḥ [k, ṅ: vivyaumasaṁtatī; g: devyāmasaṁ * *?; gh: vivyaumasatatī]* ǀǀ
ūrdhve nirāmaye tattve icchā haṁsasvarūpiṇī ǀ *[g: ?]*
prasaronmattamantrajñā [ṅ: praśaron-] cicchaktir [g: cicchakti-; ṅ: cichakti] bodharūpiṇī [k, gh: vādha-; ṅ: vedhi-] ǀǀ
*cinoti [gh: vi-] ṣoḍaśāntasthā [g: -śātasthām; gh: -śātasthā] timire [k, gh, ṅ: miti; g: timite] śūnyavyāpinī [ṅ: śūnya * vyāpinī]* ǀ
tena deva-m-atītādyā [k, gh, ṅ: -bhītādyā] saṁvartānte vyavasthitā ǀǀ
tasmāt sā [k, g, gh: tasyāmana] kartṛrūpā [sarve: kartṛrūpaṁ] tu sarvajñā śāmbhavī [k, g, gh: sāṁbhavā; ṅ: -vā] kalā [sarve: kulā] ǀ
sṛjate [g: śṛjate] viśvarūpaṁ [g: viśvarūpama] hi vikhyātā [k, gh, ṅ: vichetā; g: vicchentā] ciñciṇīmate ǀǀ
*ūrdhve [k, gh: ūrdha g: ūrddha; ṅ: ūrddhaṁ] caitanyacetā [g: sacetanyacetā] cintayet [k, gh, ṅ: ca cintaye; g: ca cittayet] prasarabhūmikām [k, gh, ṅ: * sarabhūmikā; g: -kā]* ǀ
bharaṇād [gh: mara-] api siṁhasya ramate ca kulālikā ǀǀ
anādinī [all MSs: anadhvani] nirābhāsā ṣoḍaśānte layaṁ [gh: laya] gatā ǀ YKh (1) 35/2-8ab.

The goddess in the End of the Sixteen is Saṁvartā – the energy of the Doomsday Fire – that burns with the energy of bliss (*ānandaśakti*) in the centre of the *maṇḍala* that draws its name from it.[1] Obviously fire consumes and destroys. However, as the sacrificial fire, it creates as creation, according to the common Vedic belief, takes place through the sacrifice. Thus Fire also, like the Moon, has two aspects. When Kālī is identified with Fire, it is the consuming Fire of universal destruction in which the universe is withdrawn into the Void of the pre-cosmic, unmanifest reality. But when Kubjikā is identified with Fire, its creative aspect is emphasized. But this too, mirroring the polarities of the Moon, descends into immanent emanation and rises into transcendental withdrawal. This twofold movement is described as follows:

> The Fire (*bhargojāta*) at the upper end of the universe emits everything into the middle of it, as it does into the end. Then, having again checked it above the universe in the supreme End of the Sixteen, the Fire (*bhargojāta*) enters the first and supreme Śāmbhava plane.[2]

These lines refer to the Fire itself, which retains its normal male gender. The goddess, who is the female energy of this Fire, abides within the god in the End of the Sixteen. Addressing the goddess in this aspect, the god praises her both in her transcendent aspect within the god and her immanent one as the goddess who resides and is worshipped in all the sacred sites:

> (You are) the Doomsday Fire (*saṁvartā*) within the primordial lord (*ādinātha*), the energy of supreme Śiva, the famed Kaulinī. You are Vakrā[3], the Transmental the primordial (power) (*ādyā*), who is like the rays of the radiance (of ultimate reality) (*dyuti*); (you are) Śāmbhavī, the mother of liberation. (You are) the unfailing current of Kaula knowledge and, residing in the End of the Sixteen, (you) accomplish all things. O Saṁvartā, (you are) the mother of mantra,

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[1] KuKh 1/1.

[2] *viśvasyānte sṛjati akhilaṁ viśvamadhye 'thavānte [g: -nta]* |
viśvasyordhve [g: viśvasyārddhe] punar api pare [g: parame] ṣoḍaśānte [g: -nta] stamitvā [g: stumitvā]
bhargojāto [g: -jātaṁ] viśati [g: viṁśati] paramaṁ śāmbhavaṁ [g: -vām] pādam ādyam [g: bhādhyam āpyam] || YKh (1) 54/3bcd.

[3] All the MSs read '*vajrā*'. Although this is an interesting and significant reading, Kubjikā is not called this anywhere else as fas as I know whereas '*vakrā*' is a very common name.

> blissful and innate (*sahajā*) and called 'Mother' (*ambikā*) in (each) sacred seat and field.[1]

Liberation in the *Śāmbhava* State

The End of the Sixteen is the highest limit of the supreme energy. Beyond and preceding all differentiated manifestation, it is the Void, the supreme Śāmbhava reality. Just as the End of the Twelve is the location of the Transmental, here the energy is called Śāmbhavīśakti, through which it pours down into the manifestation and rises back up into transcendence.[2] She connects below with the stream of emanation that proceeds from it, step by step down and above with the Śāmbhava state which is its highest extreme. Thus there are two aspects of this flow: the 'lower' immanentalizing and the 'supreme' transcendentalizing. The former is Śakti, the realm of manifestation and the pervasion of deity, and is on the left. The latter is Śiva, the realm of transcendental realisation which is on the right. The union of Śiva and Śakti is the universal Śāmbhava state (*sarvaśāmbhava*)[3]:

> The tranquil soul should sustain within his own body both the supreme (transcendence) and the inferior (immanence). Those who have reached the end of the Transmental are fully accomplished (*siddha*) (both as) Śāktas and as Śaivites (*śāmbhava*).[4]

This, the liberated condition, is the Śāmbhava state. Although the Śāmbhava state is known to other Kaula traditions, the Kubjikā Tantras focus on this as the supreme state and the liberated condition in a special way and take pride in being superior to other traditions because they alone teach the way to its attainment. Said to be the 'Supreme Nirvāṇa',[5] it is a state of perfect, blissful and perpetual repose. It is achieved when the deity, through the teacher, bestows upon

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[1] *saṁvartā ādināthe [k, gh, ṅ: -nāthaṁ; g: ādinādināthaṁ] paramaśivakalā kaulinī suprasiddhā vakrā [k, g, gh, ṅ: vajrā] tvaṁ [g: tva] unmanādyā dyutikiraṇanibhā śāmbhavī [g: sāmbhavī; gh: śo-] mokṣamātā [g: -mānā]* |
*kaulajñānaṁ [k, gh, ṅ: -jñāno] tv [k, gh, ṅ: gh] amoghaṁ vitarati [k, gh: vila * ti; ṅ: vila * sati] sakalaṁ ṣoḍaśānte tu saṁsthā*
saṁvarte [k, g, gh: sarvete; ṅ: sarvate] mantramātā [g: -to] pramuditasahajā pīṭhakṣetre 'mbikākhyā [k, g, gh, ṅ: -vikākhyā] [1] || YKh (1) 38/32.

[2] But note that the sources vacillate between the End of the Twelve and the End of the Sixteen as the 'location' of the highest state.

[3] KuKh 35/81.

[4] KuKh 36/17cd-18ab.

[5] KuKh 12/12cd-13ab.

the devotee the Command in its fullest, most complete form and he or she, thus empowered, abandons duality.[1]

> Once the undifferentiated (*niṣkala*) plane – which is the End of the Sixteen, the supreme abode and the eternal Śāmbhava liberation – has been attained, there is nothing greater than this. (Consciousness) as the perceiver (*vetṛrūpa*) should experience the wonder that is without form and tranquil. In the middle of that is the Supreme within the womb. He who knows it is a liberated soul. Above, in the supreme (reality) is the tranquil, subtle and auspicious (*śivā*) Vakrikā of the abyss (of the Void). O Kujeśvara, the glory (*śrī*) within it is liberation. In (that) faultless and certain (reality) one attains the blissful pulsation (*ghūrmi*) of the Command. The venerable one (*śrīmat*) should resort to that plane if he desires liberation.[2]

One of the most specific features of the liberated Śāmbhava state the texts constantly stress is that it is a condition of consciousness beyond the mind, free of the limitations of thought constructs. Similarly, the Trika *Mālinīvijayottaratantra* defines one who is penetrated by the Śāmbhava state as 'thinking nothing' (*akiñciccintaka*).[3] Let us see what this means in the context of the teachings of the Kubjikā Tantras.

Thought constructs are so binding that even the god himself implores the goddess to save him from the terrible ocean of transmigratory existence (*saṁsāra*), the great ocean of Māyā 'crooked with countless thought constructs'.[4] Conversely:

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[1] KuKh 4/1.

[2] *niṣkale ca pade prāpte [k, kh: -pta] ṣoḍaśānte parālaye* ||
śāmbhave śāśvate [k, kh: śāśvate] mokṣe asmāt parataraṁ na hi |
arūpaṁ vismayaṁ [k, kh: viśmayaṁ] śāntaṁ [k: śāṁte; kh: śānte] vetṛrūpo hi [k, kh: vetārūpopa] lakṣayet ||
tanmadhye tu parā garbhe yo jānāti sa muktibhāk |
ūrdhve [kh: ūrddhaṁ] śāntā śivā sūkṣmā pare kandaravakrikā ||
tadantaragatā [k, kh: tedaṁtaragatā] yā śrī sā [kh: (?)] śrī [kh: (?)] muktiḥ [k, kh: bhukti] kujeśvara [k, kh: -kujesvara] |
nirāmaye niḥsandigdhe [k, kh: ni-] ājñāghūrmiḥ [k, kh: -rmi] prapadyate ||
tat padaṁ āśrayec [k, kh: āśrīye] chrīmān yadi mokṣaṁ [kh: mo mokṣaṁ] samīhate [k, kh: samīhase] | YKh (2) 11/20ab-23.

[3] MVT 2/21.

[4] O mistress of the gods, I am frightened in the terrible ocean of transmigratory existence that is hard to cross and very fierce, the great ocean of Mahāmāyā crooked with countless thought constructs. Generated from the flux of the aggregate of troubles, it is the inauspicious ocean of strife. O Vakrikā! Save me from fear!

> . . . one whose mind is free of thoughts is successful – this is the alchemical potion (*rasāyana*). Thought is only delusion and thought is in the mind. Once thought has been destroyed then there is success (*siddhi*) without any doubt.[1]

Like the Tantras of other schools, the Kubjikā Tantras teach a large variety of means to attain virtually every possible goal and fulfill all possible desires, ranging from the most worldly to liberation. But means and methods are not enough. The texts tirelessly remind the practitioner that in order to successfully perform the rituals, no less than to repeat the mantras and practice yoga, he must be 'free of thought'. A true teacher is one who is as free of thought (*niṣprapañca*)[2] as he is of desire.[3] The practitioner (*sādhaka*) should emulate him. Living the life of the renouncer, his food is what he has begged and, free of desire and cultivating the requisite moral qualities, he is 'devoted to the transmission that is free of thought (*nirvikalpakrama*)'.[4] The Yoginī, his female counterpart, is similarly 'girt with the aspect of consciousness that is free of thought' and so, equanimous, is free of sorrow and false joy.[5] This condition is not prescribed just for those who are accomplished; it is a basic requisite for the most common initiate – the *samayin*.[6] Indeed the initiate, of whatever kind, should be free of thought, that is,

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saṁsārasāgare ghore dustare [k, gh: duṣṭāco; kh: -rā] cātidāruṇe [k, gh: rotidāruṇe; ṅ: vāti-] |
*vikalpakoṭivakre [k, kh, gh: -vahne; ṅ: -vadga] * [ṅ: le] mahāmāyāmahārṇave* ||
vighnasaṁghaughajanite [k, kh: vidyū-; gh: vipa-; ṅ: -saṁghogha-] duḥsaṁgharṣārṇave 'śubhe [all MSs: durādharṣārṇave-] |
bhīto 'haṁ devadeveśi trāhi māṁ vakrike bhayāt [k, kh, gh, ṅ: mayā] || YKh (1) 12/31-32.

[1] *vikalpakṣīṇacittas tu [k, kh, g, ṅ: -cittasya; gh: -citasya] siddhyatīti [kh: sidhyatīti] rasāyanam* |
*vikalpo [all MSs: vikalpa] mohanam eva [k, kh, gh: mohenasyeta; g: mohanasyeta; ṅ: vikalpamohena * *] vikalpo [k, gh: vikalpā] manasi [all MSs: manava] sthitaḥ* ||
*vikalpasya kṣayaṁ kṛtvā tadā siddhir [k, gh, ṅ: si * r] na saṁśayaḥ* | YKh (1) 30/9-10ab

[2] *nirmamo niṣprapañcaś ca [k, kh, gh, ṅ: niḥprapañcaśva] na ca [ṅ: va] dveṣī [k, kh, gh, ṅ: meti] parigrahī* || | YKh (1) 9/3cd.

[3] *nirmamo [k, gh: nirgamo] niṣprapañcaś [ṅ: niḥprapañcāś] ca nirdvandvo [ṅ: nidvīṁdvā] nirbhayaḥ [ṅ: nurbhayaḥ] sadā | [k, gh: + yuga kajā svachetache bhaviṣyati (k, gh: bhavikṣati) | (kh: ?)]*
nipuṇo [k, kh, gh: nipaṇo] nirvikalpaś [k, kh, gh: nirdi-] ca nirāśī tattvavikramī || YKh (1) 25/2.

[4] *nirvikalpakrame bhaktaḥ bhikṣāsī vigataspṛhaḥ* || YKh (1) 4/47cd.

[5] *nirvikalpāṁśasannaddhā [k, kh, gh: nirvvikalpāṁsusannaddhāṁ; ṅ: nirvikalpāsa * nnaddhāṁ] samavṛttitvalaṁpaṭā [k, kh: samavṛṣṭitva-; gh: samavṛṭhitva-; ṅ: -paṭāṁ]* ||
*viṣādaharṣanirmuktā [k, kh, gh: -ktāṁ] pīṭhasthā [k, kh, gh: -sthāṁ; ṅ: * * * *] ca sadoditā [k, kh, gh, ṅ: -tāṁ]* |
*yoginī sā krame yogyā viśvaṁ tiṣṭhati [k: tiṣṭaṁti; kh: tiṣṭati; gh: ti * *] tanmukhe* ||
YKh (1) 9/27cd-28.

[6] The *samayin* is established in the Rule; he exerts himself (therein). He is beloved amongst those who belong to the teacher's clan. He is endowed with the tranquil arising (*śāntodaya*) (of

worldly distractions, when engaged in any spiritual discipline. This should be the condition of the Yogi who, observing the Vow of Knowledge (*vidyāvrata*), repeats with one-pointed attention the Vidyā on his pilgrimage, or who is engaged at night in union with the Yoginīs he meets there.[1] The heroes who fall in battle during an eclipse, dying without a thought, gain great spiritual fruit.[2] Even though they are external, rituals performed with a thought-free mind, lead to the supreme state.[3] The worship of the deity gives accomplishment (*siddhi*) in every way by virtue of the thought-free intention with which it is done. It is the inner dimension of the rite, technically called Krama Yoga. It is this that fosters the liberated condition of flight (*khecaratva*).[4] The mantras that are an essential part of all rituals and most yogic practices should be repeated in the same way by rising through the stages of Sound:

> One should dissolve (all things) away at the end of the mind (*manānte*) by means of the division of subtle Sound. Having attained

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spiritual consciousness). He abandons (the objects of attatchment), is dispassionate and possesses the Rule. Free of thought and well hidden – such is said to be the *samayin*.

samayasthaḥ [k, kh, gh: -stha] kṛtotsāhī [ṅ: kṛtātsohī] gurugotreṣu vatsalaḥ ||
śāntodayānvitaḥ [ṅ: -yānvitas] tyāgī viraktaḥ samayānvitaḥ [ṅ: samayārccinaḥ] |
*nirvikalpaḥ [ṅ: nirvi * lpa] suguptaś ca [kh: va] samayī īdṛśaḥ smṛtaḥ* || YKh (1) 25/45cd-46.

[1] *yogino yogayuktātmā samayapratipālakaḥ [k, kh, gh: -kāḥ]* |
nirdvandvo [k, kh: nirdvaddho; gh: nirdvaṁddho] nirvikalpaś ca niśi caryākrame [k, kh, gh: caryāhane] rataḥ [k, kh, gh: ratāḥ] || YKh (1) 3/30.

[2] *candrasūryasya graheṇa [k, kh, ṅ: grahaṇe] saṅgrāme sanmukhāhatāḥ* ||
patitā nirvikalpāś ca yat phalaṁ tais [k, kh, gh: tes] prāpyate |
tat phalaṁ pādaśaucena [k, kh, gh: pādaśaicaina] kramikānāṁ kuleśvara [gh: -raḥ; ṅ: -rā] ||
YKh (1) 7/29cd-30.

[3] When worshipped by means of that Wheel with an aim (*hetu*) free of thought constructs, one attains the supreme place by means of the rites enjoined by the scripture.

pūjite tena [k, kh, gh: kena] cakreṇa nirvikalpena hetunā [k, kh: hetunāṁ] |
prāpyate paramaṁ sthānaṁ śāstrādiṣṭena [k, kh, gh: śāstradṛṣṭena] karmaṇā [kh: -ṇāḥ] ||
YKh (1) 5/60.

[4] Śikhānātha should be worshipped in the middle on the Great Ghost as (his) seat. He bestows accomplishment (when this is done) with all one's being and with an intention free of thought. The essence of supreme bliss is considered to be the supreme state (*bhāva*) of the all-pervasive lord. The (liberated) state of flight arises by means of this Kramayoga.

madhye [k, kh, gh: madhyai] pūjyaṁ [k, gh: pūjā; kh, ṅ: pūjya] śikhānāthaṁ mahāpretāsane [k, kh, gh: -protāsane; ṅ: -sana] sthitam ||
siddhidaṁ sarvabhāvena nirvikalpena [k, kh, gh: -kalpaina] hetunā |
paramānandasandohaṁ [k, kh, gh, ṅ: -ha] paraṁ bhāvaṁ [k, kh, gh, ṅ: bhāve] mataṁ vibhoḥ [all MSs: vibhuṁ] ||
anena kramayogena khecaratvaṁ [kh: khai-] prajāyate | YKh (1) 9/109cd-111ab.

> the Transmental Śāmbhava plane, which is unborn, eternal and beyond the senses, one should not think at all. One should repeat mantra in this way in the three lineages (*oli*).[1]

The Tantras enjoin that offerings should be made guided by an intention free of thought.[2] This means, essentially, that they should be made freely without thinking about the expenditure involved or whether offerings such as meat or wine are improper or not. According to the MBT:

> (The adept) should drink with a contented mind impelled by the supreme power. He should never reflect (on the appropriateness) of whatever is offered to his own *maṇḍala*. He should consume it (*bhoktavya*) without thought (*nirvikalpena*).[3]

This is the sense of the injunction: Having fashioned the plane devoid of thought, one should not consider (further) what needs to be done.[4] For, as the MBT says: 'The bondage in the fool who has (many) thoughts (*vikalpasahita*) is nowhere destroyed.'[5] Conversely, established on the plane free of thought, all obstacles are destroyed.[6] Indeed:

> Abundance, knowledge of the transmission, the perception (which comes from) scripture, unflinching strength, union (*saṁgama*), increase in wealth; (all this) is on the plane free of thought.[7]

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[1] *sūkṣmanādavibhāgena manānte [k, gh: matānte; kh: matonte; ṅ: manonte] tu layaṁ kuru* |
unmanatve pade prāpte śāmbhave śāśvate [k, kh, gh: śāsvate] aje [ṅ: ane] ||
karaṇānām atīte [k, kh, gh: kāranānamatīte] vā na kiñcid api cintayet |
anenaiva vidhānena japaṁ kuryāt [k, kh, gh: kuryā] trayoliṣu [ṅ: triyoliṣu] || YKh (1) 18/51-52.
[2] *yaṣṭavyam aṣṭadhā pātraṁ nirvikalpena [kh: tirvi-] hetunā [k, kh, gh: -nāḥ]* | YKh (1) 3/74ab.
[3] *pibet [k, kh, gh: pive; ṅ: pitu] saṁtuṣṭacittena [k, kh, gh: śaṁ-] parāśaktyā tu preritaḥ [k, kh, gh, ṅ: -tāḥ]* |
svacakraṁ [ṅ: svacaruṁ] dāsyate kiñcid vicāraṁ naiva kārayet ||
nirvikalpena bhoktavyaṁ . . . . | YKh (1) 9/50-51a.
[4] *nirvikalpapadaṁ kṛtvā vicikitsāṁ [gh: dici-] na kārayet* | YKh (1) 3/136ab.
[5] *vikalpasahite mūrkhe [k, kh, gh: mūrkhai] na pāśo nāśyate [k, kh, gh: paśodrasaye] kvacit* ||
YKh (1) 4/324cd.
[6] *sarvavighnāḥ [k, kh: -ghnā; ṅ: -vidyā] kṣayaṁ yānti [kh: ?; gh, ṅ: yāti] nirvikalpapade [ṅ: -pada] sthitaḥ [k, kh, gh: sthitaṁ]* | YKh (1) 6/171ab.
[7] *vaipulyaṁ kramavijñānaṁ śāstradṛṣṭir balācalam [k, kh: -dṛṣṭi- -valaṁ; gh: dṛṣṭhi- -valaṁ]* |
saṁgamaṁ [k, kh, gh: saṁjamaṁ] dhanavṛddhiś [k, kh: -riddhiṁ] ca nirvikalpapade sthitam ||
YKh (1) 4/305.

Accordingly, the teachings brought down to earth by the Siddhas liberates from the bondage of thought. Belonging to the lineage of those who practice Krama Yoga, they themselves were free of it.[1] The Śāmbhava mode of piercing through the centres of the subtle body is free of thought constructs. It is so perfect that, in that condition, even the recollection of Buddhist Siddhas brings about realisation – although the Kubjikā Tantras tirelessly repeat in many ways that Buddhism is an inferior religion:

> Such is the Śāmbhava piercing, beyond thought, one should know it for oneself. It has been explained through the venerable Process of Absorption (*alaṁgrāsakrama*). By recollecting the Buddhist and other Siddhas, the piercing (*vedha*) which is devoid of thought constructs and which is directly perceptible (*pratyakṣa*) arises in order (to realise) the reality beyond the senses.[2]

Freedom from thought, in other words, is both one of the foundations of practice and the achievement of its perfect accomplishment in the Śāmbhava state. The practice of Yoga is understood as the development of the Śāmbhava state beyond conception which arises when thought constructs have been silenced. This is simply because 'the condition (*gati*) of the mind on the plane of realisation (*sugatipada*) is one that cannot be conceived by thought (*cintācinta*)'.[3] By thought here is meant the unsettled activity of the mind engaged in overcoming the ignorance and consequent doubts that constantly assail it, not only concerning the higher aspects of reality but even that of the nature of the most trivial objects. The mind cannot free itself. Only the power of grace can liberate it from this binding activity. Accordingly the god explains to the goddess that:

> The liberated state is the plane free of doubts within the supreme (reality). O goddess, what is the use of speaking much? I have explained it before. One attains the supreme plane by the teacher's grace.[4]

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[1] YKh (1) 12/40cd-42ab.

[2] *tāvac ca [k, kh: tavati ca] śāmbhavo [k., kh, gh: -va] vedhaḥ cintātītaḥ svayaṁ vedyaḥ* || *śrīmadalaṁgrāsakramagadito [k, kh, gh: -makramagaditri] bauddhādisiddhasaṁsmaraṇāt [k, kh, gh: -sasmaraṇāt] jāyate [k, kh: jāyeta; gh: jāyaṁta] nirvikalpaḥ [k, gh: -kalpaṁ; kh: tirvikalpaṁ] pratyakṣaḥ [k, kh, gh: -kṣa] parokṣārthe [k, kh, gh: parākṣayo] vedhaḥ* | |
YKh (1) lines 3 and 4 in prose portion following 4/250.

[3] *sugatipadacittasya [k, gh: sugatiṁ-; kh, g: -māsādya] cintācintagatir [k, gh: citā-; ṅ: -matir] bhavet* | YKh (1) 30/56ab.

[4] KMT 19/95d-96.

The Kubjikā texts represent the excellence of their teachings in relation to others in a number of ways. One of them, common to other schools, is to grade schools hierarchically according to the principles of existence to which their supreme state is supposed to correspond. In cognitive terms, thought and the gradations of its presence and absence defines the hierarchy of principles that range from the grossest to the subtlest that merge into the transcendent. Even so, all spiritual disciplines, whatever the tradition, are necessarily grounded in the same energy of the Śāmbhava state. They issue, as the texts put it, from the limbs of the body of the goddess who is this energy. These range from the lowest extremity – the left big toe – where Buddhism originates, to the highest – the End of Sixteen – where the Śāmbhava state is attained which is the source of the Kubjikā tradition.[1] This is the ultimate (*paścima*) tradition which, especially beneficial in this Age of Strife (*kaliyuga*), is Śāmbhava and, above all others, is their original source and ultimate end.

Śāmbhava, Śākta and Āṇava

If we compare these teachings with the Trika doctrine expounded by Abhinavagupta, which he considered to be pre-eminently Kaula, we find that although the Transmental is also considered there to be the highest stage in the

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[1] The systems (*darśana*) and their corresponding places of origin in the goddess's body are as follows:

1) Bauddha – right big toe, 2) Arhata (i.e. Jaina) – the knees, 3) Brāhma – the hip, 4) Vaiṣṇava – the middle of the navel, 5) Saura – the heart, 6) Śaiva – the throat, 7) *Svacchanda* (school) – middle of the mouth, 8) *Nityātantra* – in the Point, 9) *Pūrvāmnāya* – the forehead, and 10) *Paścimāmnāya* – the End of the Sixteen, above which there is nothing.

We shall see in chapter five that deals with the other systems (*darśana*) and Kaula traditions (*āmnāya*) in relation to that of the Kubjikā Tantras that, according to YKh (1), the *Svacchandatantra* is associated with the *Dakṣiṇāmnāya*. Thus the *Nityātantra* may well be associated with the *Uttarāmnāya*. If so, the Nityā in this case is Kālī.

bauddhaṁ ca dakṣiṇād eva pādāṅguṣṭād [gh: pādāguṣṭād] vinirgatam [k, kh, gh: -tāṁ] |
arhataś [k, kh, gh: jāhaṁ; ṅ: ārhastaṁ] caiva jānubhyāṁ [gh: -bhyo] brāhmaṁ caiva nitambajam [k, kh, gh:; ṅ: tu netrayo] || |
vaiṣṇavaṁ [kh: veṣṇavaṁ] nābhimadhyāc [k, gh: -madhyā] ca sauraṁ [gh: maura] caiva hṛdi [k, kh, gh: hyadi] kramāt | *[ṅ: + āhanna caiva jānubhyāṁ]*
śaivaṁ [ṅ: śaiva] vai kaṇṭhadeśāc ca svacchandaṁ [k, kh: svachaṁda; ṅ: tyakṣaṁda] mukhamadhyataḥ ||
nityātantraṁ tathā bindau [ṅ: vindo] pūrvāmnāyaṁ [k, kh, gh: pūrvvāyaṁ] lalāṭagam |
paścimaṁ ṣoḍaśānte [k, kh, gh: sarvajuddhe; ṅ: sarva ūrddhe] tu tasyordhve [k, kh, gh: tasyorddha] naiva kiñcana ||
devyaṅgāt [k, kh, gh: divyaṁgā; ṅ: -gā] nirgatā bhedā darśanānāṁ kuleśvara |
na mayā kasyacit khyātās [k, kh, gh: khyātaṁs] tvadbhaktyā kathitā [k, kh, gh: -taṁ] mayā ||
YKh (1) 13/28cd-32ab (= YKh (2) 3/20-23).

ascent to the supreme reality, it is hardly more than a bridge that serves to connect the lower immanent stages to Supreme Śiva. Moreover, it is generally not identified with the Śāmbhava state. The Kubjikā Tantras, on the other hand, deal very extensively with the Transmental and the Śāmbhava state in numerous contexts and various perspectives. One of these is as part of the triad Śāmbhava, Śākta and Āṇava. This tripartite division is well known to those familiar with Kashmiri Śaivism. It highlights the Śāmbhava state and Śāmbhava practice as the highest in a graded series. The lowest rung is called Āṇava. This is the condition of the *aṇu* – the individual soul – and includes all the principles of existence that relate to his condition. Next comes Śākta, which relates to the condition of Śiva's energy, whilst that relating to Śiva himself is Śāmbhava.

In view of the cardinal importance attributed to this triad by Abhinava, it is worth briefly comparing what the Kubjikā Tantras has to say about it with a few relevant features of Abhinava's complex exposition. Inspired by the *Mālinīvijayottaratantra* and the teachings of his Trika teacher, Śambhunātha, Abhinava presents this triad as the three basic categories into which all the practices taught in the Tantras (and by extension all religions) can be classified. To be exact, according to the MVT, these three terms denote three kinds of penetration (*samāveśa*) of the supreme principle and its energy into the adept's consciousness. Analogously, in the Kubjikā Tantras they denote, amongst other things, three types of initiation that take place in this way. Quoting the MVT, Abhinava says:

> The three (ways in which impurity is eradicated) was taught by the Supreme Lord in the *Mālinīvijayottaratantra* in the course of explaining (the forms) of penetration (into the supreme state) (*samāveśa*).
>
> That penetration which arises for one who thinks of naught by virtue of an intense awakened insight (*prabodhataḥ*), is said to be the one pertaining to Śiva (*śāmbhava*).
>
> That penetration attained by conceiving reality (*vastu*) by the mind alone, devoid of the utterance of mantra (*uccāra*), is here said to be the one pertaining to Śakti (*śākta*).
>
> That penetration which takes place by virtue of the utterance of mantra (*uccāra*), bodily postures (*karaṇa*), meditation (*dhyāna*), the letters (*varṇa*) and the formation of supports (*sthānakalpanā*) is appropriately said to pertain to the individual soul (*āṇava*).[1]

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[1] TĀ 1/167-170. Abhinava is referring to MVT 2/21-23.

The few references to the Śāmbhava state found in Kashmiri Śaiva texts are usually in the context of the Śāmbhava means in relation to the other two means, namely, the Empowered (*śāktopāya*) and the Individual (*āṇava*). Essentially, the Individual means makes use of the activity of the psychophysical body including the senses, mind and the vital breath. The Empowered means is concerned with the purification of thought constructs to generate the pure 'thoughtless thought': 'I am Śiva'. This is achieved by focusing on the cognitive activity of consciousness in order to develop the reflective awareness of its essential nature as the indeterminate, non-discursive consciousness of the deity who is one's own essential nature. Finally, the Śāmbhava means includes all forms of direct, instantaneous realisation, free of intervening thought constructs attained by catching hold of the dynamic subjectivity of that same consciousness. Kashmiri Trika Śaivism explains this realisation to be that of the pure, absolute ego which is the essential nature of the Self and of the deity. Like the realisation attained through the other categories of practice, it is brought about by the penetration (*samāveśa*) of the power of grace, which, in this context, the Tantras call Rudra's energy (*rudraśakti*). Each of the means leads to the realisation of three corresponding states namely, Śāmbhava, which is Śiva's state, Empowered, which is the state of Śiva's power, and the Individual state which is that of the Self.

Maheśvarānanda, who lived in South India possibly in the 14th century, asserts that Kashmiri Śaivism teaches that ultimately each of these means and states culminate in the Śāmbhava condition which is the basic, essential and ultimate identity of all three.[1] Although he finds support for this assertion[2] in Kashmiri Śaiva works, his view is, it seems, influenced by his affiliation to a tradition that maintains the primacy of this state, as do the Kubjikā Tantras. Indeed, it may be possible that he was also an initiate into the Kubjikā tradition itself.[3]

However, although Abhinavagupta would agree that this is the highest in a graded series of states of consciousness, it is not the ultimate reality taught in his Anuttaratrika school. As long as it does not become permanent, the Śāmbhava state degenerates back into the Śāmbhava means or even to a lower one belonging to the other two levels of practice. And this will inevitably happen as long as the aspirant is in a state of consciousness and being in which there is a goal to achieve. This means more than simply saying that there is no goal to achieve because it has already been attained. The Śāmbhava state is not ultimate, from

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[1] Maheśvarānanda (MM p. 152) asserts that this view is supported by the *Vijñānabhairava* and Kṣemarāja who commented on it.

[2] See MM p. 168.

[3] See Sanderson 2002: 3.

Abhinava's point of view, because even though it is indeed the highest state, it is still in the domain of practice so long as even a subtle latent trace of duality remains. And such it will inevitably remain until the realisation dawns that there is nothing to achieve because nothing has ever been lost from infinite consciousness or has ever taken place outside it. Beyond all definition, which necessarily implies finitization, ultimate reality is '*An-uttara*' because it is that concerning which there is 'no' – *an* – 'reply' – *uttara*. Avoiding the atheistic absolute of some interpretations of the Upaniṣads, which Abhinava understands to be simply negation, he refers to Anuttara as Bhairava. Bhairava is the principle beyond the pure transcendence of Śiva. He is the Inexplicable which from the point of view of our limited knowledge – i.e. understanding, experience and consciousness – is in this sense beyond him but assumes the status of deity for the purpose of instruction. Anuttara / Bhairava is the Lord of Consciousness (*cinnātha*), the pure perfectly translucent mirror within which all manifestation shines reflected. All is the Divine Light of the Absolute – Anuttara – which shines perpetually; there is nothing else and nothing else has ever or will take place. This is the highest reality that has 'no' *an*- 'higher' - *uttara* reality beyond it. It is also 'no' *an*- 'means' - *upāya*. Abhinava teaches:

> Abandon all application (*avadhāna*)! What are you applying yourself to? Try to understand this for yourself: application to that which is full and perfect makes no sense, nor can that which is not full and perfect every attain to authentic existence (*satyabhāva*).
>
> Those who sanctified thus by the supremely real consciousness firmly affirmed (within them), and who are established on the path of the Absolute (*anuttara*), are independent of all means.
>
> The people of this world, intent as they are on their own affairs, do not exert themselves to act for the benefit of others; while he in whom all the impurity of phenomenal existence has been destroyed and who is identified with Bhairava by virtue of which he is full and perfect has clearly only this (left) to do, namely, to attend to the well-being of the world. Such is the extent of his graciousness that those whose consciousness is pure by following that same course of development (*tādrūpyakrameṇa*) and who behold such a one also become of his same nature.[1]

Attainment, brought about by 'beholding such a one' who has realised the Absolute, is instantaneous, spontaneous, complete and permanent. Accordingly, 'no-means' (*anupāya*) is considered to be the culmination of the Śāmbhava means.

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[1] TĀ 2/12, 34, 39-40.

From a historical perspective, we notice a prominent remnant trace of a characterization of the highest state as Śāmbhava in Abhinava's soteriology. We have had occasion to notice several times that that too, according to the Kubjikā Tantras, is attained by seeing the teacher or better, by his powerful gaze or that of the deity. What has happened is that the focus has been shifted onto Anuttara, the Personal Absolute Abhinava expounds. The reason for this is related to Abhinava's hermeneutics. His synthesis of the Tantric traditions he valued, and their incorporation thereby into the Trika school he sponsored and led to its highest level of development, involved a number of hermeneutical strategies. One of these was the categorization of practice in this way. Except for the highest means, which is only accessible to Trika Śaivite, they are applicable to all forms of spiritual endeavor of any religion or cult. Abhinava applied the categorization of practice to those he knew. Pragmatically formulated in terms of its soteriology, he incorporated the Śāmbhava state of the Kaula systems he valued into that of the Pratyabhijñā. This system was originally formulated by Somānanda,[1] whom Abhinava venerates as the teacher who first formulated (but without specifically defining) this 'practice' which is 'no practice'.[2] The phenomenological theology of the Pratyabhijñā culminated in Utpaladeva's exposition of the absolute ego.[3] This is attained by an act of recognition (the meaning of the word *pratyabhijñā*). This Abhinava understood to be *Anupāya* – No-means. Its corresponding state, the

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[1] Somānanda refers to the system he expounds simply as monistic Śaivism. He does not call it Pratyabhijñā – 'Recognition'. The name derives from the analogy Utpaladeva (Somānanda's disciple) expounds between the recognition of a person and the Supreme Being that arises by coupling what is said about them with their previously unrecognised presence. Recognition is the basis of all knowledge, including that of empirically definable entities, whether physical or ideal. This knowledge, however, is only partial if it stops short of insight into their ultimate nature that is understood to be the complete (*pūrṇa*) recognition that they are all essentially manifestations of Śiva.

[2] Acknowledging Somānanda's contribution, Abhinava refers to him at the conclusion of his exposition of Anuttara and *Anupāya* in chapter two of his TĀ, where he writes:

> This (view) is stated in the *Ūrmikaulatantra* which is based on the spiritual lineage of the Siddhas, and also in the works of (our) teachers beginning with Somānanda. TĀ 2/48.

Jayaratha quotes for us the relevant verses from Somānanda's *Śivadṛṣṭi* where he teaches, as Abhinavagupta would call it, *Anupāya*:

> What can contemplation (*bhāvanā*) and means (*karaṇa*) have to do with Śiva who is perpetually manifest (*udita*)? [. . .] When gold has been known, once how can (further) reflection (*bhavanā*) serve as a means (to know it better)? Once Śiva's self-established nature has been known through firm realisation by (some) means of knowledge applied once, be it the scripture or the teacher's words, (no further) means or contemplation serves any purpose in any circumstance. ŚDṛ 7/101cd, 7/5-6.

[3] See Dyczkowski 2004: 29ff..

Absolute itself, he called Anuttara and understood it to be, amongst other things, the culmination and ultimate condition of the Śāmbhava means and the state to which it leads.

That this has taken place is apparent when we examine the teachings of the early Kālīkrama. The Śāmbhava state and its energy Śāmbhavī are already considered to be supreme in the JY. The JY, which considers itself to be an esoteric scripture, incorporates the Kālīkrama in its earliest known form as higher esoteric teachings. However, the Śāmbhava state and its energy are rarely mentioned in the JY. Moreover, although the Śāmbhava state is part of the triad along with the Śākta and Āṇava states, it is not worked into an extensive system centred on it.[1] Subsequently, when the Kālīkrama emerged as an independent school in its own right, the Śambhava state and its energy becomes a more prominent representation of the goal. The *Devīpañcaśataka,* for example, calls Śāmbhava the most excellent plane of being.[2]

Then in the third phase of its development, the Kālīkrama came to be formulated into a compact system transmitted through known Kashmiri teachers

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[1] Typical of the very few independent references in the JY to the Śāmbhava state and its energy are the following.

If, having properly sustained the unfolding of the Śāmbhava (state) which is the sixteenth (energy of the Moon) that is merged within (universal) motion and, within the plane of the Fire of Time, one should know that then the god, by virtue of (that) great force (*haṭhāt*), is the very powerful Haṭhakeśvara.

yadā cārāntare līnaṁ kālānalapadāntare |
prasaraṁ śāmbhavaṁ saṁyag dhārayitvā [k, kh: dā-] tu ṣoḍaśam [k: -śaḥ; kh: -śa] ||
haṭhād devas [k: vevas; kh: deva] tadā jñeyo haṭhakeśo mahābalaḥ | JY 1/45/104-105ab.

O goddess, there are (countless) hundreds of particular waves in the exhaled and inhaled breath. Having taken up the modality in the middle (between the two breaths) where that Śāmbhavī energy that is brilliant like (pure white) snow (is located) . . . .

prāṇāpānau yatra [g: yathā] devi viśeṣormiśatāni [all MSs: nimiśo-] ca ||
madhyavṛttiṁ [all MSs: madya-] samāsṛtya yatra sā śāṁbhavī [k: śāṁhavī] kalā |
tuśārasadṛśaprakhyā . . . . || JY 2/19/65cd-66.

She is Śāmbhavī who destroys transmigratory existence and is imperishable contemplation.

saṁsārocchedakī yā sā śāṁbhavī [k: sībhavī] bhāvanākṣayā [kh: bhāva?] || JY 2/33/33cd

[2] O Bhairavī, abandon deviousness and grace me that I may quickly attain the most excellent Śāmbhava plane.

tyaja kauṭilyabhāvaṁ me 'nugrahaṁ kuru [g: kulu] bhairavi ||
prāpnuyām acirād yena śāmbhavapadam uttamam [kh, g: śāṁbhavaṁ-] | DP 7/7cd-8ab.

beginning with Jñānanetra (alias Śivānanda) who lived about the middle of the 9th century CE. In this phase of the Kālīkrama (now simply called Krama) more attention is dedicated to the Śāmbhava state as the ultimate one. The *Mahānayaprakāśa* by Arṇasiṁha is representative of this form of the Kālīkrama, into which the Pratyabhijñā has not been integrated, as took place subsequently in its south Indian branch,[1] and so is still relatively close to its Tantric scriptural prototype. In accord with the basic eschatology of the Kālīkrama, the Śāmbhava state is understood to be the condition of total cessation of all phenomenal manifestation and the binding duality of the lower modalities of the dynamism of consciousness. It is the end of all that comes to an end. The destruction of destruction: the death of death. The beings who experience this state are called Śāmbhava Siddhas. Arṇasiṁha explains:

> The goddesses of the Śāmbhava (Siddhas) reside in the abode free of duality and bestow the attainment of the plane of oneness (*sāmarasya*). They are said to be these very (goddesses) because, expanding, luminous lights, they are intent on devouring (the duality of) the fourfold manifestation of Speech that ranges from the Supreme to the Corporeal (*vaikharī*).[2]

Again:

> The Śāmbhava (state) is the one in which the power of consciousness (*citi*) suddenly (*sahasā*) dissolves away into the Great Void called the Inactive (*niḥspanda*) that is profound and has no abode. Cognitive awareness (*jñāna*) arises here in the form of a subtle wave of consciousness out of that ocean of emptiness, which is the perfectly peaceful condition of the dissolving away of destruction.[3] [. . .] Again, that same (principle) free of the cognitive process (*saṁvittikalanā*) is the supreme absolute (*niruttara*) said to be the Śāmbhava state of emptiness (*vyomaśāmbhava*).[4]

Śitikaṇṭha comes closer to the Trika view in his *Mahānayaprakāśa* where he

[1] These developments, authors and texts will be discussed in chapter four.

[2] *parādivaikharītyantaṁ (parānvaikharī nityaṁ) vāgullekhacatuṣṭayam* |
yatas tasyaiva niratā (niranta) bhedagrāsāya (-ye) dīptayaḥ ||
sāmarasyapadaprāptidāyinyo yā vikasvarāḥ |
khyātās tā eva śāmbhavyo devyo nirdvayadhāmagāḥ || MP (2) 100-101.

[3] *mahāśūnye (mahāśrūnye) tu gahane niḥspandākhye 'niketane (niṣpandā-)* |
sahasā vilayaṁ yāti citir (citi) yatra sa śāmbhavaḥ ||
atipraśāntasaṁhāravilayavyomasāgaraḥ |
tasmād īṣaccittaraṅgarūpajñānam ihoditam || MP (2) 129-130ab.

[4] *punas tad eva saṁvittikalanāparivarjitam* |
niruttaraṁ paraṁ yat tat kathitaṁ vyomaśāmbhavam || MP (2) 134.

teaches that the Śāmbhava Siddhas attain the (feminine) Absolute – Anuttarā. This he defines as the experience they have of repose (*viśrānti*), all together and at once, in the one reality by attaining[1] the ultimate (*paryanta*) state of assimilation of phenomena into consciousness (*alaṁgrāsavṛtti*).[2] Anuttarā (the feminine of the masculine Anuttara) is the primordial energy (*ādyāśakti*) called the Inexplicable (Anākhyā), which is the Śāmbhava nature (*rūpa*).[3]

The probably South Indian author of the third *Mahānayaprakāśa* – who, unlike Śitikaṇṭha and Arṇasiṁha, makes full use of Pratyabhijñā concepts – begins his work with a eulogy of No-means as the most intense form of grace (*tīvraśaktipāta*) through which the supreme principle is attained. Indeed, he goes so far as to identify the Krama teachings with No-means[4], which he identifies with the Śāmbhava penetration (*śāmbhavasamāveśa*) that takes place through the most intense form of grace (*atitīvraśaktipāta*). In this liberated state all things are experienced as the nectar of one's own innate bliss.[5]

Finally, we should note before moving on that the association of Abhinava's conception of No-means with the Śāmbhava state accords with the Kubjikā Tantras' understanding of it, as it does with that of the Kālīkrama. The KMT teaches:

> The Śāmbhava state is the contemplation (*dhyāna*) of the Command. It is free of all means (of realisation) there is no knowledge concerning the utterance of mantra, gesture (*mudrā*), meditation, thought, extent or restraint, no breaking of knots or concentration what to say of the formation of place (*sthānavikalpanā*).[6] (The aspirant) should cast (his phenomenal) Being

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[1] The expression here is *saṁsparśena* lit. 'by touching'.
[2] MP (1) p. 103.
[3] MP (1) p. 44.
[4] This is the process of No-means where the one who is established therein is the Lord of Yoga.

anupāyakramaḥ so 'yaṁ yatra rūḍhaḥ sa yogarāṭ | MP (3) 1/23.

[5] The universe of the liberated state whilst living (*jīvanmukti*), which is the nectar of one's own (innate) bliss, is conceived (*prakalpate*) when the Śāmbhava penetration arises by the most intense form of grace.

atitīvraśaktipātād ārūḍhe śāmbhave samāveśe |
svānandāmṛtarūpaṁ jīvanmukteḥ prakalpate viśvam || MP (3) 1/7.

[6] The 'formation of a place', which is termed *sthānakalpanā* in Kashmiri Śaiva sources, figures there as one of the features of the Individual Means (*āṇavopāya*). In this context, 'place' refers to a number of types of 'locations'. The sacred sites worshipped externally and projected into the body represent one type. Other 'locations' are those that form a part of the physiology of the subtle body and the stream of the vital breath that moves through them. They also include the implements,

> (*bhāva*) there into the location of the 'lower and upper cavity (*roma*)'. Above is the Knot, below the Bulb (*kanda*); in the centre there is nothing at all. Know that place to be Śāmbhava, characterized as Śiva's Void (*śambhurandra*). One should not think of anything there. (There is only) a subtle collocation (of awareness) in the energy of consciousness (*citi*). The bliss of knowledge comes about just by recollecting (*saṁsmaraṇa*) in this way. (One who has realised this) brings about many insights (*pratyaya*) in others by merely speaking.[1]

The Śāmbhava state, like Anuttara, is the realisation that everything is complete just as it is. There is nothing further to attain because everything has been attained right from the beginning, as it were. There is no need to practice: this reality is attained by desisting from exertion:

> One should practice the Śāmbhava (state) by the Path of Stillness (*nirācāra*). Again, what use is practice for one who has everything before him?[2]

So we have come full circle passing through Abhinava's Anuttaratrika and the Kashmiri Kālīkrama back to the Kubjikā Tantras. Let us see what they have to say about the three categories of practice and attainment so dear to Abhinava. The three divisions of Śāṁbhava, Śākta and Āṇava are known to the independent Kālīkrama sources such as the *Devīpañcaśataka*[3] and the *Kramasadbhāva*,

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idols and the like into which deities and other beings are projected for ritual purposes. Abhinava explains:

> The places are said to be of three kinds: in the vital breath, in the body and outside (the body). The breath is fivefold in the body. (Thus, place) is of two kinds, according to whether it is outside (the body) or within (it). The external (places) are the *maṇḍala*, the sacrificial ground (*sthaṇḍila*), the (sacrificial) vessel (*pātra*), the rosary (*akṣasūtra*), the book (*pustaka*), the Liṅga, the skull (*tūra*), the cloth (*paṭa*), the image (made of papier-mâché) (*pusta*), the idol (*pratimā*), and the divine effigy (*mūrti*). Thus the outer (place) is of eleven kinds (each which are of) countless varieties. TĀ 6/2-4ab.

[1] KMT 13/78b-82.

[2] KMT 19/98.

[3] In the DP we read the following which implies that insight of the one reality is attended by that of these three modalities but the DP has nothing more to say about them:

> I have heard about the (reality) free of thought which is the belief of the Yoginīs. Tranquil, terrific and profound, it is Śāmbhava, Śākta and Āṇava.

yoginīnāṁ ca viśvāsaṁ [g: viśyāsaṁ] nirvikalpaṁ mayā śrutam ||

although they are not described in any detail.[1] The early Kashmiri teachers of the Kālīkrama ignored these divisions. Probably because they did not consider them to be an essential part of it, they did not incorporate them into their system. They were, however, taken up at a later stage in its development when it spread to the south of India, but this took place in the larger context of a systematic syncretism with the Trika system elaborated by Abhinavagupta. It is interesting and surprising, therefore, that they are more effective modalities in the earlier JY. In the following passage drawn from there, the three modalities are understood as those of complete and perfect Yoga attained through the realisation of oneness by merging with the universal energy of the deity:

> By reflecting on ultimate reality, (the energy of the goddess) wanders throughout the whole universe, including the gods, demons and men as the division of pervasion and the pervader. Through the Yoga (lit. 'union'), by means of which (this energy) is checked (and so appropriated); and by the unfolding of its essential nature, the yogi becomes of that nature, endowed with the very essence of accomplishment. By attaining oneness in this way, Yoga – Āṇava, Śākta and Śāmbhava – has been explained, which illumines the meaning of the teacher's (instruction).[2]

śāntaṁ [g: śānta] ghoraṁ tathā gūḍhaṁ śāmbhavaṁ [g: śāṁḍavaṁ] śāktam āṇavam | DP 1/15cd-16ab.

[1] The following are the only two references we find in the KS. As I have consulted only one incomplete manuscript of the KS, it is possible that it has more to say about these modalities. The first reference simply says:

(Each one whether) Śākta or Śāmbhava knowledge bestows the fruit of all accomplishments.

śāktaṁ tu śāmbhavaṁ jñānaṁ sarvasiddhipradāyakam | KS 2/24ab.

In the light of the second reference, it appears that 'knowledge' stands for the Āṇava modality. Bhairava is speaking to the goddess:

The practice which is reality itself has come from your mouth. It is the knowledge that is Āṇava union (*melāpa*), as well as Śākta and Śāmbhava.

tava vaktrād viniryātaṁ [viniyatiṁ] vidhānaṁ tattvarūpakam |
jñānaṁ āṇavamelāpaṁ [mandhaka-] śāktaṁ śāṁbhavam eva ca || KS 3/9.

[2] *vyāptivyāpakabhedena paramārthavicārataḥ* ||
vicarantī jagat kṛtsnaṁ sadevāsuramānuṣam |
tadavaṣṭambhayogena tatsvarūpavikāsanāt [k: -rūpe-] ||
tatsvarūpo [k: ta- kh: na-] bhaved yogī siddhisaṁdohasaṁyutaḥ |
evam aikātmyasaṁpattyā śāktaṁ [k, kh: śākta] śāmbhavam āṇavam ||

Basic to the perspective of the Kālīkrama is the perception of immanent reality in temporal (rather than spatial) terms, and the transcendent as their unity in perennial eternity. The equation of the phases of these processes with the three categories we are examining is therefore particularly interesting, though not elaborated in the JY itself or by Abhinava who preferred the Trika presentation of them. Note that in this case, the fourth modality is Kula that corresponds to the Inexplicable that contains the three modalities:

> O goddess! Sinless one! I will explain to you all the Śākta and Śāmbhava (states) as well as the Āṇava (condition) and Kula which is a special (*viśeṣa*) grace. The process of emanation (*sṛṣṭikrama*) is the first. Descent (i.e. persistence) is the second. Withdrawal is the third and the Inexplicable (*anākhyeya*) is the fourth.[1]

Turning now to the Kubjikā sources, we may start with the most basic application of these three as modalities of mantra – one already found in the JY although it is not elaborated there.[2] To be effective a mantra must be recited in consonance with the rise of Kuṇḍalinī along the channels of the vital breath. The body of the mantra is Āṇava while the seed that makes it fertile and potent is the energy of Kuṇḍalinī. This is the Empowered (*śākta*) modality of mantra. The Śāmbhava modality is the elevation of each part (*pada*) of the mantra and with it

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yogam ākhyātam etad vai guror arthaprakāśakṛt | JY 1/12/456cd-459ab.

[1] *śāktaṁ [k, kh, g: śākta] śāmbhavaniḥśeṣaṁ [k, kh, g: -ṣa] āṇavaṁ [kh g: aṇavaṁ] kulam eva ca* |
viśeṣānugrahaṁ devi pravadāmi tavānaghe ||
sṛṣṭikramaṁ tu prathamaṁ avatāraṁ dvitīyakam |
saṁhāraṁ [g: ?] tu [g: ?] tṛtīyaṁ [g: ?] syād anākhyeyaṁ [k: aṁnā; kh, g: ānā-] caturthakam ||
JY 4/20/58-59.

[2] In one place the JY simply says:

> Mantras enjoined by the scriptures are Śākta, Śāmbhava and Āṇava.

śāktāś ca śāmbhavā maṁtrā āṇavāḥ śāstracoditāḥ [g: -coditāditāḥ] | JY 4/50/187ab.

A more sophisticated understanding of mantras in relation to these states is implied in the following reference. It is part of a passage in which the activity of various energies are described:

> Another (energy) pierces fettered souls with force by means of the Yoga of emanation and another (pierces) with the vitality of mantra in union (*yoga*) and in the Śākta and Śāmbhava (states).

anyā ca sṛṣṭiyogena vedhayantī balāt paśūn ||
*mantravīryeṇa [kh: maṁtravī * *?] caivānyā yoge śākte ca śāmbhave* | JY 4/20/33cd-34ab.

the vital breath and Kuṇḍalinī, the energy of consciousness, to the plane (*pada*) of the Self. Thus these three, the body, which is Āṇava, the mind, which is Śākta, and the Self, which is Śāmbhava, fuse in the purifying rise of Kuṇḍalinī and its nourishing, illumining descent in consonance with the rhythm of the vital breath. The MBT teaches:

> Mantras are in three modalities (*gati*) – Āṇava, Śākta, and Śāmbhava. The Vidyā should be repeated by means of the empowered (*śākta*) utterance. (Repeated in this way) this mantra is merged in the dynamism of Śiva (*śivacāra*). One should repeat the mantra, which is on the path to liberation, within Rudra. Śakti is the seed of mantras while the body (*piṇḍa*) (of the mantra) is the field. One should know that the part (*pada*) (of the mantra arises) if it is fixed (in the field which is its highest state). This is a mantra's threefold modality (*gati*). The Self, mind (*manas*) and body (*piṇḍa*) is the triple energy and the 'coming and going' (which is the dynamism of the mantra's recitation). One should think that (in this way) the utterance of that mantra has become one.[1]

More specifically, the three, Śāmbhava, Śākta and Āṇava, are the three aspects or parts of the mantra Tadgraha.[2] The section of the KMT where this mantra is explained is drawn from the *Tantrasadbhāva*, a Trika Tantra. It is an example, therefore, of the application of this tripartite division in the original Trika sources adopted by the Kubjikā tradition. This mantra is considered to be so important that the texts refer to it as the 'Root'. It called the 'Triple Thorn' (*trikaṇṭaka*) because it is divided into three parts.[3] It consists of fifty groups of three syllables each, thus making one hundred and fifty syllables in all. The first syllable in each group is a letter from the alphabet called the Assembly of Sounds – Śabdarāśi – in which the letters are arranged in their normal alphabetical order.[4] The second is a syllable of the Triple Vidyā. The Triple Vidyā consists of the

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[1] *āṇavaṁ [k, kh: ādyavaṁ] śāmbhavaṁ śāktaṁ mantrāṇāṁ trividhā gatiḥ* ||
śāktoccārāj [k, kh, gh: śāktāccārāj-] japed vidyāṁ [k, kh, gh: vidyā] mantro 'sau [k, kh, gh: maṁtrasyo] śivacāragaḥ [k, kh, gh: siva-] |
rudrānte [k, kh, gh: rudāṁte] ca japen mantraṁ [k, gh: matraṁ] mokṣamārgapadāśritam [k, kh: -mārgaṁpadmāśritaṁ; gh: -mārgaṁ-] ||
mantrāṇāṁ śaktibījaṁ tu piṇḍaṁ kṣetraṁ vidhīyate |
yadā rūḍhaṁ padaṁ jñeyaṁ mantrasya trividhā gatiḥ ||
*ātmā manaś ca piṇḍaś ca triśaktiś [k: śviśaktiś; kh: śviśaki *; gh: ściśakiś] ca gamāgamam* |
uccāraṁ tasya mantrasya ekībhūtaṁ vicintayet || YKh (1) 2/26cd-29.

[2] KMT 18/55 ff.. See KuKh 23/1-20 and notes concerning the mantra *Tadgraha*.

[3] KuKh 20/28.

[4] Most of chapter nineteen of the KuKh (19/1-75) is dedicated to an exposition of Śabdarāśi.

Vidyās of the three goddesses of the Trika namely, Parā, Parāparā and Aparā. Together the number of syllables of these three Vidyās makes fifty.[1] The third syllable is drawn from the Mālinī alphabet.[2] The first twenty-five units of Tadgraha are arranged in the normal forward order of the alphabet. The remaining twenty-five units are arranged in the reverse order. According to the ṢSS, the Assembly of Sounds (*śabdarāśi*) is Śāmbhava. Mālinī is Śākta and the Triple Vidyā is Āṇava. The Triple Vidyā covers the entire sequence of principles from Earth to Śiva, the Assembly of Sounds and Mālinī, the dynamics of emanation and withdrawal, respectively. The recitation of Tadgraha, half in the forward order, which is that of emanation, and half in the reverse, which is that of withdrawal, is thus the sacred sonic counterpart of the dynamism of the entire gamut of reality, alternately emitted and withdrawn. To experience the dynamism of Tadgraha is to know the whole of the one triadic reality. Thus, according to one sequence of signs of attainment presented in connection with the recitation of Tadgraha, the final and highest sign of attainment is said to be 'understanding' (*(anu)gama*) which the commentary explains is: 'the perfect understanding that is the knowledge of (the three levels) Āṇava, Śākta, and Śāmbhava'.[3]

Another way of understanding this important triad is in relation to another one, formed by dividing the thirty-six principles into three parts: Inferior (*apara*), Middling (*parāpara*) and Supreme (*para*). The first ‘inferior' part is the Principle of the Self (*ātmatattva*). This spans the thirty-one principles starting with Earth up to Māyā. The next, the Principle of Vidyā (*vidyātattva*), extends for the next four principles from Pure Knowledge (*śuddhavidyā*) to Śakti (*śakti*) and is the middle one. The supreme one, named Śiva (*śivatattva*), consists of only the highest principle, namely, Śiva. The three, Ātmā, Vidyā, and Śiva, symbolized by the three luminaries Moon, Fire, and Sun[4] encompass the entire range of the experience of reality. By projecting these three principles into the body, the energy of consciousness that penetrates the adept assumes these three forms[5] and so, empowered by them, he ascends through the three spheres to liberation.

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[1] The three Vidyās are discussed and presented in full in chapter twenty of the KuKh.

[2] Mālinī is expounded in chapter eighteen of the KuKh.

[3] *stobhaṁ [g: -bha] stambhanam āveśaṁ gamaṁ caivātra suvrate* || ṢSS 11/122ab. The commentary explains: *gamam iti āṇavaśāktaśāmbhavagamam anugamaṁ samyakparijñānam ity arthaḥ.*

[4] *candrāgniravibhedena vidyā ātmā śivas [k, gh: śiva] tridhā* | YKh (1) 3/233ab.

[5] Meditation, worship and the repetition of mantra is the same in the body as it is in Being. Deposit the triple principle (on the body) and then at that time the energy penetrates (into it) which is Āṇavā, Śāmbhavā and Śāktā in due order.

yathā bhāve [k, gh: bheve] tathā dehe dhyānaṁ pūjārcanaṁ japam | [kh: ?]
tritattvaṁ vinyaset paścāt kalā saṁkramate tadā || [kh: ?]
āṇavā [k, gh: ānavā] śāmbhavā śāktā tasmin kāle [kh: ?] tv anukramāt [kh: ?] | YKh (1) 1/3-4ab.

In the following passage the ascent to the supreme Śāmbhava state is again understood through the three spheres of the Individual, Energy and Śiva. Although they coincide with the ones we have analyzed, they are presented in a different perspective as follows:

> Time is said to extend progressively from the Earth principle up to the Equal One (*samanā*). The sphere of transmigratory existence exists to the extent in which (time) operates. (This) manifold is contained within Māyā and is well sustained by Pure Knowledge (*śuddha vidyā* – the principle just above Māyā).
>
> Māya should be intuited to be of three kinds. First comes the Māyā (commonly known as such). Mahāmāyā is within (this, the) principle of Māyā. It follows after and is endowed with (the series of) energies (*sakalā*). (The third form of Māyā) is above Śiva. (Mahāmāyā) is the New Moon (*amā*) which is at the end of emission (*visarga*) and is subtle and stainless (*nirañjanā*).
>
> The Equal One is the inferior (immanent form of) Māyā. Thus the universe is contained within Māyā. Beyond Māyā, beyond the energies (*kalā*) and beyond the path (of emanation and withdrawal) is (the ultimate) faultless (reality).
>
> Without utterance,[1] incomparable, free of the impurity that is thought and the duality of desire, it is the undisturbed (stream up to the Transmental) with six parts (*ṣaṭprakāra*). This is said to be the differentiated form (*sakala*) of liberation. The undifferentiated (form – *niṣkala*) is said to (come) at the end of that. Once known the differentiated and the undifferentiated (forms of liberation), the yogi is freed from the mortal condition (*martya*). I will now expound the sixfold introduction to the differentiated (*sakala* aspect).
>
> The Śāmbhava (state), supreme and tranquil, is above the six (Wheels). It is liberation (*kaivalya*), unique (*kevala*), tranquil, devoid of the Five Voids[2] and beneficial. It is consciousness, supreme and pure. It is the inexplicable (*kiñcit*) Śāmbhava (state) that is pure consciousness (*cinmātra*). It is supreme. It is the supreme Nirvāṇa, the body made of consciousness along with Śiva.
>
> The subtle, pure consciousness of the Person is said to be subtle and omnipresent. (Thus) consciousness is said to be of three kinds, Individual (*āṇava*), Empowered (*śākta*), and Śāmbhava.[3]

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[1] MS K reads: *niradhvaram* i.e. 'devoid of ritual'.

[2] See note to KuKh 3/125.

[3] *dharātattvāt [k, gh, ṅ: -tatvaṁ; g: satvaṁ] samārabhya [k: -ratva] samanāntaṁ yathā kramam* |

The account of this triad is not very clear. In the same text, before this passage, we are told that this 'consciousness (*caitanya*) is said to be (of three kinds) gross, very subtle and Unstruck Sound'.[1] These three conditions are, presumably, Āṇava, Śākta and Śāmbhava which correspond to the three – Māyā, Mahāmāyā and Beyond Māyā, respectively. The first extends from Earth up to the Equal One (*samanā*); the second is the Transmental 'with parts' (*sakala*). The third is the pure transcendent. The first is embedded in the second. Thus we read just after this passage: 'In terms of emanation, the stainless reality (*nirañjaka*) possesses six parts (*ṣaṭprakāra*) within the Transmental.'[2] A little earlier we were told: 'The Body (*piṇḍa*) made of these principles is the differentiated (*sakala* aspect) whose form is the ghost (which is the goddess's vehicle). Complete and made of the six parts,[3] it is sustained by Pure Knowledge (*śuddhavidyā*).'[1]

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tāvat kālaṁ samākhyātaṁ vyāptis tasya tv anekadhā ||
yāvat [k, g, gh: yāvaṁ] tasyaiva [ṅ: tasauva] saṁcāraṁ tāvat saṁsāramaṇḍalam [all MSs: -le] |
māyodare [all MSs: -ra] samastaṁ hi śuddhavidyāsvadhiṣṭhitam [all MSs: -vidyāhya- g, gh: -ṣṭitaṁ] ||
māyā [k, g, gh, ṅ: māya] yā trividhā bhāvyā ādau māyā vidhīyate |
māyātattve mahāmāyā [k, gh, ṅ: mahāmnāyā; g: sadāmāyā] sakalā cānuvartinī [k, gh, ṅ: cātu-] ||
śivasyordhve visargasthā amā [gh: āma] sūkṣmā [k: śūkṣmā] nirañjanā |
*samanā sāparā māyā [g: mā *] tasmān māyodaraṁ [gh: tansmānmā-] jagat* ||
māyātītaṁ [k, gh, ṅ: mayātīta; g: -ta] kalātītaṁ [k, gh, ṅ: -ta] adhvātītaṁ [k, gh: ādhātīta; g: athātītaṁ; ṅ: āccātīta] nirāmayam |
niruccāraṁ [k, gh: niradhvāraṁ; ṅ: niraṁvāraṁ] niraupamyaṁ [k, gh: nirauyamyāṁ; ṅ: -myāṁ] kalpanāmalavarjitam ||
*icchādvandvavinirmuktaṁ [k, gh: -kta; g: -dvandvaṁdaṁvi-; ṅ: -dvaṁdvayavinirmu *] ṣaṭprakāram [k, gh, ṅ: -prakāraṁm] anākulam [g: alāmalaṁ]* |
ity uktaṁ [g: missing] sakalaṁ mokṣaṁ [g: mokṣa] tasyānte [k, gh, ṅ: tasmāṁte] niṣkalaṁ [g: niṣkala] smṛtam ||
sakalaṁ niṣkalaṁ [g: nikalaṁ; ṅ: niḥkalaṁ] jñātvā yogī [k, gh, ṅ: yogi] martyād [ṅ: mattyād] vimucyate |
sakalasya [ṅ: sakalasyaṁ] upodghātaṁ [g: u oghātaṁ] ṣaḍvidhaṁ kathayāmy aham || [This and next two lines missing in MSs K and Gh]
śāmbhavaṁ [g: sā-] paramaṁ śāntaṁ [g: sāntaṁ] ṣaṇṇām [g: brahmām; ṅ: ṣaṇāmu-] upari saṁsthitam [g: sa-] |
kaivalyaṁ kevalaṁ śāntaṁ [g: śānta] khapañcarahitaṁ hitam ||
*cinmayaṁ paramaṁ śuddhaṁ kiñciccinmātraśāmbhavam [k: -sāṁbhavaṁ; g: kiñcit * mātraṁ-; gh: kiñcitrinmātrasābhavaṁ; ṅ: kiṁcicinmātrasāṁ-]* |
paraṁ paramanirvāṇaṁ saśivaṁ cinmayaṁ vapu [k: camūḥ; g: punaḥ; gh: samu] ||
sūkṣmaṁ sarvagataṁ proktaṁ sūkṣmaṁ [gh: sūnma] cinmātrapauruṣaṁ [g: poruṣaṁ] |
caitanyaṁ trividhaṁ proktaṁ āṇavaṁ [g: āṇava] śāktaśāṁbhavam [k, gh: gākṣa-; g: sakta-] ||
YKh (1) 43/27-36.

[1] *caitanyaṁ [g: ce-] sthūlam ākhyātaṁ mahāsūkṣmam [k, gh: -śūkṣmam] anāhatam [ṅ: ano-]* ||
YKh (1) 43/20cd.

[2] *sṛṣṭinyāye [k, gh: -nyātha] unmanāyāṁ [g: -yā; gh: unmanāṁ *; ṅ: unmatā-] ṣaṭprakāraṁ nirañjakam [gh: niraṁtakaṁ]* | YKh (1) 43/37ab.

[3] See above, p.375-376 where the entire passage is quoted.

So here, Śuddhavidyā is the Transmental. In terms of the previous scheme, it corresponds to the Principle of Vidyā, which contains the four principles from Śuddhavidyā to Power. The Equal One or 'With Mind' – *Samanā*, equated with Māyā, is the range of so-called impure principles from Earth up to Māyā. The aggregate or 'body' of the thirty-six principles (including Śiva) are contained within the Transmental which, as their oneness (*sāmarasya*), are aspects of it. In this state it is the 'stainless' reality, that is, the absolute manifest as all things, but free of the impurities of duality and the like. From the point of view of liberated, fully realised consciousness, this is its gross aspect which, 'free of the impurity that is thought and the duality of desire, is the undisturbed (stream up to the Transmental) with six parts (*ṣaṭprakāra*)'.[2] From the ignorant, fettered point of view: 'the gross is associated with ritual (*karmakāṇḍa*). The subtle consists of thought. That which is devoid of thought is said to be supreme.'[3] From this perspective these three are Āṇava, Śākta and Śāmbhava, respectively. But here, it seems, the realisation of Āṇava and Śākta consciousness together constitute the differentiated form of liberation. This is the form in which the liberated soul experiences all the energies of his infinite consciousness. Śāmbhava consciousness is the same consciousness as the transcendent and apophatic absolute. This state has the Transmental as its power and so is called Śāmbhavīśakti.

Note that Āṇava corresponds to the principles that operate in the sphere of duality, Śākta to those in the sphere of unity-in-difference, and Śāmbhava is pure transcendental oneness. Moreover, according to the Kubjikā Tantras, thought operates in the first two spheres, whereas at the Śāmbhava level it does not. These formulations, derived by dividing the gamut of principles that constitute the one, undivided and yet layered reality, coincide with Abhinavagupta's presentation of the three means with the same names. Indeed, he does accept a similar division into three on the authority of the MVT and related Tantras. These are Nara – the Self, which extends from the Earth up to Māyā. Then comes Vidyā – Knowledge, which extends from Śuddhavidyā to Śakti. The third is Śakti, which is just Śiva.[4] However, although Abhinava may indeed have implied that they are parallel to the spheres of the three means, he does not make this explicit – in order, presumably, not to divide the path up in this linear fashion. This was no doubt

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[1] *tattvair ebhiḥ [ṅ: aṁbhiḥ] kṛtaṁ piṇḍaṁ sakalaṁ pretavigraham* ǀ
ṣaṭprakāramayaṁ pūrṇaṁ [g: pūrṇa] śuddhavidyā hy adhiṣṭhitam [g, gh: -ṣṭitaṁ] ǀǀ
YKh (1) 43/21.

[2] YKh (1) 43/31cd-32ab.

[3] *sthūlaṁ [k: sthalaṁś; gh: sthaleś; ṅ: sthūlaś] ca karmakāṇḍasthaṁ sūkṣmaṁ [k, gh: śūkṣmaṁ] cintāmayaṁ bhavet* ǀ
cintayā [g: cintāyā] rahitaṁ yac ca tat paraṁ parikīrtitam ǀǀ YKh (1) 37/32.

[4] TĀ 1/188cd-189 and commentary.

because his subtler conception of the three means and their corresponding states allowed for a much more open eschatology that was designed to accommodate every possible means to spiritual development. To do this he had to abandon the simple linear model in which one means or state leads to the next. As Abhinava says:

> Thus while the Lord reveals himself in all his fullness to a certain person (*pramātṛ*), to some other (he does so) part by part, progressively. The revelation of one's own nature, consisting of that one being which is the being of all things, is for individual souls Supreme Knowledge. Inferior and multiple (is the knowledge that is) other than that. And that (knowledge) is revealed through the means that is direct as well as (those which are) a means to that (direct means); so it is that (the means to realisation) is divided into various (and wonderful) (*vicitra*) aspects. These (means are of) many varieties according to whether they present themselves as immediate or mediated in regard to themselves or another, totally or partially, or with or without interposed elements.[1]

Coherent with the tripartite division in this way with practice and their corresponding states, we find that the initiation that operates through them and leads to them can similarly be classified into three categories. The cardinal feature of Kaula initiation[2] is that it takes place by piercing the centres within the subtle body with various forms of energy. In this way the individual soul is lead up through them and so passes through a series of states and traverses all the worlds, principles and spheres of energies until it reaches the highest – Śāmbhava – state where, becoming one with the deity, it is liberated.

Many forms of initiation are described. Amongst them we find a division into the three types we are examining. The following formulation grades them simply in terms of the ability and condition of the teacher and his disciple to transmit and receive the Command in terms of the well known triad of qualities (*guṇa*) more commonly attributed to Nature (*prakṛti*):

> If the basic state of the teacher and the one who takes (initiation) accords with *sattva*, then the Śāmbhava (initiation by) piercing certainly takes place. One should know that the one due to Śakti (takes place) when there is *rajas* and in the case of *tamas* it is

[1] TĀ 1/140-143.
[2] See chapter thirty-one of the KuKh, which deals with various forms of initiation by piercing and also chapter thirty-three.

> considered to be the Āṇava one. O fair lady, when the basic state is a mixed one, the triple Command operates.[1]

The presentation in other Kubjikā sources is much more sophisticated. According to our text[2] and other Kubjikā Tantras, Individual Initiation (*āṇavadīkṣā*) takes place by paralysing with mantras the binding fetters that sully the neophant. It may be imparted by the teacher's touch, mentally at a distance, by sight or speech. All these alternatives involve contact by the teacher, whether physical, sensorial or mental, with the disciple's body. It is essentially a corporeal form of initiation and so is appropriately considered to be 'individual' as it is concerned with the individual, embodied soul. This is why the teacher may initiate by sight, without having to touch a disciple of low caste. This may seem to be a concession to hierarchical caste considerations that Tantras of this sort should not accept. But this is not the case or, one could say, caste status works here in reverse, because this kind of corporeal initiation is so powerful that it gives immediate realisation.[3]

In the following passage Abhinava explains how the psychophysical organism – the 'body' – can serve as a means to realisation even though it is essentially objective and hence unconscious and despite the embodied subject not being ultimate. It is clear that Abhinava understood well that the Trika Tantras teach that the sphere of the Individual Means and state is that of the activity of the psycho-physical organism – namely, the vital breath (*prāṇa*), intellect (*buddhi*), senses and physical body. Again, in order to explain the effectiveness of this means, here too he applies his methodical and profound analysis of the principles taught in the Tantras to align them with Śiva's divine consciousness and power operating in and through the subject and object. So he writes:

> Ultimate reality (*paramārtha*) shines even in this, the lower subject who is not the ultimate one (*aparamārthika*) as it does in the intellect, vital breath and the body – because the vital breath and the rest are not separate from the Light which is pure consciousness (*cinmātra*). By virtue of the freedom of that (reality, they all possess) two qualities; thus (although) they are insentient, they constitute the body of consciousness.

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[1] *gurugrāhakayor bhāvaḥ yadi sattvānuvartakaḥ [k, kh: -kartakaḥ]* |
śāṁbhavo hi tadā [kh: radā] nūnaṁ vedho [k, kh: vedhā] vai saṁpravartate ||
rājase śaktito jñeyaḥ tāmase cāṇavo mataḥ |
miśrabhāve varārohe tryājñā [k, kh, g: mi-] saṁpravartate || KRP 5/12-13.
[2] KuKh 33/30 ff..
[3] KuKh 33/31cd-38.

> Śiva says to the goddess in the *Triśirobhairavatantra* that it is Śiva's own supreme power which, although present everywhere, becomes an individual living being (*jīva*) established in a perception of itself (and the form of its experience) through the unfolding of knowledge.
>
> (The yogi) becomes one when the insentient aspect (of the vital breath and the rest) have been concealed in the course of perceiving the true conscious nature by the realisation (*kalpanā*) of the exuberance (*ullāsa*) of (its) freedom.[1]

According to the KuKh, the empowered (*śākta*) initiation essentially takes place by the transmission of the Command through the teacher's gaze, just as the goddess transmitted the Command to Bhairava when she emerged out of the Liṅga. The Command is the most intense form of the 'descent of power' (*śaktipāta*) and so the means directly based on it is accordingly considered to be the Empowered One. Although ideally the disciple is struck down in an instant by the force of the transmission of the Command, it may not always be at its most intense due to the impediments inherent in the disciple's fettered condition. But it may also progress gradually through five states of which the following are the outer signs, and so this initiation is said to be of five kinds:

> The disciple who has been pierced by the (Supreme) Principle (experiences) the fivefold state. This is, joy (*ānanda*), an upward movement (*udbhava*), a tremor (*kampa*), sleep (*nidrā*) and inebriation (*ghūrṇi*) as the fifth.[2]

Abhinava presents these same five as 'signs on the path' (*pathalakṣaṇa*) in the context of his exposition of the Individual Means (*āṇavopāya*).[3] In this he is apparently more consistent than our text as these five are all, evidently, visible corporeal signs. However, our text focuses on the states to which these outer signs correspond as manifestations or aspects of the empowered state that develops through the transmission of the energy of the Command. All these states develop, by the intense form of the Command.[4] Thus also for this reason this initiation is considered to be the empowered form. We may note, by the way, that Abhinava could not admit this means to be part of the Empowered category of practice, as it

[1] TĀ 5/7-11ab.
[2] KuKh 33/47; cf. MVT 11/35cd quoted in TĀ 5/107cd. See notes to KuKh 33/47-49 for a detailed treatment.
[3] TĀ 5/100cd-127 is dedicated to this topic. See especially, TĀ 5/100cd-107ab.
[4] KuKh 33/50-51.

does not involve, overtly or directly at least, the purification of thought constructs, which is, according to him, the characteristic feature of that category of practice. Indeed, this is a conception which is not explicit in the framework of the Tantras' presentation in general, although as we shall see further ahead, such might well be gleaned from it.

The presentation of the Śāmbhava modality of initiation is the most extensive in the KuKh. Despite the many variations, we can easily recognise that it follows closely the basic, common model of Śaiva initiation we find in the Śaiva Siddhānta sources. At first this seems surprising. We have seen that entry into the Śāmbhava state is momentary and is beyond even yogic practice, let alone ritual. But a fundamental modification has been made of the basic model, which we may briefly outline here in the context of our present theme. The framework around which Siddhānta initiation is constructed is the notion of the Sixfold cosmic Path (*ṣaḍadhvan*). The entire cosmic order is divided into three aspects. These are, from gross to subtle, the hierarchy of world orders (*bhuvana*), the corresponding ascending order of metaphysical principles (*tattva*) and spheres of force that contain the worlds and the principles. Their ritual sonic counterparts are, respectively, a set of mantras, the parts of these mantras (*pada*) and the letters. The teacher lays hold of the living soul (*jīva*) of his disciple and transports it upwards progressively by reciting the corresponding mantras of the world, principles and forces, to conjoin it with Śiva at the summit of this ascending sixfold path.[1]

This basic model is assimilated into Kaula practice by first of all understanding the Sixfold Path to have originated from the Command, which is thus both its support and ultimate nature. As the initiate progresses along the Path, he is penetrated by the corresponding series of ascending forms of the energy of the Command, that is, by the Transmental that radiates from the Śāmbhava state. Thus there are six forms of penetration (*āveśa*) that correspond to the six parts of the path and they are aspects of the one penetration by the Śāmbhava Command.[2] As the neophant experiences the penetration (*āveśa*) of the six states that correspond to the six parts of the path, he rises in six stages through the hierarchy of principles ranging from the gross element Earth up to the Transmental, and so attains to the fullness and source of the Command. The six are as follows:

1) Bhūta (Elemental): This is the Path of the Worlds. The corresponding penetration (*bhūtāveśa*) takes place when the five gross elements, starting with Earth, penetrate the initiate.

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[1] See note to KuKh 2/29-30ab.
[2] Cf. KMT 10/70-72 quoted above, p. 209.

2) Bhāva (Phenomenal): This corresponds to the Path of the Parts (*pada*) of Mantra. The corresponding penetration (*bhāvāveśa*) is that of the five types of sensation, sound and the rest, perceived by the five senses, collectively said to be 'born of phenomena' (*bhāvaja*).
3) Śākta (Empowered): This corresponds to the Path of the Letters. The penetration by Power energizes the five senses.
4) Māntra: This is the Path of Mantra. The corresponding penetration takes place in the five organs of action which, thus transformed, are said to be 'born of mantra' (*mantraja*).
5) Raudra: This is the Path of the Forces (*kalā*). This penetration extends through the three mental organs – intellect, mind and ego – and the qualities of Nature, and so are all 'born from Raudra' (*raudraja*).
6) Śāmbhava: This is the one Principle (*tattva*) of the Path of the Principles. This penetration extends from the Person to Cessation (*nivṛtti*) ending finally in the Transmental state (*unmanatva*).[1]

A brief comparison with Abhinava's Trika at this point is revealing. Abhinava explains in the third chapter of his *Tantrāloka* that the Śāmbhava means, set into operation by the Śāmbhava form of penetration (*śāmbhava-samāveśa*) consists essentially of the reflective awareness (*vimarśa*); that is, the creative autonomy (*svātantrya*) of the pure light of consciousness.[2] This is the experience of the pure 'I' consciousness (*ahaṁ*) that Śiva has of himself. It has fifty aspects that correspond to the energies of the letters that together constitute the all-embracing energy of 'I'. One wonders whether Abhinava knew of the possible correspondence between the Paths and forms of penetration. If so, he may possibly have seen support for this, essentially his own interpretation, by a Tantra that posits a correspondence between the Śāmbhava form of penetration and the Path of the Letters.[3] At any rate, the division into fifty is supported indirectly by the MVT which teaches that there are fifty aspects of the penetration of Rudra's energy that operates at the Śāmbhava level although, admittedly, they are related to the thirty-six principles rather than the letters.[4] But even then, the

[1] KMT 10/63-70ab and 10/76-80.
[2] TĀ 3/1.
[3] Inspired by Bhartṛhari, Abhinava divides the process (*krama*) of manifestation into temporal (*kālakrama*) and spatial (*deśakrama*). The former includes the arising of the letters, mantras and their parts taught in chapters six and seven of the *Tantrāloka*. The latter includes the Paths of the Worlds, Principles, and Forces taught in chapters eight, nine and eleven, respectively. Thus, as he deals with the Path of the Letters elsewhere, it was not Abhinava's intention to equate the fifty forms of reflective awareness with the Path of the Letters, but even so he may well have found some support for his own insight in this approach.
[4] Abhinava writes (in TĀ 1/186cd-187ab):

letters are related to the Principles and, just as in the Kubjikā Tantras, the Śāmbhava penetration / state / means / initiation courses through them. Thus the KMT teaches that all the forms of penetration listed above are aspects of the Śāmbhava one. Accordingly, the outer physical signs and powers etc that accompany them all occur in the Śāmbhava form of penetration. Even so, it has its own independent characteristics. The main one, as we are told in the following passage from the KMT, echoes what the Buddha acquired when he attained enlightenment namely, omniscience. Here this is understood as the universal perception of all the principles of existence. They are viewed from their summit attained by treading along the Sixfold Path represented by the thirty-six principles of existence, through which the neophant rises by means of the six penetrations to which they correspond. The KMT explains:

> One who has been pierced (with the pure Śāmbhava form) attains omniscience in this world. If the disciple has been purified by the aforesaid time, he attains the Śāmbhava (plane) which bestow (all yogic and other) qualities. (This happens) to a person up to (his) last rebirth if Kubjīśa comes (to him). Then, O Kubjikā, he (experiences) the Śāmbhava (form of penetration) in the body. The soul who after much time has been purified sees, as the Self does, all living beings. (He realises that) 'there is no one who is my equal in (all) the worlds' and he spontaneously (*akāle*) becomes pure.
>
> He sees every world, one by one, from the level of the Person up to the Transmental. Thus he is born with a pure body and he flies up with this body. He does not experience any shaking or trembling. There is only a slight rolling of the eyes (*ghūrmi*). He is in a faint as

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Fifty varieties of this penetration are described (in the MVT) determined by the various clearly apparent aspects of the thirty-six metaphysical principles..

In this context, the three principles of Self (Ātmatattva), Knowledge (Vidyātattva) and Energy (Śaktitattva) are treated as separate parallel principles along with the basic 36 principles. They possess 4, 10 and 3 aspects, respectively as follows:
Ātmatattva: This consists of the three perceivers, Sakala, Pralayākala, and Vijñānakala along with Śuddha (the Pure Ones). These correspond, respectively, to the principles of 1) Earth, 2) Water to Nature (Prakṛti) (23 principles), 3) Puruṣa to Māyā (7 principles), and 4) Pure Knowledge (Śuddhavidyā) to Sadāśiva (2 principles).
Vidyātattva: This has the following ten aspects. 1) Letter (*varṇa*), 2) the Point (*bindu*), 3) Half Moon (*ardhacandra*), 4) the Obstructress (*nirodhinī*), 5) Sound (*nāda*), 6) End of Sound (*nādānta*), 7) Power (*śakti*), 8) the Pervasive One (*vyāpinī*), 9) the Equal One (*samanā*), and 10) the Transmental (*unanā*).
Śaktitattva: This consists of the following three energies: 1) Will, 2) Knowledge, and 3) Action. See TĀ 1/186cd-188ab and commentary with reference to MVT 2/17-19.

> when one takes poison. He is like a ghost in a jar. Before him he sees the entire series of metaphysical principles, perpetually manifest and active (*sadodita*). He is freed that instant from the field of sense objects, like the snake (that sheds its) old skin. He is mad (*unmatta*) with the inebriation of eternal bliss and is adorned with the quality of omniscience.[1]

Finally, before we move on to another account of these three modalities of initiation, we notice that the KMT warns that those who experience the Śāmbhava form of penetration, even though it is the highest, are liable to a very severe fall. This is possible as long as the Śāmbhava state is not fully affirmed and the transmutation from the temporal, corporeal condition to the eternal one has not taken place. The reason for this fall is intimately connected with the nature of this state. The purified soul in the Śāmbhava state is conscious of his identity with the deity. This is why he thinks 'there is no one who is my equal in (all) the worlds'. It is understandable, therefore, that the Tantra warns repeatedly against the possible degeneration of this insight into gross pride. So we read:

> Greed and delusion are said (to be the result) of the pride (that may develop due to) the Śāmbhava Command. (Overcome by this pride) the fool thinks there is no other person as capable as himself. This (also) comes from the Command but it is the Command of the (gross) elements (*bhūtavatī*), (not of the Śāmbhava one).
>
> O famed lady, those who are cheats and devoid of devotion for (their) teacher (are again subject to the lower penetration) of the Elements and the rest (even in the case of) one who (was previously) pierced with the Śāmbhava (Command).[2]

At first sight this appears to be a relatively minor detail but, viewed in the light of Abhinava's hermeneutics, it is highly significant. We have noted already that Abhinava teaches that the Śāmbhava means, and hence the form of penetration and state that it leads to is essentially the consciousness of the pure, absolute egoity (*ahaṁbhāva*) of Śiva. Although the concept of an absolute ego is not found elsewhere in any school of Indian thought,[3] the ego is revalued and seen to possess positive qualities by several Tantric traditions that developed around the end of the first millennium. The most evident precedent is Patañjali's Yoga where egoity (*asmitā*) is considered to be the object of the most intense and

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[1] KMT 10/91cd -98.
[2] KMT 10/74cd-75 and 10/101.
[3] See Dyczkowski 2004: chapter one.

elevated form of concentration (*asmitāsamādhi*). It leads directly to the realisation of the pure consciousness nature of the Person (*puruṣa*) and hence his detachment from the domain of the bondage of Nature (*prakṛti*) which is, essentially, the sphere of objectivity. But however important for Patañjali's soteriology, it is clear that the ego is far from absolute. Closer to home, Tantric rites of adoration require that the officiant be identified with the deity. The standard well known formula is 'being the god, one should worship the god' (*devo bhūtvā devaṁ yajet*). This should not be confused with the Upaniṣadic identification of the Self – Ātman – with the Absolute Brahman that is intentionally impersonal, i.e. egoless. The affirmation for ritual purposes of one's own identity with the deity inevitably entails the positive affirmation of the ego as being 'I am Śiva' or the like. The principle that the offering made to the deity must come from deity, not a profane mortal, is so well accepted that the Buddhist Vajrayāna, although basically atheist as all Buddhist traditions are, accommodates it. The deity is visualized as emanating from its sonic form that emerges from the Void. Then the worshipper must similarly identify himself with it by developing what the Vajrayāna Tantras term 'divine pride' (*divyagarva*). But, of course, from the Buddhist perspective this 'pride' or ego, even if it does refer to deity, is no less transitory and devoid of any inherent nature of its own as any other saṁsāric phenomena.

The danger of falling into false pride that the Śāmbhava state entails, according to the Kubjikā sources, implies that its original 'unfallen' form is also egoic in some sense, as we are in fact told that it is. Even so, it is not yet identified with the condition of an absolute ego, although it is tending towards it. Abhinava tacitly takes it all the way by identifying the Śāmbhava penetration and its corresponding category of practice with the dynamic absolute ego proclaiming it to be perfectly free in all respects to do all things, not just to view itself and realise that "there is no one who is my equal in (all) the worlds".

We move on to another account of these three types of initiation related to our triad. This is found in chapter eight of the KRU:

> The Śrīkrama should be revealed, according to (the type of) initiation, after (it has been imparted). And initiation is of three types: Śāmbhavī, Śāktā, and Āṇavī. The Śāmbhavī (initiation) is free of thought constructs (*niṣprapañcā*). The Śāktā one should be understood to be distinct (*bhinnā*) from it. Āṇavī (initiation) is said to be a mixture of Śāmbhavī and Śāktā. The initiation of the goddess (*devīdīkṣā*) will thus be (accomplished) by means of the three types.
>
> Śāmbhavī is said to be the state that is generated having contemplated the lotus feet of the venerable teacher above one's head. (It arises) for one who, by seeing the form (*mūrti*) of the teacher, (becomes profoundly tranquil and so) thinks of nothing. Śāmbhava is

(the type of) penetration (*āveśa*) that will arise for one who is intent on the meditation that follows on from that (*tadanudhyāna*) and is dedicated to that task. (In other words, it happens) to the (disciple) who (experiences) the (state of) meditation even though (he is) distant (from his teacher who has) induced (his practice) by that (gracious) look (*prekṣaṇā*).

O mistress of the gods, both Śakta and Āṇava (states of contemplative absorption) are (forms of) thought (*kalpanā*) by nature and (arise) by applying the utterance (of mantras), ritual instruments (*karaṇa*), visualization (*dhyāna*) and (the formation of sacred) places (*sthāna*) and the liturgy (*krama*). This Śākta (state) is (diverse) according to the varieties (*vibhāga*) of visualization (*dhyāna*) and place. Āṇava is said to be (brought about) by the mantras applied through the process (*krama*) of uttering the letters (that constitute them).

In this way, O fair-faced one, in the future, in (the course of) the a eons, great (*kalpa*) and small (*manvantara*), the rite (*karman*) of initiation will be of three types. The rite of initiation in the Kula tradition (*āmnāya*) will take place during (the various) ages (*yuga*) and (varies) according to the nature of (each) age, and (will be imparted) through the line (*krama*) of teachers and disciples by means of insights (*vijñāna*) (outwardly apparent) as the signs of attainment (*pratyaya*).[1]

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[1] *yathā [g: yayā] dīkṣā [g: dīkṣye] tataḥ paścāt [g: -cāc] śrīkramaṁ [k kh: kamaṁ; g: chrīkramaṁ] saṁprakāśayet [k: * * kāśayet]* ||
dīkṣā ca śāmbhavī [k: śāṁmbhavī] śāktā [k kh g: śāktī] āṇavīti tridhā sthitā |
śāmbhavī niṣprapañcā ca śāktā bhinnā prakalpayet [kh: prakalpayet] ||
śāktaśāmbhavasaṁmiśrā āṇavī sā prakīrtitā [g: prakalpitā] |
evaṁ tribhiḥ prakāraiś ca devīdīkṣā bhaviṣyati [g: -tī] ||
svaśirordhvasthite [g: svaśirorddhastitaṁ] dhyāte [g: dhyāyec] śrīguroḥ [kh: + pāda; g: chrīguroḥ] pādapaṅkaje |
utpadyati ca yāvasthā śāmbhavī [kh: śāṁbhvī] sā prakīrtitā ||
*akiñciccintakasyeha [k: aki * ccintakasyeha; kh: akiñcārccitakasyeha; g: kiñciccirtakasyeha] gurumūrtinirīkṣaṇāt* |
tadanudhyānayuktasya tatkāryaniratasya ca ||
*tatprekṣaṇākṛtābhyāsadūrasthasyāpi [k: tatpreṣaṇa * tādhyāsa-; kh: -dhyāsatkarasthāpi; g: tatpreṣaṇakṛtābhyāsadūlasthanyāpi] bhāvinaḥ [g: bhāvitaḥ]* |
āveśotpadyate yo hi śāmbhavo 'sau bhaviṣyati ||
śāktāṇavau ca deveśi dvāv etau kalpanātmakau [kh: kalānātmakau] |
uccārakaraṇadhyānasthānakramaniyojanaiḥ [g: uddhārakaraṇasyādhyā-] ||
dhyānasthānavibhāgaiś ca śākteyaḥ parikīrtitaḥ [g: -ta] |
varṇoccārakramān mantrair yojitair āṇavaḥ [k: -kamān maṁvair yojitair āṇavaḥ] smṛtaḥ ||
evaṁ tribhiḥ [g: stribhiḥ] prakāraiś ca dīkṣākarma varānane |

Both the Śākta and Āṇava modalities are within the sphere of conceptual thought and exerted intent, as opposed to the Śāmbhava sphere which is a state of pure consciousness, free of thought constructs that arises spontaneously. A distinction is drawn, however, between the more mental or 'inner' practices of visualization and concentration on fixed places projected into the subtle body that belong to the Śākta sphere, and the concrete outer practice of repeated recitation of mantras that belong to the Āṇava one. All in all, the formulations that we find in the Kubjikā sources coincide quite well with the definitions of these three modalities found in the MVT quoted above. The Kubjikā Tantras are very familiar with their Trika counterparts. Indeed, the MVT is mentioned with special respect in the KuKh.[1] It is not too audacious therefore to suggest that the understanding of these modalities in the Kubjikā Tantras were directly influenced by the later Trika scriptural sources.[2]

At any rate, we may profitably reflect on this analysis of practice in the light of Abhinava's exegesis to which we now briefly turn. Inspired by his Trika teacher Śambhunātha, whom he acknowledges as having taught him this threefold classification of practice, Abhinava distinguishes, with his usual profound insight, how thought operates in the two spheres. The Empowered means, according to him, includes all the forms of practice that serve to purify thought constructs. The purest thought is no longer a thought, but is rather the lucid understanding of one's own true identity as deity which has developed through a series of stages in which the notion of this identity becomes more firmly affirmed and lucid. After he has dealt with the Śāmbhava means, through which knowledge of the Self is attained directly by means of intuitive insight (*pratibhā*), he begins the following chapter of his *Tantrāloka* with a succinct outline of the essentials of the Śākta means:

> He who wishes to enter into this, the Supreme Lord's nature described in the previous chapter, must without delay purify (his) thoughts. A thought once purified generates another thought that is (already) by its very nature purified, and this another similar to itself, and that also another similar one. The degree of purity of these four thought constructs is, progressively, not evident, fit to become evident, in the process of becoming evident and clearly evident. Then (at the next higher level) it becomes more evident until it finally becomes supremely so. In (all these six phases) starting from (the first

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bhaviṣyaty agrato devi kalpamanvantareṣu ca ||
yugeṣu yugadharmeṇa vijñānaiḥ pratyayātmakaiḥ |
dīkṣākarma kulāmnāye [kh g: -mnāya] guruśiṣyakrameṇa tu || KRU 8/99cd-108.

[1] See KuKh 68/126cd-128.

[2] Note that by 'scriptural sources' I do not mean Abhinavagupta's presentation of the Trika (what he calls the Anuttaratrikakula) or, indeed, Kashmiri Śaivism.

> in which the purity of thought is) not evident, there are other intermediate gradations. Thus (as a result of this process) consciousness, strengthened by that noble and supremely evident nature, attains its own pure state, free of all thought constructs. And thus Bhairava's radiant power (*tejas*), which is consciousness, becomes fully manifest to those who reflect upon it again and again.[1]

Abhinava similarly begins the following chapter of his *Tantrāloka*, which deals with the Individual means, by defining it. Here too he focuses on the function of thought as central to all the forms of practice that belong to this category. But in this case, the 'pure thought' which is the certainty of the direct realisation that one's own true nature is none other than that of the deity, is achieved with the aid of psycho-physical processes. Āṇava initiation, like Āṇava practice and realisation, is accomplished by external means. This may centre, for example, on the careful energetic recitation of mantra in such a way that each letter is clearly articulated and so can fully yield its power. Accordingly, Abhinava refers to these means in the following passage as ones that are further away from consciousness than those engaged in the Empowered means but are, nonetheless, grounded in the same process. Thus, in his own sophisticated way, Abhinava again supports the teachings of the Tantras:

> When thought (*vikalpa*) has been purified and all contrary representation has consequently been eliminated, one certainly attains the desired object, be it worldly experience (*bhoga*) or liberation (*mokṣa*).
>
> While for some a thought becomes firm and pure by virtue of the innate freedom of Self, independent of any other means, for others thought requires another means to purify it. We have already discussed the first possibility and we shall now deal with the other.
>
> Although thought is essentially consciousness, it can only serve the individual soul (*aṇu*) as a means to liberation when it assumes the form of certainty (*niścaya*). This certainty is of various kinds which differ from one another because of the (diversity) of means, according to whether they are closer or further away from consciousness. However, (all these means) are (equally) termed 'Individual' (*āṇava*).[2]

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[1] TĀ 4/2-7.
[2] TĀ 5/2-6.

Returning to the Kubjikā sources, let us see what the *Ciñcinīmatasāra-samuccaya* has to say. There we find that Śākta is the sphere of reality in which, as its name suggests, the energy of consciousness operates. Specifically this assumes the form of five energies that operate in this sphere of reality. These are the three energies of will, knowledge and action normally associated with Śiva along with the enlightening energy of Kuṇḍalinī and that of Mātṛkā. Mātṛkā is the energy of the phonemes that represent aspects of the energy of Speech through which the world of denotation is differentiated into the entities, qualities and activities that words denote. In this way, Mātṛkā, as the Tantra declares, 'measures out the universe'. Thus the god says:

> Next I will explain something else, namely, Śākta, Śāmbhava and Āṇava. O mistress of the god of the gods, (I will explain) the characteristic feature (of each) which, O beloved, is the great dawning of knowledge. The group of five energies is considered to be will, knowledge, action, supreme Kuṇḍalinī and Mātṛkā, which is the fifth.
>
> (The characterizing feature) of the will is (that from it) originates the expansion (of emanation). Knowledge is the perception (of it) there. (The energy of) action (functions) in what should be done and what should not. Kuṇḍalinī is the awakening of the Self. Mātṛkā measures out (*mīyate*) the universe. The characteristic feature of power is (thus) fivefold.[1]

The Āṇava sphere concerns the individual soul (*aṇu*) that has been energized by the power of consciousness. It is essentially the Self engaged in rising through the sixteen stations in the ascent of Kuṇḍalinī within the body. The body, in this perspective, is an aggregate – Kula – figuratively represented as a tree of which these are the branches (*śākhā*). They are also called 'supports' (*ādhara*) or 'places' (*sthāna*)[2] and, sixteen in number, range from the one called

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[1] *punar anyaṁ pravakṣyāmi śāktaṁ [k, kh, g, gh, ṅ: sāktaṁ; c: sākṣaṁ] śāmbhavam āṇavam [all MSs: sāmbhavamānavam]* |
lakṣaṇaṁ devadeveśi mahājñānodayaṁ priye ||
*icchā jñānaṁ [c: * na] kriyā caiva tathā kuṇḍalinī parā* |
mātṛkā pañcamī ceti śaktipañcakam iṣyate [sarve: śaktiḥ-] ||
icchāyāḥ [all MSs: icchāyā] [k, kh, g, gh:] prasarodbhūtaṁ [all MSs: pusara- -dbhūta] jñānaṁ tatrāvalokanam |
kāryākārye kriyā caiva kuṇḍaliny ātmabodhanam [k, gh: -bodhatam; c: -yānmabodhanaṁ] ||
mātṛkā mīyate viśvaṁ [c: visvaṁ] pañcadhā śaktilakṣaṇam | CMSS 4/24-27ab.

[2] Here the account in the CMSS differs from the one we have seen above drawn from the KRU which prefers to classify this practice as Śākta. Perhaps the KRU views this practice in terms of the concentration that requires the exertion of the energy of knowledge that operates in the

the Foundation located at the base of the spine up to the End of Emission in the End of the Sixteen. So the god says to the goddess:

> The essential nature of the individual soul (*aṇu*) is the Self that has been supremely infused with the power of consciousness. It is present in the branches of the Kula (i.e. the body) in association with the various supports (*ādhārabheda*). O goddess, one place and another bring each other to rest. Contemplated by (direct) experience, (each is of) a separate kind (and each bestows) a separate accomplishment. O goddess, I have explained that which is known as Āṇava.[1]

Finally, the Śāmbhava level is described concisely as being of four kinds or possessing four aspects. The first is called *sama*, that is, 'equal', which, I suppose, refers to Śāmbhava state as being equally present at all the levels, forms, aspects and particulars of reality. The second is called *gata*, which means 'gone'. This, I suppose, is a way of referring to the Śāmbhava state as the one that has 'gone' beyond the trammels of the fettered states below it and one in which the individual soul has 'gone' to the supreme level of existence. There, the third aspect of the Śāmbhava state is experienced, namely, 'merger' – *laya* – of the individual into the deity and the fourth which is 'awakening' – *avabodha*.[2]

Now we turn to an equation that is peculiar to the teachings of the Kubjikā Tantras. The three, Śāmbhava, Śākta and Āṇava, are identified with the three energies of will, knowledge and action generated from the energy of the Śāmbhava state (*śāmbhavīśakti*), which is also the source of scripture.[3] Their

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Empowered sphere. The CMSS, on the other hand, prefers to understand this practice as belonging to the Individual corporeal sphere where the activity of the power of action predominates.

[1] *aṇu tv ātmasvarūpaṁ [all MSs: nā-] ca cicchaktiparabhāvitaḥ [all MSs except ṅ, c: -prabhāvitaḥ]* ||
ādhārabhedayogena kulaśākhāsamāśritaḥ [c: kulasākhyā-] |
sthānaṁ sthānāntaraṁ devi viśramanti [all MSs: visramanti] parasparam ||
pṛthagbhedaṁ [ṅ: -bhadaṁ] pṛthaksiddhim anubhāvena bhāvitam [all MSs: -madhubhāvena-] |
etad devi mayā khyātaṁ [k, gh: kṣātaṁ; ṅ: jātaṁ] āṇavaṁ [sarve: ānavaṁ] tat prakīrtitam ||
CMSS 4/27cd-29.

[2] Next I will explain something else namely, the characteristic feature of the Śāmbhava (state). Equal (*sama*), Gone Away (*gata*), Merger (*laya*) and Awakening (*avabodha*) as the fourth – (thus) Śāmbhava is said to be of four kinds.

punar anyaṁ pravakṣyāmi śāmbhavasyaiva [ṅ, c: sāmbha-] lakṣaṇam |
samaṁ gataṁ layaṁ caiva avabodhaṁ caturthakam ||
caturdhā [c: catudhā] bhedabhinnaṁ tu śāmbhavaṁ [ṅ, c: sāmbhavaṁ] parikīrtitam |
CMSS 4/57-58ab.

[3] The *Khañjinīmata* consisting of 1,000 million (verses – *śatakoṭi*) has been uttered. In this way, Śāmbhavīśakti that has no end has become infinite. Śāmbhava, Śākta, and Āṇava have come

dynamic interaction ('churning') generates the Triangle in the centre of the *maṇḍala*. Accordingly, the three energies of the Triangle are given these three names in the feminine.[1] In other words, in terms of the metaphysics of the Kubjikā Tantras, these three are aspects of the Transmental in its displayed differentiated (*sakalā*) form. In this way the triadic energy of the goddess is her threefold Command, and so all three spheres are those of Śakti. Thus addressing the goddess, the god says:

> I am Bhairava and your Command (operates) in the Śāmbhava, Śākta and Āṇava (spheres). There is no difference between the two (of us), like wind and the two skies (atmospheric and celestial).[2]

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about by her impulse. She abides (thus) in the three worlds as will, knowledge and action. Bhairava, tranquil and free of defects, resides above Meru. He is rich with the jewels of countless qualities and is encompassed by millions of Rudras.

*śatakoṭipravistīrṇaṁ [kh: * *? koṭi-; ṅ: -ṇe] vyākhyātaṁ khañjinīmatam [gh: khajinī-; ṅ: khaṁḍinī-]* ||
evaṁ sā [k, kh, gh: śā] śāmbhavī [all MSs: sāṁbhavī] śaktir anantānantatāṁ gatā |
*tasyāḥ [k, kh, gh: taśyā; ṅ: tasyā] saṁpreraṇāyātaṁ [k, kh, gh: saṁpreṇāyātaṁ; ṅ: -yāte] śāmbhavaṁ [k, kh, gh: śāṁbhava; ṅ: śāṁbhave] śāktam āṇavam [kh: * *?]* ||
*icchā [kh: ?] jñānī [kh: ?] kriyākhyā [k, gh, ṅ: kriyāsyā; kh: * *? syā] ca saṁsthitā bhuvanatraye [k, kh: -trayā; gh: -trayāṁ]* |
merūrdhve [ṅ: meharddha] saṁsthitaṁ śāntaṁ [ṅ: sāntaṁ] bhairavaṁ vigatāmayam [k, kh, gh: vimātāmayaṁ] ||
anekaguṇaratnāḍhyaṁ [gh: -guṇāstāḍhyaṁ] koṭirudrāvṛtaṁ [k, kh, gh: -vṛta] param [kh: ?] |
YKh (1) 12/33cd-36ab.

[1] KuKh 58/27-28.

[2] *bhairavo 'haṁ tvadīyājñā śāmbhave śāktamāṇave* |
ubhayor antaraṁ nāsti vāyor ambarayor iva || YKh (2) 19/128.

Cf: (By knowing) Āṇava, the one associated with Śākta and Śāmbhava, the third, he certainly knows the threefold Command.

āṇavaṁ [g: ārṇavā] śāktagaṁ [kh: śāktavaṁ; g: śāktaga] caiva śāṁbhavaṁ [k: śam-; kh: sāṁ-; g: sāṁbhava] ca tṛtīyakam |
ājñātritayavettā ca [g: -tṛtīya-; k g: -vettāro] bhavate [k g: bhavante] nātra saṁśayaḥ ||
ŚM 8/121cd-122ab.

Also*:* One should know that the empowered condition (*śākta*) of this sort is the secret in the Kaulika scripture. Āṇava and Śākta, along with the Śāmbhava planes – one should know that all (of these are) empowered (*śākta*), and are nowhere devoid of power (*śakti*).

śāktam evaṁvidhaṁ jñeyaṁ rahasyaṁ kaulikāgame |
āṇavaṁ (ānavaṁ) ca tathā śāktaṁ śāṁbhavajñānabhūmayaḥ ||
sarvaṁ śāktaṁ vijānīyān na tu śaktyojjhitaṁ kvacit | AS 12/102-103ab.

The attainment of these three fulfils every possible goal whether it is worldly benefit (*bhoga*), magical or yogic powers (*siddhi*) or liberation. Attaining this threefold goal through the one reality which is Āṇava, Śākta and Śāmbhava, one returns to the pristine and integral condition of the eternal womb and origin of all things. As Bhairava says:

> I will explain the unchanging (reality), Śākta, Śāmbhava and Āṇava. The purpose of Śāmbhava is liberation. Śākta bestows accomplishments (*siddhi*). Āṇava is on the paths of worldly benefits (*bhoga*). The 'unchanging' is considered to be (thus) threefold. Once know the unity (of these three), which is like space, (one realises) the unchanging and (ever) equal womb (*bhaga*).[1]

In this reference we find a simple attempt to integrate these three categories into types of practice, as Abhinava does in a much more sophisticated way. Another way to do this is to understand Āṇava, Śākta and Śāmbhava as three 'paths' along which the three energies of the triangular womb travel and through which a series of triads function. They are, effectively, projections of the triadic functions of the psychophysical system symbolically arranged into the three partitions of the body: right, left and middle. One such set of triads is the 'three groups of five' (*tripañcaka*) that can be tabulated as follows.[2]

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[1] *avikāraṁ pravakṣyāmi śāktaṁ [śākta] śāṁbhavam āṇavam* ।
śāmbhavaṁ muktihetvarthaṁ [stutkivetvarthaṁ] śāktaṁ siddhipradāyakam ॥
āṇavaṁ bhuktimārgeṣu avikāraṁ tridhā matam ।
khavat samarasaṁ jñātvā avikārasamaṁ bhagam ॥ ŚMS (1) fl. 2a.

[2] *dakṣe ca āṇavaṁ [kh: aśaṁvaṁ] śāktaṁ vāme madhye ca*
śāmbhavam ॥
dakṣe [g: dakṣa] kriyāṁ [k kh g: kriyā] ca vāmecchāṁ [k kh g: -cchā]
madhye jñānīṁ [k kh g: -nī] prapūjayet ।
vāmeḍāṁ [k, g: -ḍā; kh: -dā] dakṣiṇe piṅgāṁ [all MSs: piṅgā] suṣumnāṁ [g: śuṣumṇā] madhyagāṁ [k kh g: -gā] yajet ॥
viśuddhā [kh: viśuddha] vāmabhāge tu [k: stu] dakṣiṇe ca kulāmbikā [k kh: kulāyikā] ।
madhye parāmbikā [k kh: parāyikā; g: parāyikāḥ] pūjyā maṇḍalasya kulāmbike ॥
dakṣe [g: dakṣa] tamo [kh g: nāmā] rajo vāme sattvaṁ [kh g: satva] madhye tathaiva ca ।
yaṣṭavyaṁ śrīkuleśāni sādhakaiḥ siddhikāṁkṣibhiḥ ॥
etat tripañcakaṁ yaṣṭvā [g: yaptvā] paścāc cakrāṇi pūjayet । KRU 10/22cd-26ab.

3. Table of the Three Groups of Five on the Triple Path

Locations	Spheres	Energies	Vital Channels	Goddesses	Qualities
Right	Āṇava	Action	Piṅgalā	Kulāmbikā	Tamas
Left	Śākta	Will[1]	Iḍā	Viśuddhā	Rajas
Middle	Śāmbhava	Knowledge	Suṣumnā	Parāmbikā	Sattva

Another important triad is one which relates purely to the Kubjikā teachings. This is the goddess's threefold transmission. It consists of the three lineages (*oli*) through which the goddess's Command is spread, the three Transmissions (*krama*), which are the substance of the teachings, and the three Siddhas who were their original recipients and propagators. The following passage tells us how they are related to the centres (*cakra*) in the body and the three energies:

> The Transmission of the Child is in the (Wheel of the) Foundation. The Middle one is in the (Wheel of) Unstruck Sound. O goddess, the Śrīkrama, well understood (*niścita*), is in the temple of (the Wheel of the) Command. The Eldest, Middle One and the Child – the lineage (*oli*)[2] is considered to be of three kinds. Will, knowledge and action (together) is said to be the triad of energies. (This is) the triple Command pertaining to Āṇava, born of Śakti and Śāmbhava.[3]

The three transmissions prescribe the three procedures (*vidhi*) by which the Krama should be worshipped in the Āṇava, Śākta, and Śāmbhava modalities[4]

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[1] There appears to be a mistake here. The energy of the will is usually associated with Śāmbhava.
[2] The most common form of this term is 'oliḥ'. This variant form is attested in KuKh 7/93a. See note to Sanskrit text of KuKh 3/11b.
[3] *bālakramaṁ tu ādhāre madhyam anāhatāśṛtam [k: ānāha-; kh: ānāha- -tāśṛtaṁ; g: ārāha-]* |
śrīkramaṁ niścitaṁ devi ājñāmandirasaṁsthitam [k: ājñamadira-] ||
jyeṣṭhā madhyā tathā bālā ity olī trividhā matā [k: natā] |
icchā jñānī [kh, g: jñāna] kriyā ceti śaktitrayam udāhṛtam || *[. . .]*
āṇavī śaktijā caiva śāṁbhavīty ājñātrayam [kh:- tyājñayātrayam] | KRP 4/8-9, 11ab.
[4] One should know that in the ocean of this great hymn (*mahādaṇḍa*) is present (the triple transmision) of the Aged, Youth, and Child that prescribes the three methods (*vidhi*) in the Āṇava, Śākta, and Śāmbhava (modalities). (In this way) that fierce Mantravidyā has come forth in many ways.

ity arṇave [all MSs: ārṇava] mahādaṇḍe āṇave [k, kh, gh: ānave] śākta – śāmbhave [k, kh, gh: sāṁbhave; ṅ: sāṁbhave] |
*trividhidaṁ [ṅ: -dheyaṁ] vijānīyād [kh: vijānī *d] vṛddhakaumārabālakam [k, kh, gh: -kaumalavālakaṁ]* ||

collectively called the 'Triple Thorn'. This, we have seen, is the mantra called Tadgraha. This Trika mantra is thus integrated into the Kubjikā system by identifying its three parts with the three transmissions. In the KuKh we read:

> The Transmission (*krama*) is said to be of three kinds – gross, subtle and supreme. (It is) the Triple Thorn (consisting of the modalities of) the Individual Soul (*āṇava*), Energy (*śākta*) and Śiva (*śāmbhava*) as the third. (These correspond respectively to) the Supreme (*para*), Middling (*parāpara*) and Inferior (*apara*) (levels). (The wise) know that the one Transmission of Lineages, divided (thus) into three triads (*tritrika*), is threefold.
>
> The gross one is said to be the Transmission of the Aged, which is the authority of the Lineage of the Eldest. The subtle Transmission is that of the Youth which is said to be extremely subtle. The Transmission of the Child, which is the third, and the Lineage of the Youngest, which should be considered to be supreme. (In this way) that which is only one is divided threefold. The one Transmission is the Triple Thorn. (Thus) the triple Śrīkrama has been explained. (The wise) know it to be the triple Transmission of the Lineages.[1]

Just as the three lineages are characterized in this way, similarly there are three types of yogis[2] and the god who manifests as the teacher in these three lineages is visualized in three forms corresponding to the Āṇava, Śākta and Śāmbhava modalities.[3] Analogously, the *Ṭīkā* classifies the three Transmissions into these three and adds a fourth called the 'Desireless' (*nirīha*) and the Transmission of the Bliss of the Command (*ājñānandakrama*), which is that of the Divine Current of the eighteen Nāthas.[4]

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nirgatā mantravidyā sā [k, kh, gh, ṅ: ca] raudrabhāvā [k, kh, gh: rudrābhāvā; ṅ: rudra-] hy anekadhā | YKh (1) 12/28-29ab.

[1] KuKh 28/129-133ab.

[2] YKh (1) 25/114 ff.. Quoted below on p. 499.

[3] YKh (1) 3/216 ff..

[4] *idānīṁ [kh: + ājñānaṁdakramoddhāraṁ | iti] ājñānandakramam aṣṭādaśanāthakramaṁ catuḥprakāram | yathā śāktam ekaṁ | śāṁbhavaṁ [kh: śāṁbhava] dvitīyam | āṇavaṁ [k kh: ānavaṁ] tṛtīyam | nirīhaṁ caturtham* | Ṭ MS K fl. 88a.

The Earlier and the Later Traditions concerning the End of the Twelve

We may conclude with a brief comparison of these teachings concerning the inner Moon and those that developed in the later period, that is, after the 12th century. We have already noted that about that time the Muslims established their dominion over the north of India and, in all probability due to that, most if not all of the Tantric traditions that once flourished in the North were ultimately interrupted. Although the transmission of the teachings of these traditions and the Tantric lineages through which they were passed on were lost, the essential principles, symbols, many of the deities, rituals and other practices were not forgotten. One could say that, to a large extent, the paradigms remained; even so the actual forms they generated in the revival that followed, although similar, were not the same. In some cases, the transition could not be made without substantial modifications and even loss of the earlier structures, even though they had endured for centuries and had been reproduced in many Tantric traditions. An overall treatment of developments in the symbolism related to yogic practice in the later Tantras with respect to the earlier ones is still a large, virtually virgin area of research. Here we can only briefly note one or two major changes as examples relevant to our present discussion.

We shall do this by examining the following passage drawn from the *Ṣaṭcakranirūpaṇa*. It is chapter six of the *Śrītattvārthacintāmaṇi* by Pūrṇānanda, a Rāḍhīya Brahmin who lived in Burma about 400 years ago.[1] Rich in content and often studied independently, the teachings of the ṢCN exemplify a number of important modifications of the earlier paradigm. The most apparent and striking one is that what the earlier traditions taught takes place above the head, has been shifted down into the skull. Thus, the End of the Twelve, which is universally accepted in the early Śaiva and Kaula Āgamas, to be located at the extremity of the subtle body twelve fingers above the head, has been lost. But its contents have been moved down, as it were, into the Thousand-petalled Lotus (*sahasrāra*) in the head. The reason for this is nowhere stated. Neither the texts nor the living tradition are at all conscious that this has taken place. One explanation that makes sense happens to be articulated in the oral tradition of the Bauls of Bengal. They are engaged in what they call the Practice of the Body (*kāyasādhana*) and believe that realisation can only be attained in the body. If Kuṇḍalinī, the life-force of the body were to exit from it, the practitioner would inevitably die.[2]

The following is Woodroffe's translation of the verses in the ṢCN concerned with the Thousand-petalled Lotus:

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[1] See the preface (p. 1-2) of the edition of the *Śrītattvacintāmaṇi*.
[2] See notes to KuKh 40/32cd-34ab.

Within (the Thousand-petalled Lotus) is the full Moon, without the mark of the hare,[1] resplendent as in a clear sky. It sheds its rays in profusion, and is moist and cool like nectar. Inside (the lunar orb), constantly shining like lightning, is the Triangle and inside this, again, shines the Great Void [the Supreme Point] which is served in secret by all the Suras [gods].

Well concealed, and attainable only with great effort, is that subtle Bindu (*śūnya*) [Point (Emptiness)] which manifests the pure Nirvāṇakalā with Amākalā. Here is the Deva [god] who is known to all as Paramaśiva. He is the Brahman [Absolute] and Ātman [Self] of all beings. In him are united both *rasa* [the bliss of liberation] and *virasa* [the bliss of the union of Śiva and Śakti] and He is the sun which destroys the darkness of nescience and delusion.

By shedding a constant and profuse stream of nectar-like essence, the Bhagavat instructs the Yati [renouncer] of pure mind in the knowledge by which he realises the oneness of Jīvātmā [the individual soul] and the Parmātmā [the supreme soul]. He pervades all things as their Lord, who is the ever-flowing and spreading current of all manner of bliss known as Paramahaṁsa [the Supreme Gander].

Here is the excellent (supreme) sixteenth Kalā [energy] of the Moon. She is pure, and resembles (in colour) the young Sun. She is as thin as the hundredth part of a fibre in the stalk of a lotus. She is lustrous and soft like ten million lightning flashes, and is down-turned. From Her, whose source is the Brahman, flows copiously the continuous stream of nectar (or, She is the receptacle of the stream of excellent nectar which is the blissful union of Para and Parā).

Inside (Amākalā) is Nirvāṇakalā, more excellent than the excellent. She is subtle as the thousandth part of the end of a hair, and of the shape of the crescent moon. She is the ever-existing Bhagavatī [goddess], who is the Devatā [deity] who pervades all beings. She grants divine knowledge, and is as lustrous as the light of all the suns shining at one and the same time.

Within its middle space (i.e., in the middle of Nirvāṇakalā) shines the Supreme and Primordial Nirvāṇa Śakti; She is lustrous like ten million suns, and is the Mother of the three worlds. She is

[1] Just as Europeans see in the markings of the moon the face of the 'old man of the moon' so Indians see there the outline of a hare. Accordingly, one of the Sanskrit names for the moon is '*śaśin*' which literally means '(the one who possesses) a hare'. The Full Moon in the Thousand-petalled Lotus does not have these markings because, unlike the outer moon, it shines with the pure, unstained light of consciousness.

> extremely subtle, and like unto the ten-millionth part of the end of a hair. She contains within Her the constantly flowing stream of gladness, and is the life of all beings. She graciously carries the knowledge of the Truth (*tattva*) to the mind of the sages.
>
> Within Her is the everlasting place called the abode of Śiva, which is free from Māyā, attainable only by Yogīs, and known by the name of Nityānanda [Eternal Bliss]. It is replete with every form of bliss; and is pure knowledge itself. Some call it the Brahman; others call it Haṁsa. Wise men describe it as the abode of Viṣṇu, and righteous men speak of it as the ineffable place of knowledge of Ātmā, or the Place of Liberation.[1]

Nirvāṇakalā is the Transmental.[2] According to the *Kaṅkālamālinītantra*, the Transmental is the seventeenth digit of the moon within the Circle of the Moon.[3] It is called *Nirvāṇakalā* and is coupled with Amākalā.[4] The ultimate object of meditation and devotion is the Point in the centre of the Triangle within which, and by which, these two energies are emanated. Note that according to these later schools, exemplified by the ṢCN, Amākalā is the sixteenth – not the seventeenth – energy of the Moon. The *Kaṅkālamālinītantra*, for example, in the course of describing the Triangle within the Thousand-petalled Lotus in the head teaches:

> Having meditated on the Triangle placed below (the Cavity of Brahmā), he thinks that Kailāśa . . . is there. O Mahādevī, by placing the undisturbed mind (*cetas*) here one lives in bliss to the full term of one's life . . . free from all ills. For such a one there is no rebirth. Here constantly shines Amākalā, which knows neither increase nor decay, and within it, again, is the seventeenth digit, known as Nirvāṇakalā. Within Nirvāṇakalā is the fiery Nibodhikā. Above it is unmanifested Nāda [Sound], effulgent as ten million suns. It is the excellent Nirvāṇa Śakti, the cause of all. In this Śakti it should be known that Śiva who is changeless and free from illusion abides.[5]

This is the reverse of what we find in the KuKh. *Amākalā* is usually, the seventeenth digit and is the energy of the New Moon. The sixteenth is *Pūrṇākalā*

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[1] ṢCN 41-49.
[2] Woodroffe 1981: 425.
[3] Ibid..
[4] Ibid. 431.
[5] Quoted by Woodroffe 1981: 435 fn. 5.

and is the energy of the Full Moon. But this appears, as we have seen, to be a later development in the doctrine of the Kubjikā Tantras. What the later texts say about Nirvāṇakalā/ – śakti is largely what the KuKh says about Amākalā. The term Nirvāṇakalā/ – śakti is unknown to the Kubjikā Tantras, but the goddess, as the Divine Yoni, is identified with the plane or state (*bhūmikā*) of Nirvāṇa.[1] As Śāmbhavī, she is the Plane of Knowledge (*jñānabhūmikā*) which is Nirvāṇa and Supreme Nectar.[2] At the same time she is also the radiant energy (*tejomayī*) that issues from Nirvāṇa, the Supreme Principle[3] and bestows its bliss. Nirvāṇa is the Skyfarer's Transmission (*khecarakrama*), that is, the Divine Current and Yoga.[4] One enters it when all Karma has been destroyed.[5] It is the Teacher's Mouth.[6] The goddess is called Nirvāṇā when she is in the form of the sleeping snake of Kuṇḍalinī. But as such, she is not sleeping because she is not below in the realms of bondage but above in the End of the Twelve.[7] There, immersed in profound and blissful contemplation, she sleeps, as it were, encompassing within herself the All that issues from her when she awakes. Nirvāṇa is the Silence[8] experienced when the Transmental is attained, that is, by the cessation of the mind (*manas*),[9] and so hardly differs from it. Thus it said to be the Void (*antarīkṣa*) that is Supreme Bliss and Beyond Mind (*unmana*). It is the supreme body of the Supreme Goddess.[10]

Conclusion

The language of the texts manipulates these symbols, juxtaposing and exchanging them one with the other. The Point (*bindu* or *bindumālinī*) in the centre of the *maṇḍala* is the Void, the Divine Current (*divyaugha*), the Transmission of the Skyfarers (*khecarakrama*), the Liṅga, the Bhaga which is the syllable AIṀ, the Moon, the First Sacred Seat and, as we will see, it is also the Kadamba Tree and its Bud and the Tamarind Tree. The Triangle (*trikoṇa*) is the also the Liṅga as well as the Cave, the Island and City of the Moon, Kula (or Mālinīkula), the Ocean of the Yoni, the Triple Peak mountain (*trikūṭa*), the World of the Lineage (*santānabhuvana*), and the letter E. At the End of the Twelve in the yogic body, it is also concretely, directly visible in the core of the *maṇḍala*. By

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1 KuKh 3/63-64ab.
2 KuKh 57/55cd-56.
3 MāSt line 1.
4 KuKh 12/12cd-13ab.
5 KuKh 13/94.
6 KuKh 22/19.
7 KuKh 31/63cd-64.
8 KuKh 62/66.
9 KuKh 41/16cd-17ab.
10 KuKh 55/1.

linking dimensions of representation, the conventions (*saṁketa*) link the spheres of reality. Resonant with many implicit meanings, metaphysical and experiential, the following statement is much more than a description of how the triangle is drawn in the middle of the hexagon in the centre of the *maṇḍala*:

> The Liṅga is the Solitary Tree (generated) by churning the three energies (of the Triangle). Then arose Kula, the Ocean of the Yoni in the centre of the hexagon. It is called the Island of the Moon and is connected with the six aggregates (of the spheres of the *maṇḍala*).[1]

Although the two sets of symbols denote separate parts of the *maṇḍala*, they are commonly identified. The Void of the Point may be the Cave. It may also be Island or City of the Moon. Moreover, members of the two sets may be combined with one another in all possible ways. Sometimes this works well, as in the following description of the Point in the centre of the Triangle:

> The Full Moon, which is the Command, is the (supreme) energy in the Mālinīkula. It is in the middle of the Liṅga in Triple Peak (mountain) within the Cave of Silence (*tūṣṇīguhā*).[2]

As the teachings unfolded through successive revelations, the manipulation of symbols in this way developed, just as aging art forms do, into a complex baroque. Although the language of the KMT is rich with symbolic expressions, once one knows the basic terminology, the text is relatively clear. Subsequently, the language was enriched with more terms without much substantial additional meaning. Although the same paradigms continue to operate, they are further extended and the contents are richly ornamented with symbols that replace and refer back to each other in compounding, complex layers. Ultimately, the language of the texts became a dense mass of such expressions, building one upon the other so freely, that in places they became virtual cryptograms. In this and other ways the system developed parallel to this linguistic development. The later sources reworked the myths, extended the sacred geography, tirelessly produced variants of the Krama and continued to add to the other elements of the teachings. All this took place in a period of perhaps two or three hundred years probably starting in the eighth or ninth century CE. The subsequent developments took place not through the medium of the Tantras but in the liturgies (*paddhati*)

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[1] In KuKh 58/27cd-28.

[2] *pūrṇimājñāsvarūpeṇa sā kalā (kālaṁ) mālinīkule (-kulamu)* ||
liṅgaṁ (liṅga) madhye triśṛṅge (triśṛṇu) ca tasmin tūṣṇiguhāntare (tūṣṇī-) | AS 10/143cd-144ab.

derived from them. The great majority of these were redacted by the Newars in the Kathmandu Valley to which the cult traveled in the beginning of eleventh century. There it lay hidden to the present day.

Chapter Three

Sacred Place and Inner Space

This study is essentially textual; even so it is not devoid of concern with the world 'outside' along with the 'inner' one of the Tantric scriptures. A cardinal point of contact between these two domains is sacred geography. Sacred geography is a way in which human beings take possession of place. Through it they find their home not only in the human world but also with the deities to whom sacred places ultimately belong. Here men live with them and their ancestors. Here they acquire the power of sacred places – that same power the sacred beings who reside there possess. Here we return to those places sanctified by the transmission of sacred knowledge to participate again in their power. Established at the beginning of time by the presence of deity and of perfected men and women who, descending from the limitless expanse that is their original home into the world of men, they form a bridge to its unconditioned and eternal power.

Sacred geography is as much human as it is divine. It is more than physical, social or cultural geography. It is the geography of the land in which we live. It is not just space or places, it is our home. Places locate us. They personalize the landscape, transforming it into a familiar place where we are free of the fear of the unknown. It becomes a place where we belong and which belongs to us, recovered from the anonymous expanse or from those who had been there before us. As long as man has trod the earth conscious of himself and his surroundings, he needed to know at least in which direction he was travelling. Originally a nomad, the ancient Indian roamed the face of the earth invoking the deities not of place but of direction. Wherever he went he would call them to offer them what he could and receive from them sustenance, offspring, vigour, power, and all the good things of the world in which he moved. He called his gods from their distant homes in the sky, the wind, the fire, the waters, in the dawn, in the rivers, in all the seemingly limitless and sacred landscape that enveloped him and through which he moved with his kin and comrades. He carried with him the sacred fire with which he cooked his food and that of the gods, the fire which, wherever it was placed, became his home and shelter. In this fire he made his offerings, the same fire with which he cooked his food and was, in his ever-changing world, the centre where he found nourishment and life-sustaining warmth.

Then, with the passage of time, his life became more sedentary and he delighted in a land in which he lived where the rivers and the clouds were like fat

mulch cows, flowing with nourishing milk.[1] Here he communicated with the gods, offering them rich sacrifices, lengthy and full of invocations, praise and thanksgiving. Here he could take time to make his petitions and prepare the offerings. But he never lost his urge to wander and so, with time, the nomad became a pilgrim.

Pilgrimage is a rich and varied human phenomenon. It is man's response to the sacredness of places where theophanies – astonishing manifestations of the divine have occurred. Necessarily linked to places, they are creative events (and sometimes destructive too) that originally took place, as Eliade would say, in *illo tempore*, at the 'beginning of time', and in those places from where arose the gods, mountains, rivers, sacred trees, everything of importance – indeed, even the entire universe. Sacred sites not only commemorate the origins of things, they are also powerful markers of place. In the barren landscape of the Australian desert, they orientate the aboriginal. In crowded urban space they transform it into a living *maṇḍala* populated by the beings of its sacred sites and the mortals who live and move amongst them. The guardians of place came to be guardians of the home, the village, the neighbourhood, town, city, state and, ultimately the entire country, regardless of the boundaries of human settlements.

It is not surprising, therefore, that the first reference we find in the Sanskrit sources to sacred place and its natural human response – pilgrimage – occurs with the founding of the prototype of the first Aryan state. This took place in the early post-Ṛgvedic period praised as the golden age of the Kurus under their king Parikṣit, the ancestor of the well known Janameya Pārikṣita of Brāhmaṇa and Mahābhārata fame, of the Pārikṣita dynasty of the Kurus. Momentous developments took place in the Vedic culture of the period, including the arrangement of the Vedas in the form we have today. The centre of political power and Vedic culture became Kurukṣetra – the Land of the Kurus. This was the favoured land of the Vedic gods, who flocked to the many sacrifices

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[1] There is no need to enter into the controversy concerning the original home of the so-called Indo-Europeans. However, it is worth stating that there can be no doubt that the Vedas were entirely revealed in India. Moreover, they contain no explicit memory of some earlier period outside India. The theory that the Indo-European ancestors of the Vedic peoples came from outside India is by no means as easy to establish as many history books lead one to believe. Elements of Vedic sacrifice – such as the mobility of the sacred fire – do suggest that the Vedic people were at some time nomadic, but this does not necessarily imply, yet alone prove, that they were not native Indians. Witzel's research has clearly established that the Vedic sources attest the expansion of Vedic culture across northern India west to east, not the other way around. Nonetheless, this fact does not prove that Vedic culture originated further west outside the confines of India.

The reader is referred to Bryant (2001) for a concise, unbiased presentation of the major theories. While he shies away from reaching any ultimate conclusion, his study does demonstrate that the 'Aryan invasion' theory is not one but many theories, none of which, however plausible, have been proved.

performed there in their honour. It is in Kurukṣetra that the heavenly river Sarasvatī – the Milky Way – was regarded as flowing down from heaven around the time of the winter solstice. The ritual texts make the Sarasvatī and her companion the Dṛśadvatī the place of long treks – the first recorded pilgrimages – along her banks to the point where they flowed down from the now-opened door of heaven in the north-east.[1]

The sources we examine in this chapter along with the Kubjikā Tantras are typical of a new order of highly literate Tantric cults that emerged from the seventh century CE onwards. These, like the earlier Tantric cults and Śaiva sects from which they evolved, focused on the figure of the roaming ascetic. But now the places he travels to are much increased in number. Moreover, they are no longer just simply called 'sacred lands' – *kṣetra* – they are specific seats – *pīṭhas* – of deities and meeting grounds for male initiates and Yoginīs, their female counterparts. The development of the sacred geography of India we witness in these sources is paralleled by that in their public, exoteric counterparts – the Purāṇas. Influencing each other, the latter came to serve as the register and scriptural authority for a vast expansion both of the number of sacred sites as well as the detailed development of the sacred geography of each place.

Inevitably, the original culture of peripatetic renunciants had to adapt to the needs of initiated householders and cloistered monks, bringing about the rapid internalisation of sacred sites and pilgrimage. This process, along with the cataclysmic effects of the Muslim incursions into India and the subsequent conquest, left the scriptural '*imprimatur*' that recorded and sanctioned the history of the development of the sacred geography of the country largely in the hands of the redactors of the Purāṇas. The powerful Muslim presence, with the loss of patronage this entailed coupled with their active widescale destruction of temples, brought about the end of extensive religious foundations. Thus, Buddhism with its network of large monastic institutions died out, as did the original Śaiva and Vaiṣṇava monasteries that were their Hindu counterpart, where the Muslims were in power. Wherever this took place, Hindu religious culture, fighting for survival, centred itself again, as it had done in earlier times, on small local and domestic cults that could be managed with relatively modest individual and public support. Monumental temples and monasteries were replaced by less visible, but no less grand, detailed and extensive sacred geographies which integrated the myriads of local cults, great and small, into robust networks that could elude and resist the Muslim determination to conversion. So, although the earlier Tantric traditions had largely been truncated in the parts of India where these changes took place, Tantric deities, sites and rituals proliferated once more and for the same reasons as before and the same public needs – protection, personal and political power. But

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[1] Witzel 1995: 15-16.

now the enemy was no longer within and the destruction wrought was more terrible. So the kinds of deities that originated in the Tantras continued to appear in large numbers in the public domain and mingled there with the divine forms already there. Each was allotted a place, and the magnitude of their sacrality and power was no longer measured by the size of the modest temples, shrines and domestic altars they inhabited, but by the power of place from which they drew their energy first and to which they returned it, strengthened. In this way the countless millions of gods and goddesses of India could work together, coordinated by the network of sacred sites that covered every corner, great and small, of the vast land of Bhārata.

It is understandable that the cults of the Bhairava and Kaula Tantras should lay stress on sacred place because their deities and attendants are, amongst other things, guardians of place. There is little reason to doubt that the villages and towns of India in the first half of the first millenium were populated, as they are now, with numerous local, rural and urban supernatural beings. But although their domestic counterparts were accepted as paradigms in the ritual world of the Brahminical *Gṛhyasūtras* in the first centuries before the common era, it took centuries more for the paradigms of their rural and urban counterparts to find extensive application in the Sanskritic tradition. Around the 7th century CE we witness a general development of this phenomenon. The public cults supported by the Purāṇas witnessed a similar growth in their sacred geographies. It is from this time onwards that they began to blossom to become the vast and highly detailed one we know today. The extent and speed with which they developed can be guaged by comparing the description of the sacred sites in Vārāṇasī in the early 9th century manuscript of the *Skandapurāṇa*[1] and that of the *Kāśīkhaṇḍa* compiled and inserted into the same Purāṇa several centuries later. The former refers to just a few sites – all of which are related to male beings, Liṅgas and solar discs. The *Kāśīkhaṇḍa* refers to more than 400 places inhabited by a range of beings. Although the great majority are Liṅgas, a large number are female beings, the majority of which are of the type that in the Tantras would be generically referred to as Yoginīs.

Renouncers and Householders

In order to understand the development of the Indian's sensitivity to the sacrality of place, which for centuries has been a major aspect of Hindu sprituality,

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[1] The oldest recovered manuscript of the of the *Skandapurāṇa* is Nepalese dated 810 CE, concerning which see Bakker 1993: 21. See the same article by Bakker for early myths concerning Vārāṇasī and Bakker 1986: part 1, pp. 126 ff. for the development of *māhātmya* literature including the *Kāśīkhaṇḍa* of the *Skandapurāṇa*.

we must seek one of its roots in the life and ethos of the renouncer and his relationship to the householder.[1] This is especially true if we wish to understand the development of the extensive sacred geography of the early Tantras in general and, specifically, the form it has assumed in the Kubjikā Tantras.

The famous hymn to the ascetic (*keśin*) in the late tenth section (*maṇḍala*) of the Ṛgveda is one of the earliest references to ascetics in India. Noteworthy is that many characteristics of Śaiva ascetics recognizable centuries later are already attributed to him. He is associated with Rudra, whom he imitates. He wears ochre clothes and has long unkempt hair. Most interesting is a feature that became cardinal to that of the liberated state for all Kaula and related Tantric traditions: he flies:

> The Muni, girdled with the wind, wears garments soiled of yellow hue; he, following the wind's swift course, goes where the gods have gone before. (. . .) Wind (*vāyu*) hath churned for him: for him he poundeth things most hard to bend, when he with long loose locks hath drunk, with Rudra, poison[2] from the cup.[3]

However, despite such references, Vedic religion was essentially meant for householders, not renouncers. Even so, some scholars believe that it developed parallel ideals of renunciation spontaneously within its own ambit. According to Heesterman, a major exponent of this view: 'the ultramundane renunciatory drive is not only clearly visible in the Veda's sacrificial ritualism but central to it as the motive force of its development. Whatever additional outside stimuli there may have been, the renunciatory tendency can be seen to arise orthogenetically from within the Vedic tradition itself.'[4]

Heesterman is of the view that the figure of the renouncer is a natural development of that of the Vedic sacrificer who was invariably a householder. The Vedic sacrifice served, amongst other things, to integrate (even as it distinguished between them) the two domains of the Vedic world and life – the village and the forest. The confines of the former were those delineated by the sacrificial and domestic hearths. The 'forest' was the uncharted and wild expanse beyond. Amongst the numerous and complex strategies to bridge the gap between them was the cyclic foray into the forest by the householder who was for the required time divested of his householder status, which he resumed upon his return.

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[1] The other major cause of this development is, of course, the transition from Vedic to classical Hinduism, which came about to a large extent by adaptation to the local ('non-Sanskritic') religions and cultures. We shall take a look at this phenomenon in the context of the typology of the cults to which the Kubjikā Tantras are most closely related in another publication.

[2] Griffith: water.

[3] Ṛg Veda 10/136/2,7 translation by Griffith.

[4] Heesterman 1982: 253.

Ultimately, according to this view, the brief periods in the forest became a permanent retreat. The classic example is Yajñavalkya, the earliest recorded Vedic exponent of the doctrines of Karma and reincarnation and amongst the first in India to discover the Absolute Brahman in the pure abstraction of self-realisation. On the occasion of his demise into the wilds, he enlightens his grieving wife by revealing the secret of the Brahman and its identity with the Self. Here we find a great ascetic teaching the liberating knowledge of the Absolute in the final part of the Veda which was kept secret, just as centuries later the Tantras would be treated as secret doctrines originally taught and propagated by ascetics.

Many scholars do not agree with Heesterman. They focus on the fact that the elements of asceticism stood in sharp contrast to the essentially householder Brahminical ideology. At the origin of this contrast they see two distinct cultures. Indian asceticism was traced to non-Brahminical or even non-Aryan sources.[1] This alternative culture is so centred on the ascetic's ideals that it has been called *śrāmaṇa* – an adjective derived from the noun '*śramaṇa*' which means 'renunciant' or 'monk'. Buddhism and Jainism are the most evident examples of *śrāmaṇa* sects that developed in the midst of others like them that primarily valued renunciation. By the Buddha's time (c. 5th century BCE) the ascetic renouncer must have been a common sight. As Bhandarkar notes: 'there was a tendency amongst the people which often worked itself out, as is evident from the Pāli birth-stories [of Buddha's previous lives], to give up worldly life and betake themselves to the forests or mountains. Buddhism, Jainism and other like systems considered an ascetic life to be a *sine qua non* of religious elevation. There is reason to believe that Śramaṇas existed before the rise of Buddhism.'[2]

This alternative culture probably also included the early followers of the Sāṁkhya who subsequently developed the classical Yoga system that reached maturity in Patañjali's *Yogasūtras* and the doctrines concerning the structure of the material realm (*prakṛiti*). The latter was adopted by most Hindu sects in variously modified forms, thereby evidently and profoundly influencing the classical Hinduism that emerged in the wake of Vedic culture. Jacobsen explains: 'Sāṁkhya and Yoga as renunciant systems, are closely related to the *śrāmaṇical* movement. While Jainism and Buddhism became 'non-orthodox' (*nāstika*) movements, Sāṁkhya was to a large degree the renunciant ideology of that which developed into the Hindu Brahminical 'orthodox' (*āstika*) tradition. Several authors has (sic.) argued that there is considerable evidence, especially in the Epics, for a close connection between the early Sāṁkhya school of religious thought and the renunciatory way of life.'[3]

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[1] Belvalkar and Ranade 1927: 401. For a recent restatement of this dichotomy and attempted synthesis of various viewpoints on the origin of Indian asceticism, the reader is referred to Bronkhorst (1993).
[2] Bhandarkar 1965: 29.
[3] Jacobsen 2001:123.

In the succeeding centuries social conditions changed considerably; even so, the possible conflict between the binary extremes of the householder's and the renouncer's life remained and constantly demanded resolution. One way this was done was to order man's life into four stages – *āśrama*. Kane[1] provides the following brief summary of Manu's view concerning the four stages of life: 'the span of life is one hundred years. All do not reach that age, but that is the maximum age one can expect to reach. This should be divided into four parts. As one cannot know beforehand what age one is going to reach, it is not supposed that these four parts are each of 25 years. They may be more or less. As stated by Manu IV.1 the first part of a man's life is *brahmacarya* [celibacy] in which he learns at his teacher's house and after he has finished his study, in the second part of his life he marries and becomes a householder, discharges his debts to his ancestors by begetting sons and to the gods by performing *yajñas* [sacrifices] (Manu V.169). When he sees that his head has grey hairs and that there are wrinkles on his body he resorts to the forest i.e. he becomes a *vanaprastha* [forest dweller] (Manu VI.1 – 2). After spending the third part of his life in the forest for some time he spends the rest of his life as a *saṁnyāsin* [renouncer] (Manu VI. 33).'

In this context the *āśrama* system can be understood to be have been created by conservative Brahmins to reduce the impact of the culture of renunciation on their essentially householder life. Brahminical hermeneutics was thus able to resolve the opposition between the value systems centred on the renouncer and the householder by showing that they were not truly opposed because they represented the proper *dharma* (the *svadharma*) of people belonging to different age groups.[2] That the four stages of life developed into a manner of domesticating asceticism is evidenced by the fact that in its earliest formulation in the Law Books (*dharmaśāstra*), the *āśrama* system was not understood to be a way of dividing the span of a man's life. Rather, they were originally possibilities from which an individual could choose freely.

Another strategy to achieve harmony between the apparently conflicting Brahminical ideals of the householder and the ascetic, who in the course of time came to be the guardian of the highest religious achievements and ideals, was to incorporate the latter into the former. Tambiah explains that: 'many Brahmin groups, whether pursuing religious knowledge as householders set apart from others or serving as priests for others, took on certain ascetic values and practices while remaining within this *āśrama*. They became in this sense double-faced taking their place, so to say in between the renouncer, whom they regarded as their preceptor, and the laity of the other varṇas [castes]. Indeed, some ascetic orders confined themselves to recruits from the twice-born, giving prominence and highest

[1] Kane 1974: vol II, part 1 p. 417.
[2] Olivelle 1997: 17.

recognition to those Brahmin candidates who became renouncers in the last stages of their lives, having fulfiled their *gṛhastha* duties. Hinduism is indeed a mansion with many interconnecting rooms.'[1]

We may cite any number of examples of how the rooms of the mansion of Hinduism interconnect. We find an interesting one in the work of the Siddhāntin Vedajñāna who lived in Citamparam in Tamil Nadu in the 16th century[2] and wrote the *Śaivāgamaparibhāṣāmañjarī*. The ŚĀPM is a compendium of extracts from the Siddhāntāgamas. Dagens (1979: 27-8) writes in his French introduction that: 'The theme of the observances (*āśrama*) recurs frequently in the ŚĀPM; the recognized observances are that of the householder, the mendicant monk (*bhikṣu*), the *brahmacārin* and the forest dwelling ascetic (ibid. 4/31-33ab), but this basic list is qualified by dichotomies within each of the observances and, moreover, by categories that are superimposed on the aforementioned four: . . . this is particularly the case with the *yatins*, that is, those who have mastered their senses and can be exempted from the four observances (3/297-8). The dichotomies relate to the *brahmacārin, gṛhastha* and *vānaprastha* (2/112-121ab). Concerning the first, it is said that he can make a perpetual vow (to be celibate) and he is then a *naiṣṭhika*, a renouncer. Or he who, on the contrary, considers his observance to be a stage towards that of a *gṛhasta*, is then a *bhautika*. The *gṛhasta* also has two possibilities before him: take on his observance without worrying about other things except the pleasure of the senses or, on the contrary, give it up when his responsibilities have been fulfiled and detach himself from the world. The *vānaprastha* can be a *gṛhastha* who retires [to the forest] with his wife or, on the contrary, be a solitary *brahmacārin*. Worth noting in this context the special praise for the state of the *gṛhastha* which is considered to be the best as the *gṛhastha* can sustain equally well the role of *brahmacārin* and the *vānaprastha* [. . .] there is no question at all of the fourth observance listed above (4/31 qv.) [i.e. that of the renouncer] except in the context of initiation: after praising the role of the spiritual teacher that can be assumed by both the *brahmacārin* and the *gṛhastha*, comes the peremptory affirmation that ascetics practicing austerities (*parivrāṭatāpasa*) cannot act as intermediaries to transmit the grace of Śiva to the world.'[3] But previously quoting the *Acintyāgama* ŚĀPM says: 'The renouncer should initiate the renouncer and householders in due order'.[4]

Examples of strategies designed to integrate in various ways the life of the householder and that of the renouncer could be multiplied considerably. These

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[1] Tambiah 1982: 319.

[2] Concerning the date of Vedajñāna, see ŚĀPM 6 ff. and 362 ff.

[3] *lokānugrahakartāraḥ parivrāṭ tāpasā na hi* || ŚĀPM 2/46ab; quoted from the *Kriyāpāda* of the *Sarvajñānottara*.

[4] *naiṣṭhiko naiṣṭhikaṁ caiva gṛhasthān dīkṣayet kramāt* | *Acintyāgama* 2/43ab.

should suffice to frame the problem and give an idea of possible solutions outside the specific ambit of the Kubjikā Tantras to which we now turn. One of the simplest ways to accommodate these conflicting ideals takes its cue from the Brahminical *āśrama* model, implied in the following question:

> How is (the conduct of) the follower of the Rule (*samayin*), the spiritual son (*putraka*) and the adept (*sādhaka*)? (What is) the state of the teacher (*ācārya*)? In brief, (what is) the teaching concerning the four stages of life (*āśrama*)?[1]

The four stages of life are here equated with the four types of initiate. The analogy is sound for the aspirant who is ultimately to become a teacher. But not all aspirants are qualified for this; many prefer to remain regular initiates. Those who aspire to more can take up the life of the adept (*sādhaka*), a renouncer whose life is centred on the repetition of mantra (*japa*). The teacher, as we shall see, may be either.

These distinctions may also simply be abandoned, which was probably accepted as an option in the earliest stages of the development of the Śaiva Āgamas, one that was soon epitomized in the figure of the Avadhūta. Well known to post-14th century treatises on Yoga,[2] the Avadhūta appears in substantial detail for the first time in the *Brahmayāmala*. Outwardly, he lives the life of a renouncer who carries a skull and dwells in cremation grounds. He is, in other words, a Kāpālika. However, the BY stresses that his outer lifestyle should be sustained by his inner spiritual state centred on Stillness – *nirācāra*.[3] The term also suggests his outer transgressive, antinomian behaviour, which is also *nirācāra* in another sense of the word, namely, 'without decorum' or 'ill-mannered' in terms of common social norms and conventions. Thus a typical passage in the BY teaches that:

> If the one who recites mantra is Still (*nirācāra*)[4] and abides within the body of an *avadhūta*, he then performs the yogic rite of adoration of Śiva. Avadhūtā is that energy (he possesses) and the one who is Still is Śiva.[5]

These lines must have appeared to be particularly significant to the redactor of the ṢSS who must have had them in his mind when he wrote the

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[1] KuKh 31/6-7ab.

[2] See note to line 4 of the MāSt in chapter four of the KuKh.

[3] Concerning *nirācāra* – the condition of Stillness – see above, chapter 1, p. 100 ff..

[4] Here '*nirācāra*' also describes this ascetic as 'without social convention'.

[5] *nirācāro [k, kh: -rā] yadā mantrī avadhūtatanuḥ [kh: -tanu] sthitaḥ* ||
tadā tu kurute pūjāṁ yogaśīlāṁ śivasya [kh: śitasya] ca |
avadhūtā tu sā śaktir [k, kh: śakti] nirācāraḥ [k, kh: -ra] paraḥ śivaḥ || BY 2/1cd-2.

following two passages. The variants are significant and worth quoting. They, along with the additions that suppliment them aid our understanding both of the Avadhūta and his inner practice:

> If the yogi is one who is Still (*nirācāra*) and abides with the body of an Avadhūta, he then performs the rite of adoration of the Yoginīs and Śiva. When (the breath is the one that) exits it is Still (*nirācāra*) when it (is the one that) enters, it is Avadhūtā. O goddess, present in the body he constantly unites one with the other (and so checks their movement). By practicing both wherever the eye and mind (may happen to) wander, (the yogi) is successful (*siddha*) there itself.[1]

Again:

> Stillness (*nirācāra*) is said to be the exit of the power of the vital breath. The yogi is then one who is Still (*nirācāra*) and abides on the plane of an Avadhūta. He then performs the rite of adoration of the mitresses of Yoga and Śiva.[2]

Just as the Kaula initiates of the goddess Kubjikā took over these symbolic representations of Yogic practice drawn from the outer life of the Śaiva ascetic, so did the Trika initiates before them. Thus in the TS we read:

> O goddess, the plane of the renouncer is said to be the Transmental. The state of the plane of Stillness is successful without a doubt.[3]

Avadhūtā, as a name of Kubjikā implying her inner form as Kuṇḍalinī, appears as many as three times in the *Mālinīstava* in chapter four of the KuKh (lines 4, 59 and 99) but nowhere else in the Kubjikā Tantras.

[1] *nirācāro yadā yogī avadhūtatanau [gh: -tanu] sthitaḥ* ||
tadā tu kurute pūjāṁ yoginīnāṁ śivasya tu |
nirgame tu nirācāraḥ [k kh gh: -ra] praveśe cāvadhūtakaḥ ||
anyonyamaithunaṁ devi kurute dehagaḥ [gh: dehagāt] sadā |
yatra yatra gataṁ cakṣur [gh: cakṣu] yatra yatra gataṁ manaḥ ||
tatra tatra dvirabhyāsāt [gh: durabhyāsā] siddhas [gh: siddhis] tatra ca tatra ca |
ṢSS 10/7cd-10ab.

[2] *nirācāras tu saḥ proktaḥ prāṇaśaktes tu nirgamaḥ* ||
nirācāras tadā yogī avadhūtapade sthitaḥ |
tadā tu kurute pūjāṁ [k kh: pūjā] yogeśīnāṁ śivasya tu || ṢSS 25/105cd-106.

[3] *avadhūtapadaṁ devi unmanaṁ tu tad ucyate* ||
nirācārapadāvasthā siddhyate nātra saṁśayaḥ | TS 2/27cd-28ab.

As in the BY, the inner Stillness of the Avadhūta, who is beyond all distinctions of caste and stages of life, is understood in the TS to be the essential condition of Kuṇḍalinī who is the Transmental (*unmanā*):

> That subtle and supreme power is said to be Stillness (*nirācāra*). Wrapping (itself around) the Point (*bindu*) (in the centre) of the heart, her form is that of a sleeping serpent.[1]

Although this very verse appears at the beginning of a long passage quoted by Kṣemarāja in his commentary on the *Śivasūtra,*[2] and so became very well known (as did several other passages from the TS), to later Tantric exegetes, the Yoga system taught by monistic Kashmiri Śaivites, although very rich, found no place for the teachings concerning Stillness – *nirācāra*. Is this because the association with the unconventional Avadhūta was too strong? Is this also the reason why the references to the Avadhūta in the TS compared to the BY are very few? Be that as it may, such considerations (linked with the process of domestication and sanitization of Śaiva antinomian doctrines) were no deterrent for the Kubjikā Tantras, which on the contrary not only took over this teaching, but also elaborated it further.

The following passage, drawn from the ṢSS, exalts the figure of the liberated renouncer – the Avadhūta. Thus retaining this, the original ideal model. At the same time, however, the householder is considered to be superior to the lifelong celibate. This fits with the mainstream *smārta* point of view, which stresses that a man should fulfil the debts he has to his ancestors by procreating. On the other hand, the Tantra takes care to assure the celibate Brahmin, that even if he omits to fulfil this obligation, he is no less entitled to receive the benefits of initiation and be on the path. What matters above all is that the aspirant should possesses the required moral qualities and devotion:

> Or else, (he may be an ascetic who) always lives in a cave and eats roots, wears bark clothes, keeps silence and is firm (in the observance of his ascetic's) vow; whether he has dreadlocks or shaved head, he is ever intent on the practice of chastity. He knows the reality of concentration and meditation and does not keep the company of the worldly(-minded). The divine Transmission (*krama*) should be told (to such a one,) not to (just anybody) one likes. O goddess, one should tell this, in the proper manner, to one for whom pleasure and pain, gold

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[1] *yā sā (kh: missing) śaktiḥ (kh, g: śakti) parā sūkṣmā nirācāreti kīrtitā* ||
hṛdbinduṁ veṣṭayitvā tu prasuptabhujagākṛtiḥ | TS 1/215cd-216ab.
[2] Commentary on ŚSū 2/3; see Dyczkowski 1992: 73.

> and iron, friend and foe, nectar and poison are the same and, reflecting on the Transmission, observes all the rules of the renouncer (*naiṣṭhikadharma*). The liberated Kaula (*avadhūta*) is the best, middling is the householder and the least is the renouncer (*naiṣṭhika*). This should be told to one who is fit out of all these three; (and) not to any other: this is the Command in the Kula teaching.[1]

If we must grade these ways of life, the perfect renouncer is better than the householder. But the teaching may be imparted equally despite this gradation. Any condition is acceptable, so long as the initiate follows the teachings. These are such that they can be practiced equally in the solitude sought by the renouncer or in the home of the householder. It is purely a matter of what is most conducive for a particular individual:

> He whose mind is (centred) in a cremation ground, (a solitary place where there is just) a single tree, the junction (of rivers), a mountain cave, (or) a forest should delight (in spiritual discipline) in these places. This (teaching) should (also) always be given to the devout soul (*bhaktātman*) whose duty is (to serve) the teacher, the deity and the fire in the sacrifice (he performs in his) home.[2]

The image of the householder presented here as one whose regular practice (*sadācāra*) is to make offerings to the fire[3] aligns him to the Brahminical ideal of

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[1] *athavā gahvarāntasthaḥ [kh: -stha] kandamūlāśanī [k: – sanaḥ; kh: chandamūlāsanaḥ] sadā* ||
valkalāmbaradhārī ca vāgniṣedhī [k kh: -niṣedhaṁ] dṛḍhavrataḥ |
jaṭine muṇdine vāpi brahmacaryarate sadā ||
dhyānadhāraṇatattvajñe asatsaṅgavivarjite |
tasyoktavyaṁ [k: evamuktaṁ; kh: evamuktā] kramaṁ divyaṁ nānyaṁ tu yasya rocate ||
sukhaṁ duḥkhaṁ samaṁ yasya tathā vai loṣṭakāñcanam |
arimitraṁ tathaiveha tathā caivāmṛtaṁ viṣam ||
sarvanaiṣṭhikadharmān [k kh: sarve naiṣṭhikadharmā] ca pālayet kramacintakaḥ |
tasyedaṁ kathayed devi vidhinānena pūrvavat ||
avadhūtottamaḥ prokto madhymo gṛhapālakaḥ |
kanyaso naiṣṭhikaś caiva yatra ete mayoditāḥ ||
trayāṇām api madhye ca yas tu yogyo bhavet priye |
kathet tasmai na cānyasya ājñaiṣā [k: āptaivā] kulaśāsane || ṢSS 10/19cd-25.

[2] *śmaśāne ekavṛkṣe vā saṁgame [k; sabhra(?)me] girigahvare* |
yasya cittaṁ varārohe eṣu sthāneṣu saṁramet ||
gurudevāgnikārye ca yasya kāryaṁ [kārye] gṛhe 'dhvare |
saṁpadyate sa bhaktātmā tasya deyam idaṁ sadā || ṢSS 10/14-15.

[3] Of course, the Kaula fire sacrifice differs from the Vedic. Instead of Vedic mantras, that is, the hymns intoned to the Vedic gods, the Kaula recites the goddess's Vidyā. In place of the Soma he offers alcohol:

the Vedic householder who always kept the sacred fire lit and makes offerings in it at the prescribed times:

> The fire offering along with the (repetition of the) Vidyā is enjoined for those who are devoted to the householder's life and who worship the gods, the teacher and the fire.[1]

There is, moreover, no ambiguity, as there is in Vedajñāna's views, concerning the status of the teacher. What matters is that he should have the power to perform the Kaula initiation. Pierced by power of awakened consciousness, he possesses the spiritual power of speaking in many tongues.[2] Presumably, his possession of this power implies that not all his disciples knew Sanskrit and that he could make use of his command over other languages to enlighten them. Moreover, he must experience the higher states of Kaula Yoga and be able to transmit them. He is then a true Brahmin – not by virtue of his birth, but by his spiritual state. He is a Kaula Brahmin: although he possesses all the qualities of a Brahmin, he knows how to handle – for ritual purposes – the normally defiling substances produced by the body:

> Again, the one who pierces the mind (*cittavedha*) (with the energy of grace) is a (true) teacher. He should awaken the unawakened to the Kula scripture (*grantha*) by means of good languages (*subhāṣā*). The one who can explain the (yogic states known as) 'Established in the Body' (*piṇḍastha*), 'Established on the Plane' (*padastha*) and the procedure (*krama*) related to (the ritual offering) of bodily substances – what is supreme, subtle and gross – is a (true) teacher. (Caste is) no consideration, (whatever he be,) starting from a Brahmin to an outcaste. Indeed, the teacher is one whose action (*kriyā*) (ritual and yogic) is such is said to be a Brahmin (*vipra* – regardless of his caste).[3]

The fire offering of the Vidyā is enjoined as the regular (daily) practice (*sadācāra*) for householders. One should make a fire offering, purified with liquor, to the image (*mūrti*) on the southern side of the Krama (*maṇḍala*) along with oleanders, white Arkas and (other) beautiful white flowers. KuKh 34/97-98ab.

[1] KuKh 34/3.

[2] Divine awakened consciousness is that which (causes one to) speak Sanskrit, Prākṛit and the nasal (sounding) Apabhraṁśa by virtue of the piercing of consciousness (that takes place inwardly).

saṁskṛtāṁ prākṛtāṁ bhāṣām apabhraṁsānunāsikam ||
jalpate bodhavedhena divyabodhaḥ sa ucyate | ṢSS 20/8cd-9ab.

[3] *athavā cittavedhaṁ tu [k kh: -vidhastu] yaḥ karoti gurus tu saḥ* ||

Clearly, despite Kaula antinomianism with respect to mainstream, Brahminical ideals, the householder lifestyle and the ideal moral and spiritual qualities of the Brahmin continue to be considered to be the supreme paradigms of spiritual conduct. Thus the contrast generally assumed to exist between the non-Brahminical Kaula Tantric and his smārta-*cum*-vedika counterpart is denied in our sources, even as the excellence of the Brahmin's status is maintained. The ideal Kaula teacher is here presented as one who, observing the strictures of commensality imposed on a Brahmin and his ritual purity by regular ablutions, shares in the Brahmin's 'exoteric' state, regardless of his caste. The teacher must be a Brahmin in this sense, as the Brahmin alone is empowered to perform the essential initiatory and other rites, even though they are Kaula. The most important and fundamental of these is the piercing of his disciple with consciousness. This sets him on a quasi-shamanic journey through the spheres of the universe in and outside the body. The Brahmin is one who 'shakes' with the intense energy of possession. Kaula initiation, which takes place by an intense penetration of spiritual energy (*āveśa*) that pierces through the mind and subtle body, causes the disciple who is being initiated to shake like someone possessed. In this way, in a different milieu closer to the folk, tribal, and shamanic roots of India's indigenous non-Brahminical culture, the Kaula teacher, whatever his caste, emulates the Vedic Brahmin who also shook inebriated by the sacrificial Soma. Moreover, he transmits this ecstasy ('going out' of the body and ego etc.) to his disciple. As the possessor of power, he can also practice magic, but at the same time, he has all the 'exoteric' qualities of the good householder. The ṢSS teaches:

> (The true teacher is dedicated to) truthfulness, ritual purity and cleanliness (*saucya*), compassion, and forbearance; he unites with his wife when it is her season, not out of passion, but for a son for the benefit of (his) clan and lineage. He practices the six magical rites, bathes (regularly) and worships at the three times of day. He avoids the Śūdra and the low caste as well as (accepting food from others), whether cooked or raw. One who is endowed with such qualities is a Brahmin (*vipra*), not by caste or by virtue of (his) sacred thread (and the like). These are the qualities of a (true) Brahmin. He who possesses them is a (true) teacher. Moreover, he removes error, and he reveals the meaning of the

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kulagranthe subhāṣābhir aprabuddhaṁ [k kh: ku-] prabodhayet |
piṇḍasthaṁ ca padasthaṁ ca kāyadravyagataṁ kramam ||
paraṁ sūkṣmaṁ tathā sthūlaṁ yaḥ kathet tu gurus tu saḥ |
dvijādisvapacāntasya īdṛśī na vicāraṇā ||
atha vipro guruḥ prokto yasyāsti cedṛśī kriyā | ṢSS 20/9cd-12ab.

> Kula scripture. Previously consecrated, (such a one) should always be made (one's) teacher.[1]

We may pause here to note that the impelling concern here that the aspirant should have as his teacher a 'true', i.e. Kaula, Brahmin is evidence that these Tantras were produced, in part at least, by Brahmin householders. Specifically we notice that chapter 20 of the ṢSS, of which these passages are a part, does not have a counterpart in the KMT. It is likely that this chapter at least – if not most or all of the ṢSS – was redacted one or more Kaula Brahmin householders who, in the spirit of their purely *smārta* counterparts, promote the excellence of the Brahmin and, as Kaulas, maintain that his status is not just a matter of birth.

Moreover, the absence of any but incidental concern in the KMT itself with these matters, although it too caters for the householder, may be seen as a shift towards a greater degree of involvement with Brahminical concerns. Conversely, we find that the YKh of the MBT shifts the focus of attention to another figure that serves as a means of integrating the ideals of the renouncer and the householder, namely, the yogi. The broad, essentially Tantric category that accommodates all these typologies is the Siddha.[2] Kaula Siddhas generally have consorts. Although they are considered to be partners in the Siddhas' Kaula practice and, not their wives, even so in this context we may understand this to be another strategy to overcome the extreme polarization of the two conditions of the householder and the renouncer and another example of a third condition between the two. The divine models, of Śiva and Śakti are, after all, married even though Śiva is also the archetype of the Śaiva ascetic. The Kaula understands this to be not only a sanction of the sacrality of marriage, but especially exemplary of his Kaula practice, the essence of which is purification through the rise of Kuṇḍalinī brought about by the power of the descent of grace that takes place when the Siddha unites with his consort or at any other time, in any condition.

It is worth pausing for a moment to see how the Kubjikā Tantras present the ideal model of the Kaula practitioner. Were it not for the antinomies in his

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[1] *satyaṁ śaucaṁ dayā kṣānti ṛtukāle gamāgamaḥ* ||
putrārthī na ca kāmārthī gotrasantatihetave [k: -saṁpati-] |
ṣaṭkarmacaraṇaṁ snānaṁ trisandhyāvandanaṁ tathā [k, kh: smṛtam] ||
śūdrāntavarjanaṁ caiva pakvaṁ cāpakvam eva ca |
īdṛgguṇayuto vipro na jātyā copavītakaiḥ ||
brāhmaṇasya guṇā hy ete yasya tiṣṭhanty asau guruḥ |
athavā bhrāntihartā ca kulaśāstrārthadarśakaḥ ||
pūrvābhiṣecitaḥ [k kh: -te] so hi kartavyas tu guruḥ sadā | ṢSS 20/12cd-16ab.

[2] White has written extensively about the history and varieties of Siddhas. The reader is referred to his excellent studies for a broad, comparative and rich presentation of the figure of the Siddha in a wide range of Tantric and other traditions. See especially White 1996 and 2003.

ritual observance, there would hardly be any need to stress that he must be a moral person in the commonly accepted sense of the word. But while most of his moral qualities are universal and predictable, amongst them are those that are best cultivated by the renouncer. The renouncer's poverty, his humility and his freedom from worldly desires remain, at least in the Indian mind, inexorably exemplary, whatever a person's status and condition. The MBT explains that:

> (A true practitioner) is a hero (*vīra*) who exerts himself and is courageous. He is content, devoted to the teacher, not greedy, compassionate, industrious, self-controlled, of good appearance, *sāttvika*, deep, all his limbs are intact (and) active, he knows (true) devotion and the scriptures and crosses over into (higher) realities. He is devoted to the transmission which is free of thought (*nirvikalpakrama*), he eats what he has begged and is desireless. He is always content and is loved by the Yoginīs. He is free of attachment, aversion and ego. He is loved by his (spiritual) clan (*svagotra*). He is wise and he observes the Rules. He is the joy of those who are devoted to him and always does what he promises to do. He who has these characteristics is an accomplished soul (*siddha*) (already) in his previous life. Otherwise he is not a Siddha and his tradition is not Kaula.[1]

The MBT goes on to describe the signs of one who is not a Siddha:

> He is excessively tall, bald, deformed, short, dwarfish, his nose is ugly or he has black teeth and is wrathful. Some of his limbs are missing and is deceitful, cripple and deformed, foolish, inauspicious, envious, deluded, badly behaved, and violent; without any teacher, he is devoid of the rites, he maligns the Krama without cause, he is not

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[1] *udyamī [k, kh, gh: udyamaṁ] sāhasī [k, kh, gh: sāhasaṁ] vīraḥ [k, kh, gh: vīraṁḥ* | *]*
prasanno [k, kh, gh: prasannaṁ] gurubhaktakaḥ [k, kh, gh: kaṁ] ||
nirlobhī ca [k, kh, gh: nilobhaśca] kṛpāluś ca vyavasāyī jitendriyaḥ |
sumūrtiḥ [k: mūmurtiḥ; kh: sūmūrtiḥ; gh: sūmurtiḥ] sātviko dhīraḥ [gh: vīraḥ]
sarvāvayavasaṁyutaḥ ||
kriyāvantas [k, kh, gh: kriyāvaṁto] tathā bhaktiśāstrajñas tattvavikramī |
nirvikalpakrame bhaktaḥ bhikṣāsī vigataspṛhaḥ ||
sarvadā sukhasaṁtuṣṭo [k, kh: sukhaṁ] yoginījanavatsalaḥ |
rāgadveṣavinirmuktaḥ ahaṁkāravivarjitaḥ ||
svagotravatsalaḥ prājñaḥ samayānāṁ pratipālakaḥ |
pratipannajanānandaḥ [kh: pratipannaḥ-] pratijñārūḍhakṛt sadā ||
īdṛśaṁ lakṣaṇaṁ yasya sa [k, kh, gh: si] śiddhaḥ pūrvajanmani [k, kh, gh: -niḥ] |
anyathā na bhavet siddhaḥ saṁpradāyaṁ na kaulikam || YKh (1) 4/45-50.

devoted to the Siddhas, he (always) suffers and is without wisdom. He is (always) ill and one should know that he is (always) attached (to worldly objects) and has no scripture. He has no energy and is dull and lazy. Ugly, he lives by cheating and, cruel, he is deluded, and devoid of (any) sense of reality. Such is the characteristic of one who is not accomplished (*asiddha*) in a past life.[1]

Concerning the Siddha the MBT goes on to say:

His heart is uplifted and his nose and the rest (of his face) is well balanced. The sign of one who is well accomplished is that he is well behaved (*śrīmat*) and he produces abundance. His foot is upraised and his thighs are broad, the forehead is well balanced. He is accomplished from a previous life (*pūrvasiddha*) and is Bhairava. His navel has three creases. His penis is small and auspicious (*sulakṣaṇa*). His body is straight and well proportioned. Such a one is accomplished from a previous life (*pūrvasiddha*) in the western (tradition). His nails are well proportioned and red. His hands bear the marks of elevation and his eyes are red. Such is an accomplished one in the previous lineage. His face is like a lotus and his hair is (tied up in a knot in the) foreign style (*barbara*). One who is such and is equal in pleasure and pain is part of the Siddha lineage.[2]

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[1] *atidīrgho 'tha [all MSs: dīrghātha] khalvāṭo [k, gh: khatvāṭo] vikṛto hrasvavāmanaḥ [all MSs: krasva-]* ||
kunakhaḥ śyāmadanto [all MSs: syāma-] vā krodhī hīnāṅgacumbakaḥ [all MSs: -caṁvakaḥ] |
vikalo vikṛtas tathā prajñāhīno 'śivas [all MSs: -śavas] tathā ||
māyāmatsaryaduḥśīlo [k, kh: -matsaraduḥ-; gh: -matsaraḍaśīlo] hiṁsako [k, gh: -kāṁ] guruvarjitaḥ |
kriyākāṇḍavinirmukto ahetukramadūṣakaḥ [all MSs: addheto-] ||
siddhavarge abhaktaś ca duḥkhī [k, gh: dukhaḥ; kh: dukha] prajñāvivarjitaḥ [k: mārjāvavarjitā; kh, gh: mārjāva-] |
vyādhī tathāviraktaś ca vijñeyaḥ [k, kh: viṣajñaḥ; gh: vijñayaḥ] śāstravarjitaḥ [kh: śāstri-] ||
tejahīno jaḍo 'lasyo [all MSs: jaḍālasyoḥ] virūpaḥ śaṭhavītakaḥ |
nighṛno mohasaṁpannas tattvabhāvavivarjitaḥ ||
īdṛśaṁ lakṣaṇaṁ yasya asiddhaḥ pūrvajanmani [all MSs: -niḥ] | YKh (1) 4/51cd-56ab.

[2] *hṛdayaṁ [all MSs: hyadayaṁ] unnataṁ yasya nāsādyaṁ susamaṁ bhavet* ||
kurvan [all MSs: -t] supuṣkalaṁ śrīmān susiddhasya ca lakṣaṇam |
pādaṁ ca unnataṁ yasya vistīrṇajaṅghanasthānam [all MSs: vistīrṇaṁjaghastha-] ||
lalāṭaṁ susamaṁ yasya pūrvasiddhaḥ sa bhairavaḥ |
trivalī yasya nābhis tu śiśnaṁ [all MSs: sisanaṁ] hrasvaṁ sulakṣaṇam [k: sūlaṇaṁ; kh: sulaṇaṁ; gh: sūlakṣaṇaṁ] ||
ṛjupuṣṭisamākāraḥ [all MSs: -ro] pūrvasiddhaḥ sa paścime |
nakhāś ca susamā raktā hastau connatalakṣaṇau [k, kh: -ṇo; gh: cottalakṣaṇo] ||

There is (an auspicious) line on his foot and (the lines) on his hand (are shaped) like an auspicious lotus. His shoulders are equal as are (his) teeth; his neck and breasts are upraised. Or else he may be bent over (*kubjākāra*). Such a one is part of the Siddha lineage. (His) thigh is (strong as if) issuing from a wheel and he has a faint auspicious line of hair (on his belly). His gait is playful and his body well proportioned. Such is the mark of a Siddha. . . . .[1]

(Such a man) does not feel fear (even if) there is terrible cold or heat outside or he suffers a bad accident. He is very intelligent (*atimedhāvin*) and his accomplishment is close at hand. He is not greedy or sick and is forbearing. (His) urine is good and sweet smelling and (he passes) little stool. (He possesses) a serene beauty and the first sign of success in Yoga (that he displays) is its fine profundity. * ? and (instead of criticizing, he) praises the good qualities (of people) when they are out of sight.

The most excellent characteristic of a Siddha is that he does not fear living beings (*sattva*). He observes the fivefold Yoga of the beginning, continuity and fulfilment, the innate and the one born from universal being; he sees the omnipresent universe.[2]

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raktau tu locanau yasya sa siddhaḥ [all MSs: taṁ siddhaṁ] pūrvasantatau |
keśāś ca barbarā yasya mukhaṁ padmopamaṁ [k, gh: -saṁ] sadā ||
sukhaduḥkhasamaś caiva [all MSs: sukhaṁduḥkhamayasyaiva] sa bhavet siddhasantatau |
YKh (1) 4/56cd-61ab.

[1] *pāde yasya bhaved rekhā abjam eva kare [all MSs: abdevata karau] śubham* || *[gh: missing]*
samaskandhas [all MSs: samaskaṁdhos] tathā danto [k, kh: dantā] grīvonnatapayodharau [k, kh: grīvoṁtatapayaudharau] | *[gh: missing]*
kubjākāro [k, kh: kajākārā] 'thavā yasya sa bhavet siddhasantatau || *[gh: missing]*
vakrajaṁ [k, kh: krūkra; gh: missing] jaṅghanaṁ [k, kh: jaṁgheghane; gh: missing] yasya [gh: missing] īṣadromāvalī [all MSs: -vaṇī] śubhā |
līlāgatiḥ [all MSs: -gati] samaṁ kāyaṁ [gh: kārya] siddhalakṣaṇam [kh: siddhaṁ-] īdṛśam ||
YKh (1) 4/61cd-63.

[2] *śītoṣṇabahiratyugre [k, gh: śrītosravahiratyugre; kh: śrī-] yasya [all MSs: yaṁsya] durghāto [all MSs: dhādhāta] jāyate* |
na bheti cātimedhāvī [all MSs: vāti-] tasya siddhir upasthitā [all MSs: tāḥ] ||
*alolyam arogyaṁ suniṣṭuratvaṁ [k, kh, gh: -mārojñasuniṣṭuratvaṁ] sugandhaṁ [k, kh, gh: * gaṁdhaḥ + sūbho] sumūtraṁ [k, kh, gh: * mūtraṁ] purīṣam alpam* |
kāntiprasādaś [k, gh: kātri-; kh: kānni-] ca susaumyatā ca yogasya [k, kh, gh: yogaḥsva] siddheḥ [k, gh: vṛṁte; kh: vṛtaṁ] prathamaṁ [gh: -me] hi [k, kh: hiṁ] cihnam ||
anurāgañjane jāti (?) parokṣe [k, kh: parokṣai; gh: -kṣa] guṇakīrtanam [k: -kīrtitaṁ; kh: -kīrtinaṁ; gh: guṇakīrtitaṁḥ] |
na vibheti ca satvānāṁ siddhalakṣaṇam uttamam ||
ārambhagatiniṣpannaṁ [all MSs: -ghaṭanisphanti] sahajaṁ viśvabhāvajam [k, gh: visva-; kh: nisva-] |

Another way the polarities we are examining can be reconciled is in the figure of the ideal yogi. In accord with a common triadic classification we examined in the previous chapter, yogis are of three types: *Śāmbhava*, *Śākta* and *Āṇava*, consonant with their states, the highest of which is the Śāmbhava one who lives the liberated life.[1] Although he is a peripatetic renouncer, he is also a householder. The openness towards the lowest type of yogi with respect to his caste implies that he is still, at times at least, part of caste-based society. The 'eight Houses of Kula' where the Mothers (*mātṛkā*) reside[2] are the stations of the pilgrimage he undertakes as part of the vow we shall describe further ahead. While the liberated Śāmbhava yogi is in the ideal condition in which he is at once householder and renouncer, the Āṇava yogi alternates between the two. Thus of the three, the Śākta yogi appears to be the one who is most unambiguously the renouncer. Although, in the following passage, the difference between these three types is not well defined, the point is well made that the sincere, practicing initiate is a yogi, irrespective of his caste or condition, whether that of a householder or renouncer. Moreover, the goal he attains is mystic flight – a condition that is eminently yogic.

> (The Śāmbhava yogi) has the authority (to perform the rites), knows the scripture and has a consort (*sapatnīka*). He practices secretly (*guptācāra*) and is always a renouncer (*tyāgin*). (Being) a householder, he observes the Rule. Solitary, he has a wife (*sapatnīka*) and, well hidden, he eats the sacrificial pap (*caruka*). One who has abandoned strife, (being) tranquil and austere, he attains (the liberated state of) the Skyfarer. He has obtained initiation and, consecrated, he desires success (*siddhi*) in mantra. The observance of the teacher's dictates is his vow. He resides in a mountain cave. Having established his space (*kṣetra*), he fasts and eats roots and bulbs. He is a regular initiate (*samayin*) and eats what he has begged from houses. He is a yogi who lives in the forest. Free of duality and craving, he is intent on practicing Yoga at night. Free of being and non-being, he is wrapped in an old blanket. At the end of the day he should wander around in search of alms and eat the divine sacrificial pap (*caru*). He is free of rebirth (*gamāgama* lit. 'coming and going') and has severed (the bonds of) doubt. All the universe consisting of (the triple impurity, namely) innate (*mala*), Karma and Māyā is all Māyā (i.e.

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pañcadhā rakṣayed [gh: -yad] yogaṁ sarvagaṁ paśyate [all MSs: pasyate] jagat [all MSs: jagaṁ] || YKh (1) 4/65-68.

[1] These three types may not necessarily be arranged in a hierarchy.

[2] See below, p. 540-541.

false). It is said that everything should be abandoned. This is the meditation of those who desire (spiritual) fruit. (A yogi who practices this way) is naked (*digambara*), eats (the food he) begs and avoids the company of the fettered. He considers himself and others equally. (Such a one) is said to be a Śāmbhava yogi.[1]

Free of duality, egoless, free of craving, he awakens the body (of *mantra*) (*piṇḍabodhaka*). He is well conjoined (*sannadha*) to the transmission (*krama*) of the intense (form of the) Command (*tīvrājñā*). He carries a patchwork quilt and (wears) cotton. Always intent on wandering at night, he is said to be a Śāktayogin.[2]

Intent on the practice of mantras, he wears ochre clothes. He wanders in search of alms amongst Brahmins and others in the group of eight Houses born of Kula. Craving the practice of accomplishments (*siddhisādhana*), he is the Āṇava yogi.[3]

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[1] *sādhikāraḥ [gh: -raṁḥ] sapatnīkaḥ [ṅ: -ka] śāstrajñas tattvavikramī [gh: -mīṁ]* ।
guptācāraḥ sadā tyāgī gṛhasthaḥ [k, kh, gh: gṛgāḥ] samayasthitaḥ ॥
ekāntasthaḥ [k, kh, gh: ekāta-] saptnīkaḥ suguptaḥ [ṅ: suguptaś] carukāśinaḥ [k, kh, gh: carukāsānaḥ; ṅ: -sanaḥ] ।
saṁtyaktavigrahaḥ [all MSs: -ktānugrahaḥ] śāntas tapasvī [all MSs: tālavī] khecaraṁ vrajet ॥
*labdhadīkṣābhiṣiktaś [ṅ: taccadīkṣābhi * ktaś] ca mantrasiddhisamīhakaḥ [ṅ: -ka]* ।
*gurūktavratavān [k, kh, gh: guruktavratavat; ṅ: -vat] tiṣṭhet [all MSs: tiṣṭa] saṁsthito [k, gh, ṅ: -tā; kh: saṁsthi *?] girigahvare [k, kh, gh: -ro]* ॥
*kṣetraṁ badhvā [gh: -dhva] jitāhāraḥ kandamūlāśanaḥ [k, kh, gh: -sanaḥ; ṅ: -mūla * naḥ] sadā* ।
samayī [k, kh, ṅ: sāmayī; gh: sāmamayī] gṛhabhikṣāśī [ṅ: -sī] vanavāsī ca yoginaḥ ॥
nirdvandvī [k, kh, gh: nirddado; ṅ: nirdvaṁdo] niḥspṛhī [all MSs: nispṛhaḥ] śānto [k, gh: śāṁtā] niśāyāṁ yogatatparaḥ ।
*bhāvābhāvavinirmukto [k: -muktā; gh: -bhāva * nirmuktā] jīrṇakanthāvaguṇṭhitaḥ [k, gh: -guṭhataḥ; kh: -guṭhitaḥ; ṅ: -kaṁyāva-]* ॥
*dinānte [k: ditāṁte; gh: ditāte] paryated [k: paryad; kh, ṅ: paryaṭed; gh: parya *d] bhikṣāṁ sudivyacarukāśinaḥ [k, kh, gh: adivyacarukāsinaḥ; ṅ: adivyacarukāśanaḥ]* ।
gamāgamavinirmuktaḥ [gh: -nimuktaṁḥ; ṅ: samā-] sa [all MSs: saṁ] yogī chinnasaṁśayaḥ ॥
malaṁ karma [k, gh: kārmma] ca māyā ca māyeyam akhilaṁ [ṅ: māyemaya khilaṁ] jagat ।
sarvaṁ [all MSs: sarvva] heyam [k, kh, gh: hayam] iti proktaṁ etat dhyānaṁ [k, kh, gh: yahvaṁ; ṅ: ṣaṭkaṁ] phalārthinām ॥
paśusaṁgavinirmukto [k, gh: -ktā] bhikṣāśī [k, kh, gh: -sī] ca digambaraḥ ।
svaparatraikasanniṣṭaḥ [k, kh, gh: -ṣṭa; ṅ: -katat tiṣṭhaḥ] sa [ṅ: saṁ] yogī śāmbhavaḥ [k, kh: sāṁbhavaḥ; gh: -va] smṛtaḥ ॥ YKh (1) 25/115-122.

[2] *nirdvandvo [k, kh: nirddaṁdo; gh: nirdaḍo; ṅ: nirdvaṁndo] nirahaṁkāro nirāśī [k, kh, gh: nirāśā] piṇḍabodhakaḥ* ।
*tīvrājñākramasannaddhaḥ [ṅ: -ddha] kanthākarpāsadhārinaḥ [k, kh: -karpya*dhāri*ḥ; gh: -karpa * dhāri * ḥ; ṅ: kuṁthākarpyaradhā-]* ॥
niśāṭanarato [k, kh, gh: niśāyāṁṭarato; ṅ: niḥ-] nityaṁ śāktayogī sa ucyate ।
YKh (1) 25/123-124ab.

[3] *mantrānuṣṭhānanirataḥ [gh: -nutrānanirataḥ] kāṣāyavastradhāriṇaḥ [ṅ: -dhāri *]* ॥

As a yogi, the initiate may assume different personas. In some places he is a learned householder scholar, in others a renouncer.[1] Instead of leading the wandering life and going on pilgrimage to sacred sites, the adept should practice Yoga.[2] This injunction clearly indicates that it is better to stay in one place as a householder, or resident renouncer who may live in a Śaiva temple or even a brothel (!).[3] Although both the wandering life of the solitary ascetic[4] and pilgrimage to the sacred seats[5] are prescribed, householders can reproduce them in their own homes.

The country, the city, or house that has a copy of the Tantra, which only the initiate is entitled to possess, becomes a sacred site.[6] Even more conveniently, all the sacred sites may simply be imagined in the body, in the vital breath or even directly in consciousness. It is equally essential for the renouncer as it is for the householder to experience the inner development of his spiritual energy and the pervasive presence of the deity (*vyāpti*). The householder who experiences this can tread the solitary path of the wandering ascetic in his own home.[7] He must simply take care to set aside a place for his practice there where he is alone to become like him – a solitary renouncer. Thus he may internalise that lifestyle to participate in the inner, yogic (or one could say mystical) experience of the renouncer while remaining a householder. Or, indeed, he may do so as a renouncer. Either way, the model of

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dvijādau paryaṭed [k, kh, gh: -ṭid] bhikṣāṁ gṛhāṣṭakaṁ [k, kh, gh, ṅ: -ka] kulodbhavam [k, kh, gh, ṅ: -vāṁ] |
āṇavaḥ [k: ānave; ṅ: āṇave] sa bhaved [ṅ: bhave] yogī [gh: yogīṁ] siddhisādhanakāṁkṣiṇaḥ [ṅ: siddha-] || YKh (1) 25/124cd-125.

[1] KuKh 37/24cd-25ab; cf. ṢSS 41/28cd-29ab.
[2] KuKh 37/65.
[3] KuKh 37/43.
[4] KuKh 37/53cd-56.
[5] KuKh 6/192cd-193ab ff..
[6] KMT 25/192cd-194ab.
[7] In the *Ambāmatasaṁhitā* we read:

Washing first (his) food with water, he should eat it with the left hand. Maintaining the vow of purity *(śuci)* and silence, (he should remains) concentrated and content. All the food he has earned is the sacrificial pap (*caruka*) he eats. The pervasion (*vyāpti*) (of the deity) and success in the repetition of mantra (*japasiddhi*) arise due to that. This should be done in one's own home or in a secluded place where there are no other people. Otherwise, the householder should not do it.

āhāraṁ vāriṇā kṣālya vāmahastena bhakṣayet |
śucir maunavrataṁ kṛtvā ekacittaḥ prasannadhīḥ ||
*carukaṁ prāśyate [jāyate] sarvaṁ tenāhāraṁ [tena * raṁ] yathārjitam* |
etasmāt kāraṇād vyāptir japasiddhiḥ pravartate ||
svagṛhe ca prakartavyaṁ ekānte vijane 'pare |
athavā tu na kartavyo gṛhasthena yatas tathā || AS 18/119-121.

the inner, liberated life with its rich variety of mystical experience remains that of the life, both outer and inner, of the renouncer.

The attainment of yogic and magical accomplishments – *siddhis* – and the rest depends on the performance of outer practices that householders are not fit for. Particularly important is pilgrimage to sacred places. The original model for the adept is that of the renunciant yogi; even so, the lists of followers of this tradition, whether imaginary or not, clearly indicate that people of all castes (including women) were initiated. The Brahmin (presumably householder) initiate received the same name (ending with -*ānanda*) as did the outcaste. The relative importance of the renunciant with respect to the householder also seems to have eroded away. Thus, in another part of the MBT, the householder is exalted rather than the renunciant and the teachings are declared to be specifically for him. Internalisation of the ritual and prescribed mode of behaviour and dress was the standard manner in which Kaula cults like that of Kubjikā were domesticated. At present in the Kathmandu Valley, which is the only place where it has survived, it is entirely a cult for householders. There is evidence that this was not originally the case, but has probably been so for several centuries[1] mirroring the situation in Kashmir in the 10th and 11th centuries.[2]

Some scholars have stressed that Tantric cults as a whole, and especially those of the Bhairava and Kaula Tantras, focus much of their attention on the acquisition of magical and yogic powers – *siddhis*. The assiduous repetition of mantras, in conjunction with the performance of rites in powerful places, is certainly intended for such goals. But these are not the only ones. Indeed, we can grade cults and their practices in terms of the degree to which they are concerned with this. The form of Trika Śaivism that developed in the hands of Kashmir exegetes, for example, has virtually expurgated such goals from their program. Their link with the original form of the cults that they have assimilated into their synthesis, which were considerably concerned with magic, exorcism and yogic power, is maintained by understanding the alternative goal of liberation as the supreme yogic and magical accomplishment – *parasiddhi*. This approach is reflected in their scriptural sources that not infrequently posit a gradation of *siddhis* – up to that of the attainment of spiritual freedom. Moreover, even the least domesticated cults, such as the strongly 'Kāpālika' oriented one of the BY, always maintain a fundamental grounding in the essential initiatory and other rites and, therefore the principles they imply, most clearly presented by the Siddhānta. There the distinction is consistently maintained between aspirants for worldly benefits (*bhoga*) and those who seek liberation (*mokṣa*). A feature of Kaula traditions is that they also sought to integrate in their own way these goals. Moreover, this item on their agenda became more pronounced in the course of

[1] See Dyczkowski 2004: 231.
[2] See Sanderson 1988: 202-203.

their development. Amongst them we can say, broadly speaking, is Kashmiri Śaivism. Here we witness the acme of this development. The goal here is liberation, albeit enriched with the concomitant attainment of all the other goals. The stress is so emphatic that, in order to preclude all possible ambiguities, the Yoginīs and other beings who are guardians and dispensers of magical powers in the source traditions of Kashmiri Śaivism are virtually ignored along with the magical rites they render fruitful. At the same time, however, the distinctive 'antinomian' character of the underlying perspective with respect to the schools with Upaniṣadic and Vedic roots was maintained by a positive valuation of the world and the activity of the senses engaged in perception as a means to liberation. Sanderson, referring collectively to these cults as those of the Tantras of the *Vidyāpīṭha*,[1] succinctly explains the situation:

> The Yoginī cult, like the main cults of the *Vidyāpīṭha*, was the speciality of skull-bearing ascetics removed from conventional society. It might reasonably have been expected to remain so but for Kaulism. This movement within esoteric Śaivism decontaminated the mysticism of the Kāpālikas so that it flowed into the wider community of married householders. In that of Kashmir it found exponents who used it to formulate a respectable metaphysics and soteriology with which to stand against the Śaiva Siddhānta.[2]

While the Kaula Tantras of the Kubjikā cult are not as 'extreme' as those of the BY, which espoused the 'mysticism of the Kāpālikas', they stopped short of such extensive reforms. They maintained the Yoginī cults and even the concern with the attainment of magical and yogic powers. However, we witness a strong general tendency towards higher soteriological concerns. This works itself out in increasing degrees and in various ways as the tradition developed in the individual scriptures. From this perspective one could say, for example, that the Kumārikā-khaṇḍa of the MBT is more developed that the Yogakhaṇḍa, its predecessor. The distinction drawn between the attainment of worldly gains and liberation is strongly emphasized in the KuKh and the latter is unambiguously the ultimate goal. Indeed, the gap between them is written into the structure of reality itself. Thus we read in the KuKh:

> The aggregate (*kula*) consisting of the twenty-four (principles) is under the sway of Dharma, passion (*kāma*) and worldly gain (*artha*). It dissolves into the fourth goal of life (*varga*), which is liberation and the vessel of the sacrificial oblation (*iḍā*).[3]

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[1] Concerning this classification, see Dyczkowski 1988: 49ff and the first part of the following chapter.
[2] Sanderson 1988: 679.
[3] KuKh 13/40.

To state its case, the KuKh does not shy away from relating its doctrines to those of its 'Vedic orthodox' Brahminical counterparts. Indeed, the four so-called goals of life (*caturvarga, puruṣārtha*) are the mainstay of the theoretical system of values of brahminical orthodoxy. Biardeau explains: '. . . there is a single hierarchy of four terms which everybody knows by heart and must respect: liberation – *mokṣa* – at the very top, then *dharma*, the socio-cosmic order which organizes the empirical world, followed by *artha*, which includes all material interests – wealth, successful ventures and the means of ensuring them – and finally *kāma*, essentially amorous desire and pleasure. [. . .] But we already know that the four cannot be arranged in a series, since *mokṣa* concerns the man who is leaving society whereas the other three are the goals pursued by man living in the world.'[1]

However, although our text does distinguish between liberation and the remaining three, this distinction is not sustained by a radical, ontological gap between these polarities as would appear from the above reference. Śiva's liberated condition is not compromised by his presence within the principles below him,[2] and the liberated yogi is like him. He lives his last life in the liberated state of perfect detachment.[3] When impurity has been removed by grace, all that remains is the body[4] which is now pure,[5] free, as Śiva's body is, of the subtle form of it that transmigrates.[6] This, then, is liberation in this life.[7] The social status or condition of the person who attains this state is not relevant. Just as caste status should be of no consideration, the condition of the person in his last, liberated life, whether that of a householder or renouncer, is irrelevant from the essentially monistic perspective of Kaula doctrine. Reality is the very 'non-being' or absence of such distinctions that arise only because of false ego-based notions. This doctrine and more that relates to this matter was taught originally in the TS from which the KuKh draws several chapters. There we read:

> The mark is mental (*manobhava*) and meditation consists of thought, O god; everything is (eventually) destroyed, (so) one should realise that: 'I am not'. Those who are intent on non-dual action (realise that): 'I am not, nor is there anything else.' (Such a one) does not think: 'I am liberated'. Nor is he ever bound. One should abandon the (last) trace of ignorance (which induces one to think): 'I am

[1] Biardeau 1989: 41.
[2] KuKh 13/30-31.
[3] KuKh 13/44.
[4] KuKh 13/23-24ab.
[5] KuKh 13/27cd-28.
[6] KuKh 13/5cd-6.
[7] KuKh 13/29.

> performing the vow (of a renouncer)', or '(I am) a householder'. Nor should he think: 'I am a Brahmin' or '(I belong) to the lowest caste', (or even) '(I am) the deity'. The mark of one who is well merged (in the supreme reality) is not that (he is) a youth, old man or a child. He does not think: 'I am in heaven', or '(I am) in the emptiness of hell'. The mark of one who is well merged (in the supreme reality) (is the realisation that): 'I am not, nor does this exist'. He is neither a yogi (lit. 'one who is conjoined') nor is he disconnected (from Yoga) (*viyogin*). He wishes for nothing (he does not have) and is detached (from what he possesses). The mark of one who is well merged (in the supreme reality) is that he is omniscient and egoless. One who is omniscient thinks: 'I am not. (I am) not a fool nor (am I a great) scholar'. Until he does not abandon (everything) in this way, he has nothing. The feeling that 'I am' is always bound within the three qualities. Until he does not abandon (this egoity) he will (always) be bound. He for whom pleasure and pain, friend and foe, auspicious and inauspicious are equal is certainly free from the bondage of rebirth.[1]

So now we have covered a range of possibilities from the affirmation at a higher level of the Brahminical ideal in the figure of the Kaula initiate as a Kaula Brahmin, to the ultimate denial of all distinctions in a world which, although monistic Śaiva, is clearly influenced by a reified understanding of the Buddhist negation of the ego and all that it entails. We have thus cleared the way for another possibility, which is simply to cut through the problem by denying its ultimate necessity and ineluctable permanence. The householder may live the life of the renunciant periodically by observing the same vows. We have seen that the most orthodox Vedic culture allowed for this possibility. The observance of vows formed a part of the Vedic ritual order and continued down into the *smārta* tradition, in the form of the penances (*prāyaścitta*) it prescribes.

The natural correlate of the *āśrama* and *caturvarga* systems, sustained as they are in the Brahminical law books (*dharmaśāstra*), is caste – *varṇa*. Accordingly, the two are commonly considered together. The *varṇāśrama* system is naturally subverted by the renouncers who belong to non-Brahminical sects. In places (but not consistently), the Purāṇas criticize Śaiva sects for being subversive in this way of the orthodox *smārta* ordering of society and, by implication, contesting the authority of the Vedas. From this point of view, to be a *nāstika* – 'non-believer' or 'atheist' – and one who does not follow the *varṇāśrama* is virtually synonymous. It does not just mean being a Buddhist or a Jaina. But this did not bother some branches at least, of the Pāśupata, the oldest, specifically identifiable Śaiva sect.

[1] KuKh 41/8-16ab.

Thus one version of the destruction of Dakṣa's sacrifice found in the Mahābhārata presents Śiva in his older form as Rudra who declares:

> I, Rudra, for the first time created the mysterious religion of the Pāśupata, beneficent to all, facing all directions, one that can take years or even only ten days to master, one which although censored by the foolish because it is opposed to the order of the rules of caste and stages of life (*varṇāśramadharma*), is nevertheless appreciated by those of perfected wisdom (*gatānta*) and is in fact superior to it.[1]

The *Mahābhārata* refers to the Pāśupata as one of four doctrinal systems (*jñāna*) along with the Sāṁkhya-Yoga, Pāñcarātra and the Veda.[2] This implies that the first three systems were distinct from the Veda. The *Kūrmapūrāṇa* lists the following sects as non-Vedic: Kāpāla, Lākula, Vāma, Bhairava, Pūrva, Paścimam, Pāñcarātra, and Pāśupata.[3] The Lākula are a branch of the Pāśupata who were closer to the most extremely antinomian sect – the Kāpāla. Concerning Vāma and Bhairava, the reader is referred to an earlier publication.[4] Note the two, Pūrva and Paścima. This pair is well attested, as we have seen in the KMT. The latter is the Kubjikā cult and the former the Kaulism of the earlier (*pūrva*) tradition. The scant degree in which the Kubjikā cult, like all the early Śaiva Āgamic and Kaula cults, aligns itself with the Vedic tradition is discussed elsewhere. Here we note that the same *Kūrmapūrāṇa* and distinguishes between two types of Pāśupatas – Vedic (*śrauta*) and non-Vedic (*aśrauta*).[5] Presumably the latter was the form of it taught in the Āgamas.

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[1] MBh 12/285/194-195, quoted in Hopkins 1978: 114-115.
[2] MBh 12/350/64, quoted in Hopkins 1978: 96.
[3] *kāpālaṁ lākulaṁ vāmaṁ bhairavaṁ pūrvaṁ paścimam* |
pāñcarātraṁ pāśupataṁ tathānyāni sahasraśaḥ || KūPu chapter 16 quoted in Taylor 2001: 254.
[4] See Dyczkowski 1988: 38-39; 42-49 and, of course, Sanderson 1988.
[5] Previously I fashioned the auspicious Vedic Pāśupata in order to liberate (those in bondage). It is more secret than secret and, subtle, is the essence of the Veda. The wise man who is devoted to the practice of the Veda should contemplate Śiva, the Lord of the Creatures – Paśupati. This Pāśupata (cult) is Vedic and should be practiced by those who desire liberation. I myself have (also) uttered (the scriptures of the) Vāma, Pāśupata, Soma, Lākula and Bhairava. This should not be practiced. it is outside the Veda and contrary (to it).

nirmitaṁ hi mayā pūrvaṁ śrautaṁ pāśuptaṁ śubham |
guhyād guhyataraṁ sūkṣmaṁ vedasāraṁ vimuktaye ||
vedābhyāsarato vidvān dhyāyet paśupatiṁ śivam |
eṣa pāśupataḥ śrautaḥ sevanīyo mumukṣubhiḥ ||
vedavādaviruddhāni mayaiva kathitāni tu |
vāmaṁ pāśupataṁ somaṁ lākulaṁcaiva bhairavam ||
asevyam etat kathitaṁ vedabāhyaṁ tathetaram | *Kūrmapurāṇa* chapter 38 of the *uttarabhāga*. See Taylor 2001: 254

Although some were distinguished from the Vedic tradition, the Pāśupatas were all rooted, in part at least, in Vedic culture. They worshipped Rudra / Śiva with Vedic mantras and one can argue that there is a continuity, although it cannot be traced in detail, with the earlier ascetics who were mentioned in the Vedas. One of the earliest probable references to sectarian Śaiva devotees are the *Śivabhāgavatas* mentioned by Patañjali (c. 150 BCE), the famous commentator on Pāṇini's grammar, who describes them as Śaiva peripatetic ascetics who moved about carrying iron lances.[1] There is no need here to repeat what has already been said several times elsewhere;[2] suffice it to say that the earliest inscriptional evidence for the existence of the Pāśupatas themselves is the famous Mathura pillar inscription dated 61 Gupta era (= 380 CE) made during the reign of Candragupta II.[3] It records that a certain Pāśupata ascetic called Udita installed two Liṅgas in memory of his teachers and lists ten generations of his predecessors up to Kauśika who was a direct disciple of Lakulīśa. Thus the date of Lakulīśa, the founder of a major branch of the Pāśupatas, is established as being the second quarter of the 2nd century AD. Inscriptions referring to the Pāśupatas in general and Lakulīśa Pāśupatas in particular appear in various places in India well into the fourteenth century. From about the 11th century we hear about the Kālāmukhas, the members of another Pāśupata school that developed in South India and flourished especially in Karnataka in the 11th to the 13th centuries.[4] Several references to the Pāśupatas by the Chinese pilgrim Yuan Chwang and by the Sanskrit poets Bāṇa Bhaṭṭa and Bhavabhūti who all lived in the seventh century testify to the extensive presence of Pāśupata ascetics in India at that time. Close to a hundred remains of probable Pāśupata sites have been identified[5] in a large area covering most of northern and central India stretching from Rajasthan and Gujarat through Uttara and Madhya Pradesh to Orissa down to Maharasthra, Andhra and Karnataka with a few sites as far south as Tamil Nadu. A good number are also found in the Himalayas, Kashmir, Himachal, Nepal and one in Assam. Their dates range from the fifth to the end of the thirteen centuries. Thus Pāśupata doctrines and practices developed before the formation of Tantric Śaiva systems and continued to flourish alongside them for centuries even as they can be discerned in

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[1] While this reference is certainly important, Lorenzen (1991: 175) rightly advises that we should not read too much into it: ‘J. N. Banerjea has suggested that the Śaiva-bhāgavatas mentioned by Patañjali (c. 150 B.C.) in his comments on Pāṇini v, 2, 76 were pre-Lakulīśa Pāśupatas . . . Banerjea's theory must be viewed as pure speculation. It is certain that Śaivite ascetics existed before Lakulīśa, and some of these undoubtedly inculcated similar beliefs and practices. Religious orders are never founded in a vacuum. Wine and wineskins are never completely new. Nonetheless this does not justify calling these early Śaiva ascetics Pāśupatas.'

[2] See for example, Chakraborti 1970: 1 ff. and Lorenzen 1991: 173 ff.

[3] EI XXI, 1 ff.

[4] See Chakraborti 1970: 18. The standard account of this Pāśupata sect is by Lorenzen 1991 (2nd edition): 97 ff.

[5] Most of them are conveniently listed in Donaldson 2002: 341-343.

the earliest strata of their development.

The focus of the practice of these early sectarian Śaivites was the Pāśupata vow. This was to be literally done as described, observing the outer form whilst maintaining an inner meditative attitude. The Pāśupatas repeated Vedic mantras and, in some sects, even wore the Brahminical thread (*yajñopavīta*). Thus they were, one could say in a broad sense, a link between the Vedic *keśin* and the later Āgamic Śaivites and the followers of Bhairava and Kaulas who, coming after, worshipped goddesses, Yoginīs and a wide variety of female and male supernatural beings with mantras developed for that purpose. Their Brahminical roots allowed them entry into the *smārta* tradition of which the Purāṇas are one of the mainstays. Scattered throughout the Śaiva Purāṇas, where they appear as Brahminical sages, we find a great deal concerning them. Śiva describes their vow in the *Kūrmapurāṇa* accordingly:

> Tranquil, with the mind under one's control, the body covered with ashes, devoted to celibacy and naked, one should observe the Pāśupata vow. In former days I created the supreme Pāśupata vow, more secret than secret, subtle and the essence of the Veda, [for man's] liberation. The sage, devoted to the practice of the Vedas, wearing nothing but a loincloth or a single piece of clothing, should meditate upon Śiva, the Lord of Beasts (Paśupati).[1]

The *Pāśupatasūtra* probably pre-dates the Śaivāgamas or at least belongs to the early period of their development. Several essential elements of Tantric practice are missing. There is no mention of *maṇḍala*s, no visualizations, or inner yogic physiology and the mantras are Vedic. The *Pāśapatasūtra* teaches that those who observer this vow may 'wear one garment or be naked'.[2] Again the votary 'bathes with ashes in the three periods of the day'[3] and 'sleeps in ashes'.[4] He 'wears sectarian marks'.[5] At the same time he is essentially 'without manifest mark'[6] because he keeps his practice and spiritual state concealed. The Brahmin ascetic for whom this vow is meant should be as strictly chaste as he is careful to avoid the sullying contact with those who belong to the lower castes. Thus 'he should not converse with a woman or a *śūdra*'.[7] At the same time he behaves in such a

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[1] KūPu 2/37/140-142.
[2] *ekavāsā avāsā vā* | PāSū 1/10–11.
[3] *bhasmanā triṣavaṇaṁ snāyitaḥ* | PāSū 1/2.
[4] *bhasmani śayitaḥ* | PāSū 1/3.
[5] *liṅgadhārī* | PāSū 1/6.
[6] *avyaktaliṅgī* | PāSū 3/1.
[7] *strīśūdraṁ nābhibhāṣet* | PāSū 1/13.

way that 'other people think he is mad and stupid'[1] and should behave as one who is the object of reprobation'.[2] He eats meat and lives in a cremation ground, an abandoned house or cave.[3] That his way of life is the reverse of that of the worldly man is represented by his circumambulation of the sacred Liṅga he venerates in an anticlockwise direction.[4] His vocation (*dharma*) is to live freely like a cow or a deer, eating what he is given as alms. He has conquered the senses and keeps himself clean and pure (*śuci*) by virtue of the water with which he bathes.[5] He is a religious soul (*dharmātman*) who should recollect Rudra at all times and so finally attains union (*sāyujya*) with him.[6]

There were other Pāśupatas who stressed the wilfully transgressive features of the Pāśupata's vow. An interesting example is found in the *Niḥśvāsatattvasaṁhitā* which prescribes a form of the Vow for the Mahāpaśupata ascetic who belonged to the more radical Lākula branch,[7] which was perhaps the 'non-Vedic' one to which we have referred above. Emblematic of his more antinomian vision is that he carried a skull, as did his infamous Kāpālika contemporaries who worshipped Bhairava and Yoginīs.

The observance of vows like this one became a part of well-established practice also in Siddhānta Śaivism, prior to the development of the Kaula Tantras and their closest relatives, the Bhairava Tantras. The Kaula Tantras in this respect do not deviate from the modalities of practice laid down by the Śaiva Siddhānta. But this is more indulgent in some respects and less 'permissive' in others. The practice of such vows is a part of what is termed '*caryā*'. The term '*caryā*' is derived from the root *car* which has a wide range of meanings. These include, according to Monier-Williams: 'to move one's self, go, walk, move, stir, roam about, wander (said of men, animals, water, ships, stars etc.), ṚV; AV etc.; to spread, be diffused (as fire) BṛS xix, 7; to move or travel through, pervade, go along follow, Mn; MBh etc; to behave conduct one's self, act live, treat (with instrumental or locative), RV; AV etc; to be engaged in, occupied or busy with (instrumental, e.g. *yajñena carati* 'to be engaged in a sacrifice'), RV x, 71,5; AV vi, 117, 1; AitBr etc; (with [ŚBr iv; ChUp; ŚāṅkhŚr] or without [ŚBr 2, xiv] *mithunam* [i.e. sex]) to have intercourse with, have to do with (instrumental) [. . .]

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[1] u*nmatto mūḍho ity evaṁ manyante itare janāḥ* | PāSū 4/8.
[2] *nindyamānaś caret* | PāSū 4/14.
[3] PāSū 5/16, 30 and 9.
[4] PāSū 2/8. It is interesting to note that the interiors of the famous caves of the island of Elephanta located just offshore Bombay are constructed in such a way that it is clear that the Liṅga there was circumambulated in an anticlockwise direction. Evidently they were, at some time, the haunts of Pāśupatas.
[5] PāSū 5/18, 14, 11, and 19.
[6] PāSū 5/31, 34, and 33.
[7] The reference is in chapter 4 of the NTS quoted by Sanderson 1988: 665-666.

to undertake, set about, undergo, observe, practice, do or act in general, effect, make (e.g. *vratāni carati*, 'to observe vows,' AV etc.; *vighnaṁ carati* 'to put a hinderance,' MBh; *bhaikṣaṁ carati* 'to beg' [. . .] *tapasā indriyāni carati*, to exercise one's organs with penance, MBh xiv, 544 . . . .'

While the noun *caryā* retains most of these meanings in the Śaiva Āgamas, it is also a specific technical term with a number of meanings that accord with the actual practice or practices it denotes. The Siddhānta Āgamas define *caryā* simply as '(right) conduct' (*caraṇa*).[1] Theoretically all Siddhānta Āgamas should contain a section (*pāda*) specifically dedicated to this topic, although in practice most do not. The matters that would normally be dealt with there are dispersed in the other sections, as is partly the case even when this section exists. Moreover, matters that would be best put in other sections may appear in this one. Even so, the following brief summery of the contents of the first nine chapters of the *caryā* section of the *Mataṅgapārameśvarāgama* gives a good idea of what is covered by the term *caryā* in the Siddhāntāgamas.[2] *Caryā* there includes:

1) General rules (*samayā*) that Śaivas should observe. These are taught after initiation.
2) The five duties of a Śaiva. These are a) the practice of Yoga, b) the repetition of mantras, c) the study of the scripture, d) worship of the Liṅga, and e) of the teacher.
3) How to serve the teacher.
4) Special practices for the four types of initiates, ranging from the ordinary follower of the rule (*samayin*) to the teacher.
5) The daily practice of three other types of initiate, namely, those who develop by performing rituals (*karmin*), through Yoga (*yogin*) and by knowledge (*jñānin*).
6) Purification of the body and soul in general and in particular when one has been polluted by contact with impurity or has sinned by causing harm to others. Purification of the adept's eating vessels and food.
7) How the adept who lives the renoucer's life (i.e. the *sādhaka*) should beg for his food (*bhikṣāṭana*). How he should share his food and offer it to the Liṅga, teacher and guests. The mantras to be recited and other ritual acts when eating.
8) How the adept should go on pilgrimage, purify his water pot (*kamaṇḍalu*) and the like. The places he can stay. These include Śaiva temples and the houses of devotees.
9) The observance of Rudra's vow (*vrata*) and other such vows.

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[1] MṛĀ (*kriyāpāda*) 8/174ab.
[2] See introduction to the edition of the *Mataṅgapārameśvarāgama* p. 138-141.

The subjects dealt with in the sole surviving chapter of the *caryāpāda* of the *Mṛgendrāgama* are similar; it also includes a section on expiation (*prāyaścitta*). In the following excerpt taken from there (supplemented in brackets by the commentary), we notice first of all that the observance of the vow is now open to all. But even though the members of all castes may observe it, considerations of caste remain sufficiently important for a visible sign of caste affiliation to be retained:

> The teacher, the adept (*sādhaka* who repeats) mantra (*mantravṛtti*), the (spiritual) son and (ordinary) follower of the Rule (*samayin*) are the four kinds of Śaivas and these may either observe vows (*vratin*) or not (*avratin*). Those who observe vows may have matted hair (*jaṭila*) or shaved heads (*muṇḍa*). Amongst them, Brahmins are white with ashes and (the others according to their) caste are adorned (if they are *kṣatriyas*) with a single sectarian mark (*tilaka*), (a triple) line of ash (if they are *vaiśyas*) and (thick bands of ash in the shape of strips of) cloth (if they are *śūdras*). [. . .] The vow of those who are 'endowed observers' of the vow (*bhautikavratin*) has an end, (whereas) those whose (vow) terminates with the falling of the body are said to be firmly grounded observers of the vow (*niṣṭhāvratin*). These (can be) teachers, (spiritual) sons (*putraka*) and advanced adepts (*sādhaka*). The endowed (observer of the vow) is one who has offered the vow in the proper manner to the Lord of the Vow at the end when the vow has been fulfilled, and given up its accoutrements. He possesses the wealth that is the (fine) figure of a beautiful wife and is said to be (one who observes the vow for a special) intention (*kāmya*). Otherwise (if he is not a householder) he is (called) a true (observer of the vow) with an end (*satsāntanika*).[1]

When the householder who has completed his vow returns to his former status he must observe all the responsibilities that this entails, including sexual intercourse with his wife in her fertile period.[2] But when he observes the vow he must behave as all the others who observe it do, of whatever type they may be. The same text explains what this involves:

> One who observes a vow sleeps on the ground and gives up meat, women and wine. Alone, he takes care of the accoutrements (*mātrā*) of one who observes a vow) and, alone, his (sole) companion

[1] MṛĀ (*caryāpāda)* 2-3, 8-10.
[2] Ibid. 21.

> is a water pot (*kamaṇḍalu*). He avoids entertainment afforded by women, song, dance or (idle) chat. He does not live with a woman and avoids (wearing) garlands, smearing (his body with scented oils) and the like.[1]

In the *Mataṅgapārameśvara* (*caryāpāda*), we find a description of Rudra's vow, which is typical of such vows:

> Permitted by (his) teacher (to observe the vow), smeared with ashes, not accepting (gifts from others), observing silence, holding a trident, always eating (only what he has received) as alms and content, he should repeat mantra. Next to a solitary Liṅga, in a cremation ground or under a tree, self-controlled and established in concentration, he should observe the vow at night. Wearing (just) a single piece of cloth or naked, having conquered anger and helpful (to others), the wise man fills the earth at all times with (his) discernment and having done so lives there quietly. Then placing ash thereon and generating (in himself) by (the right application of) reason (*yukti*) a true aversion for the world, with an ever-pure heart and full attention he contemplates (Sadāśiva).
>
> (The Lord) has three eyes, a Half Moon as a crest-jewel and five faces. (His) body, clearly manifest and auspicious, is like a mass of lightning flashes and, the size of the (adept's) own thumb, (he) is seated on the calyx of the lotus of the heart. Once he has (contemplated him thus, the adept) should enter therein (thinking) "I am He without a doubt!"
>
> Thinking (thus) he should practice night and day, eating little and always pure, recollecting the Vyomavyāpin mantra along with Brahmā (*mantra*) and its limbs. Always bearing (patiently) heat and cold and ever friendly and compassionate, O best of sages, (he practices) contemplating the universe within himself or else (he abides in the thought that) "I, who have conquered the mind by Yoga am all things and abide (thus) within this universe."
>
> The universe (stands) manifest (before him), the support of many (beings) and full of many creations (*racanā*), possesses myriads of states of being, the abode of many multitudes of energies ('letters').
>
> [. . .] Pervaded by the darkness of ignorance, the universe is in the grip of the sleep of worldly experience (*bhoganidrā*). (And the soul) is immersed in darkness (dense like) a moonless night, its abode

[1] Ibid. 18-19.

> the bed of the body; this is (how it) plays the game of sleep under the influence of the fetters of (false worldly) desire and slumbers, overcome by attachment and indolence. (But) it is not really so.
>
> The mind of the great soul who, by virtue of his practice, has been touched by the sun of the Supreme Lord, is illumined by the knowledge of Śiva. (Thus) the adept not attracted by others and so, struck (by Rudra's grace), strengthened by the energy of (his) way of life (*caryā*) attains the highest bliss (*hṛṣṭi*).
>
> (Then he realises): "There is none other anywhere better or worse than me." He considers the entire universe to be like (his) relative and inwardly he is blissful by virtue of his dedication to (his) outer condition.[1]

The *caryā* taught in the various schools of the Bhairavāgamas and Kaula Tantras shares much in common with that of the Siddhāntāgamas, but there are also major differences. The observance of the Rule (*samaya*), for example, is basic to all of them, although all the rules may not be the same.[2] Again, these schools, including the Kubjikā Tantras, find little place for practices designed to purify from pollution brought about by physical contact or impure food. However, the other observances are maintained, at least in the basic form. Particularly important is the observance of vows, which is considered to be a specific characteristic of the *sādhaka*'s practice. This is the case also in the Siddhāntāgamas, although they have not developed the rich and extensive culture found in the Bhairavāgamas and Kaula Tantras associated with their preferred venue for their observance of vows, namely, the cremation ground.

The *caryā* taught in the Kubjikā Tantras has been sanitised and domesticated with respect to that of the more extreme schools of the Bhairavāgamas, such as that of the BY. Even so, we notice a residue of these extreme practices. Generally, however, the *caryā* taught in the Kubjikā Tantras is typical of that found in the Bhairavāgamas and Kaula Tantras in general. This involves the ingestion of various sacrificial substances (*dravya*) offered to the deity such as meat and wine as well as bodily fluids, including those produced by sexual intercourse. Ingested in the form of sacrificial food called *caru* offered by Yoginīs, the adept acquires magical and yogic powers and ultimately attains liberation.

Whereas Kaulism may be understood to be a reform of the earlier even more transgressive cults of the Bhairava Tantras, the Siddhānta chose, as a

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[1] *Mataṅgapārameśvara* (*caryāpāda*) 9/5-14, 16-21ab.

[2] The rule the initiate must observe are taught in chapter 37 of our text.

whole,[1] right from the incipience of its Śaiva systems, to contain the transgressive elements of the earlier Pāśupata Vow. Even so, the goal of the Siddhāntin's Vow and the practice of it require that the adept should reach a higher state of being in which he experiences that ego-based thoughts of personal worth or inferiority (and with it caste status and hence ritual purity) are annulled. But although he must be detached, he need not be radically transgressive. There is no need for him to be.

Here then is another way out of the impasse. Like his Vedic predecessor, the initiate abandons the condition of the householder, and becomes a nomad. In the following passage drawn from the KuKh, the renouncer's condition is deemed superior to that of the householder because the latter remains at home. He is not a pilgrim:

> O Bhairava, the householder (*gṛhastha*) shrouded by Māyā does not possess accomplishment in the home and he does not attain worldly benefits (*bhukti*) or liberation (there). (But) those who are devoted to the worship of the Vidyā, intent on that, their mind (given solely to) that are without a doubt, liberated while living (*jīvanmukta*) in this world of living beings. O god, once they have gone to either the First Seat, Pūrṇagiryaka, the one called Jāla or the venerable Kāmarūpaka; they certainly achieve the goal and they have no troubles.[2]

The householder is here understood to be one who 'stays at home' – which is the literal meaning of the word '*gṛhastha*' normally translated as 'householder'. The householder who 'stays at home' is 'shrouded in Māyā', the most fundamental impurity.[3] To overcome this condition he may at times becomes a pilgrim. In this condition he is essentially a renouncer-*cum*-yogi, at least for the time during which he is engaged in this practice. Initiation authorizes the initiate to perform the rituals, recite the mantras, practice the Yoga and the rest that form a part of the common observance, both daily and occasional, taught in the Kubjikā Tantras.

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[1] 'Śaiva Siddhānta' is a collective term that denotes all the 'Siddhāntas' taught in each of the major Siddhāntāgamas. These may vary sometimes considerably. The *Niḥśvāsatattvasaṁhitā*, for example, which is 'in all respects anomalous' (Goodall 1998: lxxiii) as a part of the Śaiva Siddhānta corpus is considered to be a Siddhānta. Indeed, an early Nepalese manuscript of this text (NGMPP No. A 41/4) may be one of the earliest extant manuscripts of a Siddhānta (see ibid. 1998: xli, note 95). The variety of positions ranging from dualist to nondualist is a measure of the diversity we find amongst the Siddhāntas (see ibid. lvi with reference to Sanderson 1991: 291). So what we say here, although generally applicable, cannot cover every case.
[2] KuKh 11/92cd-95.
[3] KuKh 13/11.

Once initiated, he may, if permitted to do so by his teacher, chose to observe an alternative practice which allows him to move out of his house and be free, for a time or permanently, from the householder state. He is then free to wander about, to travel to the sacred sites and gain those benefits he cannot find at home – including liberation.

This alternation between the two conditions is variously represented. One is the contrast between practice during the day and the other at night. The latter, called '*niśācāra'* – the Practice at Night – recurs repeatedly in our sources. Immersed in contemplation in the Cave of the Yoni in the End of the Twelve, this is the practice through which the goddess attains the liberated state of Flight (*khecaratva*).[1] Night and day are symbolic of two polarities of practice. The day is the domain of daily life. It is the auspicious domain of creation and stability and of the sacred forces and beings who sustain it. Conversely, night is the domain of destructive forces and the deluding darkness of slumber. Māyā is the Night (*niśā*, *rātri*), the dark night of ignorance.[2] However, Māyā is also the goddess who is made of the night (*niśāmayā*).[3] Māyā, the Night, has two faces. The night of ignorance for the worldly, fettered soul is the day of awakening for the wise. Śiva, inactive like a corpse, is immersed in contemplation (*samādhi*) 'at night' (*niśākāle*) when he is free of Māyā.[4] His is the Practice of Stillness (*nirācāra*)[5] – the realisation of the extinction – *nirvāṇa* – of all limitations and afflictions through the rise of Kuṇḍalinī brought about by his Practice at Night (*niśācāra*).[6] The fettered condition is not a separate state, independent of the liberated one. It is simply its reverse. Accordingly, the core of Kaula practice is centred on reversing this reversal. The night, normally considered inauspicious, is therefore the time for the most elevated and powerful Kaula practice and of all the nights, the best is the darkest one – the night of the New Moon. The *Kulacūḍāmaṇitantra* declares:

> O god, if the practitioner (*sādhaka*) does not wander at night and does not perform the Kula rite of adoration at night, how can he be a Kaulika?[7]

The Kubjikā Tantras describe numerous rituals and spiritual practices (*sādhana*) that should be undertaken at night. Even so, an extensive theoretical framework into which they can be classified and distinguished from other forms

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[1] KuKh 6/3-4ab.
[2] TĀ 8/422.
[3] *Parātantra* 1/123.
[4] *Parātantra* 1/32.
[5] See chapter 1, p. 100 ff.
[6] See note to KuKh 3/125.
[7] KuCūT 5/22.

of practice or those related to them as we find in the later Kaula schools has not yet evolved. However, we can clearly discern the seeds of its subsequent development. What is here called the Practice at Night is a good example. The subsequent Kaula schools developed a classification of practice into three broad categories. This has been the subject of a great deal of reflection in the later Kaula Tantras, their commentaries and independent works. The system is subject to various interpretations examined by Woodroffe in several places in his writings to which the reader is referred.[1] Very briefly we may outline the theory as follows to help us understand what the Practice at Night is.

The basic state or spiritual condition – *bhāva* – of those who are on the spiritual path may be of three types. The suitable forms of practice or conduct – *ācāra* – vary in accord with these states. The lowest condition is the basic state of the fettered soul – *paśu* – that is accordingly called *paśubhāva*. In this state one should follow the basic rules and norms enjoined by the common, exoteric scriptures that derive their authority from the Vedas and the *smṛtis*. In this context this is called *samayācāra*. It is coupled with the practices and rules enjoined on Vaiṣṇavas, such as vegetarianism and sexual restraint. This is termed *vaiṣṇavācāra*. The next state is attained by those who have taken Kaula initiation, the highest form of which is called Śāmbhava, reminding us of the form of initiation taught in the Kubjikā Tantras that preceded these schools. Those who have received this initiation gain access to the condition of the Kaula adept, who is technically called a *vīra* – lit. 'Hero'. His practice is called *vīrācāra*. It involves the ritual consumption of meat and wine along with ritual intercourse, which serves to generate the sexual fluids considered to be the most excellent sacrificial substances. His deity, the consort of a Bhairava, is a goddess whom he worships by means of these things. The third and most developed state is called *divya* – 'divine'. In this state no outer ritual or practice of any sort is necessary. The adept shares in the condition of deity. The outer practice is accomplished internally. The ritual sex practiced in *vīrabhāva*, for example, is replaced in *divyabhāva* by its inner counterpart, the union of Śiva and Śakti. The two – *vīrabhāva* and *divyabhāva* – sustain and compliment each other.[2] The first state and its corresponding practice are meant for the day. It is public, domestic and in accord with commonly agreed norms of moral conduct. The deity is male. The last two, on the contrary, are secret. They are essentially meant for the renouncer but are accessible to the householder in periods when he chooses to participate in the

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[1] See, for example, see his introduction to the *Kaulāvalinirṇaya* p. 13 ff.

[2] The *Niruttaratantra* (quoted by Woodroffe 1973: 241) declares that:

> He who is not in *dīvya* or *vīrabhāva* and worships Kālī suffers pain at every step and goes to hell. If a man who is of a *paśu* disposition worships Kālī he goes to the Raurava hell until the time of final dissolution.

renouncer's condition. They are practiced at night and the deity is the goddess. The *Kālikopaniṣad* enjoins:

> The Śāktas who have had the Śambhava initiation should practice Brahmacarya by day, (while) at night be naked and always practice the repetition of mantra (*japa*) and ritual (*pūjā*) etc. with mind intent on sexual intercourse.[1]

Vīrācāra is practiced at night and should be concealed like 'one's own mother's lover' (*jāravat*). The uninitiated fettered soul who does not observe Kaula practice (*paśu*) should not worship the goddess in this way. The *Kaulāvalinirṇaya* enjoins:

> At night the pure one eats the sacrificial food offered to the fire and by day he should repeat the Vidyā. In every circumstance the Hero has two identities (*dvivāsa* lit. 'two clothes') and is always sexually continent.[2]At night he should worship the goddess in accord with Kula practice. It is said here that the enjoined practice (*vidhi*) is of two kinds for all the twice born.[3]

Although the teachings of the Kubjikā Tantras do display a clearly discernable degree of domestication and, to a lesser extent, adaptation to non-Tantric practice, the spirit of compromise we find in the later Kaula schools exemplified by these passages is largely absent. We also notice, on the other hand, continuity in the later Kaula literature with the earlier Kaula traditions. The *vīra* is already the protagonist of Kaula practice. The Practice at Night is also said to be the Conduct of a Hero (*vīracaryā*). Thus the Tantra teaches:

> Those who undertake the vow should practice the threefold conduct (*samācāra*) in the course of (their) nocturnal practice (*niśācāra*). This is the Conduct of a Hero (*vīracaryā*), which is the Hero's Vow (observed) in the modalities of the Hero's union and the

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[1] Quoted by Woodroffe 1973: 240. The translations of this and the following two passages are mine.

[2] The Kaula's 'sexual continence' is twofold. During the day, that is, when he is playing his public role, it is literally that. However, during the night, when he assumes his fundamental, secret Kaula identity, he practices 'sexual continence' by means of ritual intercourse. Thus, he emulates the goddess's own practice.

[3] *naktaṁbhojī hāviṣyānnaṁ japed vidyāṁ divā śuciḥ* |
dvivāsaḥ sarvathā vīro brahmacārī bhavet sadā |
rātrau saṁpūjayed devīṁ kulācārakramena tu |
dvijanmānāṁ tu sarveṣāṁ dvidhā vidhir ihocyate || *Kaulāvalinirṇaya* in Woodroffe 1973: 240.

> union Dūtīs (Kaula consorts) practice with everybody (*sarvagamana*), which is both external and internal. The mind should not be checked. One should go wherever the mind goes and practice the Conduct of Desire (*icchācaryā*). Clearly evident, this is said to be the threefold sign (*liṅga*) (of this practice), the sum and substance (*saṁgraha*) of the Vow.[1]

The Conduct of a Hero is the Divine Conduct (*divyacaryā*) of Kāpālins by which the goddess is worshipped.[2] Her Vidyā should be repeated constantly in the course of the Practice at Night. This is done in the sacred seats, cremation grounds, abandoned temples, and other such solitary places where Kaula adepts (*sādhaka*) and those like them go to repeat their mantra and practice their spiritual discipline.[3] The Tantra repeatedly stresses that this can only be done by one who knows the Kaula teachings[4] that are established by means of this practice.[5] Described briefly in the KuKh,[6] it is a form of Kaula practice – *caryā* – that involves the ritual consumption of meat and wine and other Kaula substances along with ritual intercourse. The adept, intent on the repetition of the Vidyā, visits the sacred sites where the Yoginīs reside who act as his partners. If they consider him to be fit for this practice they grace him with the sacramental offerings and unite with him externally and inwardly within the subtle body where the sacred sites in which they reside are projected. This union takes place by means of the inner energy of Kuṇḍalinī, which for the ignorant is the power of Māyā that binds and deludes them, but for those who seek the higher states of being, it operates in the opposite way.[7]

The KuKh integrates the Practice at Night with one adopted from the *Tantrasadbhāva*. This is the Vow of Knowledge (*vidyāvrata*). 'Knowledge' – *vidyā* – is the mantra of the goddess the observer of the vow must repeat without a break throughout his observance. The Bhairava Tantras such as the BY and JY prescribe many such Vows of Knowledge modelled on the earlier Great Vow (*mahāvrata*), that is, the Pāśupata Vow and that of the Kāpālikas. The various Vows of Knowledge taught in the BY are all meant to be literally performed externally. An important feature of the Vow of Knowledge presented by TS, which was redacted at a later, more advanced stage of the development of the

[1] KuKh 15/46-48.
[2] KuKh 4, MāSt line 93.
[3] KuKh 11/89cd-91ab.
[4] See e.g. ibid. and KuKh 15/39cd-41.
[5] KuKh 30/177d-178ab.
[6] See KuKh 15/39cd-50.
[7] See KuKh 3/125 and for more details, see ibid. 11/90, 15/39-50, and 16/5.

Bhairava Tantras, is the presentation of inner equivalents of its outer forms, thus allowing for its internalisation.[1] It is described as follows:

> Listen, O god, I will explain the excellent vow of Knowledge. (The adept may have) matted hair, shaved head or topknot, he may have bathed (*snātaka*) or practice celibacy – in any condition, whether he abides in the (normal) course of practice (*krama*), or (the observance of this) vow, he is successful. (In any case), the external vow should be observed, that is, the concealment of Kaula practice (*kaulikācāragopana*).
>
> (This is true also) of the yogi who bears the Five Insignia (*pañcamudrā*), is covered in ashes and naked, or who wears rags (*cīvara*)[2] and the bark of trees, or is adorned with all the ornaments, or who wears red clothes, or even one who wears whatever he pleases. The teaching of the scripture is that the vow is said to be in accord with the garment the best of adepts may assume.[3]

In its outer form the Vow of Knowledge consists of either shaving the head or letting the hair grow into matted locks, the wearing of a topknot, regular bathing, smearing the body with ashes and the wearing of the Five Insignias. Although the texts tell us the inner equivalent of the Five Insignias[4] we are not told their outer form. The Kāpālika, as his name – 'Skull Bearer' – implies, carried a skull as part of his penance modelled, as Lorenzen[5] has demonstrated, on that prescribed for having murdered a Brahmin. Along with the skull he was to wear six insignias, namely, a necklace (*kuṭhikā*), neck ornament (*rucaka*), earrings (*kuṇḍala*), crest jewel (*śikhāmaṇi*), ashes (*bhasma*) and sacred thread (*yajñopavīta*). These are described by Yāmunācārya in his *Āgamaprāmāṇya* and by Rāmānuja who draws from him in his commentary on the *Brahmasūtra*.[6] The wearing of similar insignia was common practice amongst Buddhist Tantric ascetics who were inspired in their own way by the same model. The Buddhist *Sādhanamālā*[7] equates the six insignia with the six perfections (*pāramitā*) of the Bodhisattva. Kanhapāda (Skt. Kṛṣṇapāda), a Bengali Buddhist Siddha of the eleventh century, refers to himself

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[1] See KuKh 14/7 ff.

[2] According to Monier-Williams *cīvara* is 'the dress or rags of a religious especially a Buddhist or Jain monk.'

[3] KuKh 14/2cd-6.

[4] See KuKh 14/24ff.

[5] Lorenzen 1991. See bibliography.

[6] See *Śrībhāṣya* on Br. Sū. 2/2/35-37 and *A Review of Rare Buddhist Texts*, vol. I, Central Institute of Higher Tibetan Studies, Sarnath, Vārāṇasī 1986, p. 103.

[7] *Sādhanamālā* p. 489.

as a Kapālin. His anklets and bells (*ghaṇṭi*), he says, are the two breaths. His earrings (*kuṇḍala*) are the sun and moon. The ashes he smears on his body are the ashes of passion, aversion and error. His pearl necklace is the highest liberation.[1]

Although the *Hevajratantra* is Buddhist, it teaches, as do the Buddhist *Yoga* and *Anuttarayoga* Tantras in general, practices that have so much in common with those of our text that they can be justifiably regarded as Kaula and their practitioners as Buddhist Kaulas.[2] Thus Snellgrove's description of the practitioner of the HT as he appears in the Tantra can help us to understand how the initiate who observed the outer form of the Vow of Knowledge behaved and what the five insignias (*pañcamudrā*) were that he wore:

> He receives the five symbolic adornments, crown [*cakrī*], earrings [*kuṇḍala*], necklace [*kaṇṭhī*], bracelets [*rucaka*], and girdle, as signs of his success. These he wears on those set occasions . . . when perfected yogins and Yoginīs come together, to consume flesh and wine, to sing and dance, and realised their consummation of bliss. He is free from all conventions and wanders as he pleases, knowing no distinction between friend and foe, clean or unclean, good or evil.[3]

The god Hevajra wears the same five insignia that, symbolizing the Five Buddhas of the directions, possess their purifying power.[4] According to the HT:

> The crown is worn for the adoration of one's guru and master and chosen divinity. Earrings are worn to indicate one's deafness to evil words spoken against one's guru and ‘vajra-holder’. The necklace suggests the mantras intoned, the bracelets one's renunciation of harming living-beings, the girdle one's service of the Mudrā [i.e. Tantric consort]. The body should always be signed with these signs of the Five Buddhas.[5]

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[1] Dasgupta 1976: 58 ff..
[2] The KMT (10/146a) understands these Buddhist Tantrics in this way when it admonishes that one should avoid Buddhist Kaulas.
[3] Snellgrove 1959: 11. The HT itself (1/5/2-4 (Snellgrove's translation)) says:

> The yogin must wear the sacred earrings, and the circlet on his head; on his wrists the bracelets, and the girdle around his waist, rings around his ankles, bangles around his arms; he wears the bonenecklace and his dress a tigerskin and his food must be the five ambrosias.

[4] HT 1/3/14. The corresponding five Buddhas are listed in HT 1/6/11. See also ibid. diagram 5, p. 129 for a table of the five Wisdoms and their corresponding colours.
[5] HT 2/6/3-4.

According to our sources, the inner equivalents of the Five Insignias (*pañcamudrā*) are the Five Brahmās.[1] They are the stations of the upward movement of Kuṇḍalinī, the energy and essence of the Vidyā, that travels up from the navel through the five spheres of Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva. The wearing of these signs and the pilgrimage to the sacred Kaula sites makes the yogi unbearably attractive to woman. He is so charged with the energy of the goddess that they flock to him and are so overwhelmed with passion that they die before him.[2] Over the years he rises through higher levels, to those of Brahmā, Viṣṇu and the rest until he ultimately attains the liberated skyfaring (*khecara*) state.

But although the initiate who observes this Vow may wear these signs of his observance, he should keep it a secret. This is basic. The unpublished *Kulapañcāśikā* which, like the KJN, is attributed to Matsyendranātha similarly teaches secrecy. There the goddess asks why those 'great heroes' who reside and move around at night in cremation grounds do not always manage to unite with the Yoginīs there.[3] The god replies:

> Even though they know the three times and are capable of attracting the three worlds, they conceal their practice and guard (the teaching) that has come from (their) Kula. Seeing one who does not have manifest outer signs (of his attainment and practice) the rays (of the deity) converge (upon him). O beloved, they are most hidden and so do not approach one who bears outer signs.[4]

Although the *Kulapañcāśikā* teaches that there should be no outer signs, it does not prohibit them, as long as the ascetic inwardly cultivates the spiritual

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[1] KuKh 14/27-28.

[2] KuKh 14/40 ff..

[3] O Hara, why is it that those people who are great heroes devoted to worship and meditation, greedy to drink (the sacrificial) blood – who, well established, carry swords and are devoted, O god, to wandering at night in cremation ground(s) – do not always attain union with the Yoginīs?

pūjādhyānaratā ye tu narāḥ [k, kh: narā] sṛkpānalaṁpaṭāḥ [k, kh: -ṭaṁ] |
nityodyuktā [k, kh: nityodraktau] mahāvīrāḥ khaḍgahastāḥ pratiṣṭhitāḥ ||
śmaśānanilaye [k, kh: sma-] deva rātrau paryaṭane ratāḥ [k: ratā] |
kathaṁ na labhyate [k, kh: labhate] nityaṁ yoginīmelakaṁ [k, kh: yogīmelāpakaṁ] hara [k, kh: haraḥ] || KP 3/13-14.

[4] *yady api te trikālajñās [k, kh: -jñā] trailokyākarṣaṇe [k: trailokyakarṣaṇe] kṣamāḥ [k, kh: -mā]* |
tathāpi saṁvṛtācārāḥ [k: -rā] pālayanti kulodbhavam [k, kh: -tī] ||
avyaktaliṅginaṁ [k: -taṁ] dṛṣṭvā saṁbhāsanti marīcayaḥ |
liṅginaṁ nopasarpanti atiguptā yataḥ [k: yata; kh: yatat] priye [k: priyet] || KP 3/18-19.

Verse 3/19 of my edition is quoted by Kṣemarāja in his commentary on the *Śivasūtra* 3/26. The translation is mine. See Singh 1979: 187.

sense that they adorn the body of the god with whom he identifies. In this way the outer signs are hidden, as it were, within deity:

> O goddess, one who has matted hair, (or a) shaved head, is covered in ashes and, adorned with the five insignias, observes (the ascetic's) vow and conduct, one who practices ritual intercourse and is dedicated to drinking as Kaulas do (*vīrapāna*) within my body is, O Maheśvarī, one who knows (the teachings of the) Kula and is fit by virtue of each one of these (practices) for union (with the Yoginīs). Endowed with right knowledge, O goddess, he unites (with the Yoginīs) in (each) sacred seat, field and village, if he is dedicated to the wisdom of (his) teacher.[1]

The concealment of this observance was enjoined at an early stage in the history of its development. Indeed, most of what is said in these verses concerning the outer form of the vow the Kaula adept may observe is already well established in the *Pāśupatasūtra* as aspects of the Pāśupata's vow.[2] Thus one aphorism teaches that 'hidden wisdom is austerity that shines without end'.[3] The next one goes on to admonish that the true is adept is one who 'keeps (his) vow secret'.[4] The practice of secrecy may equally well be the total privacy of domesticity that the householder can enforce in his own home for his own secret, inner practice. Kings and potentates keep their practice hidden to preserve and intensify its power. It is their secret weapon in the battle for survival and expansion.

We have seen that the renouncer in Vedic times wore ochre coloured clothes. This practice continues amongst Śaiva renouncers who attribute the origin of their orders to Śaṅkarācārya. Vaiṣṇava renouncers, who in their outer appearance resemble in many respects their Śaiva counterparts, generally wear white. Modern Śākta renouncers wear red clothes. A similar practice is recorded in the *Brahmayāmala*, a text that may well belong to the seventh or eighth century.[5] In one of a series of vows (*vrata*) described there, the initiate may chose

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[1] *jaṭī muṇḍī śikhī [k: si-] bhasmī mudrāpañcakabhūṣitaḥ [k, kh: -tam]* |
vratacaryāsamopeto [k, kh: -taṁ] yas tu sevati [k, kh: sevanti] maithunam ||
vīrapānarato [kh: -ratā] devi mama dehe maheśvari |
tena tenaiva yogyas [kh: yogyās] tu kulajño [k: kulajā; kh: -jñā] melāpakasya tu ||
pīṭhe kṣetre tathā grāme samyagjñānena [k: samyak-] saṁyutaḥ [k, kh: -tāḥ] |
melāpako bhaved [k: bhave] devi gurujñānārpito [k, kh: -jñānāpito] yadā || KP 3/20-22.

[2] Cf. KuKh 15/34.

[3] *gūḍhavidyā tapa anantāya prakāśate* | PāSū 4/1.

[4] *gūḍhavrataḥ* | PāSū 4/2.

[5] See Dyczkowski 1988: 48-49.

to perform he should wear 'black and red clothes and no upper garment'.[1] Another prescribes that: 'wearing red clothes, a red garland and (smeared with) unguent, he has red ornaments and holds an ascetic's staff. In particular, he should always carry a skull and a double-headed drum'.[2]

The KuKh similarly says that the true Kaula yogi is one 'who is adorned with all the ornaments or who wears red clothes, or even one who wears whatever he pleases'.[3] The same verse is found in the KMT but there we find the variant: 'whether he is dirty or white (i.e. clean) adorned with clothes and ornaments'.[4] The distinction between 'clean' and 'dirty' is still maintained amongst modern Nātha yogis who may choose the path of the 'clean' ascetic who performs ritual ablutions or one who does not. One is reminded of the satirical representation of the Bhairavācārya by the 11th century Kashmiri, Kṣemendra, who says of him that he is 'smeared with faeces (*gūthalipta*)'.[5] Abstaining from washing is, for example, part of the practice (*sādhana*) sometimes prescribed for the worship of Juṣṭacāṇḍālī. Part of the initiatory rites of some modern Aghoris I have interviewed is to shave their head and then smear it with their own urine and faeces. It is not surprising that this is not a universally accepted practice. The *Pāśupatasūtra* enjoins that the he who observes the Pāśupata vow 'should not look at urine or excrement'.[6]

Vows such as this came to be totally internalised. More than just integrated into symbolic ritual implements and actions, they came to be seen as most authentically observed by inner yogic practice and thus domesticated. We find a good example in the *Śivasūtra*, revealed in Kashmir in the middle of the 9th century. There we read that 'the activity of the body is the vow'.[7] Bhāskara understands the 'vow' to be the Great Vow (*mahāvrata*). The five insignia of those who observe it are the ascetic's stick (*daṇḍa*), ashes, sacred thread, banner and ornaments. He explains the inner practice of the Great Vow as follows:

> (This yogi) performs the Great Vow of abiding in his own

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[1] *kṛṣṇaraktaparīdhāna uttarīyavivarjitaḥ [k: uttariya-]* | BY 21/14ab. This observance is part of the 'vow of impurity' (*malinavrata*).

[2] *raktāmbaradharo bhūtvā raktamālyānulepanam* |
raktair [k: raktaṁr] ābharaṇair [k: ābharaṇai] yukto khaṭvāṁgaṁ [k, kh: khaṭvāṁga] karasaṁsthitam ||
kapālaṁ dhārayen nityaṁ ḍamarukañ ca viśeṣataḥ | BY 21/72-73ab.

[3] KuKh 14/5.

[4] *malīmaso 'tha śuklo vā vastrābharaṇabhūṣitaḥ* || KMT 25/32cd. This is essentially the reading of TS 15/4cd which is the original one.

[5] See *Narmamālā* 3/14cd–17 in Raghavacarya and Padhye 1961: 337. Also see Dyczkowski 1987: 16.

[6] *mūtrapurīṣaṁ nāvekṣet* | PāSū 1/12.

[7] ŚSū 3/26.

> unfettered nature. (His) five insignia (*mudrā*) are the body, that is, the skeleton, the skull, the anklets, the backbone, which represents the stick, and the bones that are those of the hands, feet and neck. The ashes (he smears on his body) are the supreme radiance (of consciousness) and the three qualities (*guṇa*), the sacred thread. His banner is the Great Path and his ornaments, the senses. His sport is to play amongst the objects of the senses and he delights constantly in the cremation ground of the Heart (of consciousness) illumined in his body, speech and mind. Whatever he does is the eternal festival of the Lord of Heroes.[1]

The *Vidyāvrata* taught in our text may be equally well performed literally or internally that is, by means of the imagination. Either way, it does not require the performance of elaborate rites, simply the assiduous repetition of the goddess's mantra – her Vidyā, and hence its name. Externally, the observer of this vow is engaged in pilgrimage to the sacred sites. Although provisions exist for the drawing of the *Kramamaṇḍala* and its worship outside the home, he is not required to do so. He is entirely 'established in the vow (*vratastha*)'. The inner form is for the resident householder; as such he must maintain the usual ritual program and so is defined as 'established in the Krama (*kramastha*)'.[2]

An important feature of this Vow not incorporated in its famous predecessor is that an itinerary is prescribed or recommended. Although the peripatetic, ascetic lifestyle of the Pāśupata is prescribed in detail in the *Pāśupatasūtra*, no specific places are mentioned for him to go to. Indeed, part of the vow is simply wandering. The same is the case in the *Niḥśvāsatattvasaṁhitā,* which enjoins a more elaborate (one could say more developed) form of the Great Vow of the Pāśupata which includes the carrying of a skull and wearing human bones.

We find the same situation in the BY. There the chief protagonist is the *avadhūta*. Like the Lākula Pāśupata of the NTS he carries a skull, but instead of Rudra he worships Bhairava and the Yoginīs associated with him with offerings of skull bowls full of human blood. The BY prescribes a series of nine vows. These are called *Vidyāvratas* because they are symbolically related to each of the nine syllables of the Vidyā of Kāpālīśa Bhairava and his eight Yoginīs.[3] The first

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[1] Dyczkowski 1992: 140.

[2] KuKh 14/4ab.

[3] Next I will explain the vows born from Ucchuṣma (Bhairava). The Vow of Nakedness is one. The second is (the vow of wearing) rags. The third one is the one of impurity. The fourth is (the Vow of) Madness. The sixth one is said to be the one of the skull. The sixth one is said to be (the Vow of) Bhairava. The seventh is called the (vow of behaving like a) child. The eighth is (the

of these, called the Vow of Nakedness, is not only typical of the others; it exemplifies the aimless and constant wandering life of those who observe such vows:

> (One who is engaged) in the Vow of Nakedness is always naked and has no upper garment. His body is covered in ashes and his hair is always dishevelled. (He should) always worship the place where (he practices) Yoga. He should wander about at midday. O dear one, whether in a village or a town he must certainly wander about. He has deposited the mantra on his body and, devoid of the five insignia, he always keeps silent. Having performed the morning (rites), he should wander about by day. Once he has performed the midday rite and that of the evening at night, the adept (*sādhaka*) should always eat at night as a part of the vow. He should perform the midnight (rite) along with the rite of adoration and the rest. (He should) always wander about at night and should be free of doubt (and fear). O mistress of the gods, there is no need to reflect here (on what should or should not be done) here in these Vows of Knowledge.[1]

The outer practice of such vows, which is a regular part of the cults of these Bhairava Tantras, continues to be enjoined in the later Kaula traditions (of

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vow of) eating meat. The ninth is the (vow of) growth, which gives all accomplishments. These are said to be the nine Vows that belong to the Vidyā division.

ataḥ paraṁ pravakṣyāmi vratān ucchuṣmasaṁbhavān |
nagnavrataṁ [k, kh: -vratāṁ] bhaved ekaṁ dvitīyāṁ tu kucailinam ||
tṛtīyaṁ [k, kh: -ya] malinaṁ nāma caturthonmattakaṁ bhavet |
kapālaṁ pañcamaṁ proktaṁ ṣaṣṭham [k, kh: ṣaṣṭam] uktaṁ tu bhairavam ||
saptamaṁ bālakaṁ nāma [k, kh: nāmaṁ] kravyādaṁ cāṣṭamaṁ [k: -saṁ] bhavet |
navamaṁ vardhamānaṁ tu [kh: -nastu] sarvasiddhipradāyakam ||
ete nava vratāḥ [k, kh: vratā] proktāḥ [k, kh: proktā] vidyābhede vyavasthitāḥ [k, kh: -tā] |
BY 21/1-4ab.

[1] *nagnavrate sadā nagna [k, kh: nagnau] uttarīyavivarjitaḥ [k,kh: -taṁ]* ||
bhasmadhūlitadehas tu [k, kh: bhasmā-; k: -dhūritadehaṁ tu] muktakeśaḥ [k, kh: -śa] sadā bhavet |
yogasthānaṁ sadā pūjyaṁ [k, kh: pūjya] madhyāhne [kh: -hnaṁ] bhramaṇaṁ [k, kh: -naṁ] bhavet ||
[k: + grā] grāme vā nagare vāpi avaśyaṁ [k, kh: avasyaṁ] paryaṭet [k, kh: -ṭe] priye |
kṛtanyāsaḥ sadā maunī [k: -ni] pañcamudrāvivarjitaḥ [k: -tā] ||
pūrvāhnikaṁ tathā [kh: tadā] kṛtvā divā bhramaṇam ācaret |
madhyāhnikaṁ tataḥ kṛtvā rātrau tu aparāhnikam ||
*nakte [k, kh: na *] bhojanaṁ kāryaṁ sādhakena vrate sadā* |
ardharātrāhnikaṁ kāryaṁ pūjādikapuraḥsaram [k: -dikaḥpuraḥsaraḥ; kh: -saraḥ] ||
rātrau tu bhramaṇaṁ [k, kh: -nan] nityaṁ varjanīyaś ca [k, kh: varjanīya na] saṁśayaḥ |
vidyāvrateṣu deveśi nātra kāryā vicāraṇā [k, kh: kārya vicāraṇāt] || BY 21/5cd-10.

which the Kubjikā cult is typical) although the possibility of internalisation and adaptation to the householder's condition is always left open. Thus our text introduces a prescription for the way of life of the roaming renunciant with the words: 'By the (grace) of the teacher's Command that he has received, the Command operates within the disciple all the time'. In other words, the Command graces him, whatever his condition, whether it be that of a householder or renouncer. The text continues by outlining a lifestyle for the wandering renouncer. More faithful to the earlier model, unlike his counterpart who performs the *Vidyāvrata* of the TS, he carries a skull:

> Desirous of success (*siddhi*), he wanders constantly (all over) the country, (as freely) as he desires. If he is one who in his Kaula practice is a renouncer (*caryāvadhūta*), he should wander in (each) sacred seat and field, (one by one) in due order (*kramāt*). The yogi who, by virtue of the intensity of the Command (bestowed upon him) desires success, should take a skull (*kharpara*) (to use for eating his) meals and (his) belongings. (This) Lord of Yogis should always live in an abandoned temple.[1]

Notice also that this 'Lord of Yogis'[2] lives in temples. This is in accord with the lifestyle of the ascetics of an earlier period who, prior to the development of monasteries (*maṭha*), lived in temples when they were not wandering about. This archaic trait is combined with another that appears in the early Tantras – he wanders in 'sacred seat and field'. The development of the outer sacred geography that this implies is an essential and integral part of the Kaula modality of practice as is its internalisation. Right from the initial stage of its development, the connection between the outer sacred sites and the beings who inhabit them was felt to be, above all, within the body. Thus the JY teaches:

> Those gods who reside in sacred fields and seats, primary and secondary, and those powerful beings who are in the meeting grounds, primary and secondary, move about, O beloved, concealed in the form of falcons (*cillā*) and the like, their actions, mantras and powers (kept) secret. Who knows what takes place within the body by that activity.[3]

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[1] KuKh 37/19cd-22ab.

[2] Concerning this term, see note to KuKh 5/41cd-43.

[3] *pīṭhakṣetropapīṭhasthā hy upakṣetre tathāparāḥ [g: mahātapaḥ]* |
saṁdohe [k, kh: saṁdoha; g: sadohe] copasaṁdohe [k, kh, g: tamasandohe] saṁsthitās tā [k, kh, gh: -tāptā] mahābalāḥ [g: -lām] ||
cchadmanā vicaranty [k: -vivara-] etāś cillārūpādikaiḥ priye |
guptācārā guptamantrā [g: manāṁ] guptavīryās tu devatāḥ ||

The projection of the sacred sites into the body transforms it into a channel of the power of place. Wherever one who carries the sacred sites within his body goes, wherever he sits or stands, that place becomes powerful and sacred. Thus the ṢSS teaches that he need not be a wandering ascetic or even travel to draw energy from the power of place:

> The householder should also constantly deposit (the seeds of) the Ages (corresponding to the sacred seats) on the Earth and the sacred seats in the body. Thus (the energy of the very) ground (he stands on) is aroused.[1]

The Vow of Knowledge taught in our text allows for the possibility of both types, while it is clear that the renunciant who merely bears the outer signs of renunciation (matted hair, smearing the body with ashes etc) without realising their inner equivalents cannot gain the fruits of observing his vow. Conversely, the householder, who cannot wander naked as the yogi may do, can only strive to realise the inner equivalents of the outer forms. He is then, in a sense, in a superior position to the renunciant. Even so, the text does not enjoin the abandoning of outer forms *tout court*. Abhinavagupta similarly prefers, in accord with what he calls generically the Kaula modality (*prakriyā*), an interiorised 'entry into sacred sites (*kṣetrapraveśa*)'. But does not approve however, of the total elimination of the outer practice, because a more fundamental feature of Kaula practice is its grounding in an attitude of non-duality, which would be violated by making distinctions of inner and outer.

This conduct or, we may call it a way of life – *caryā* – is also open to householders.[2] He may observe this as his vow all his life or for a certain period of time. In the latter case, if he is a householder and he chooses to perform the vow externally, for the period of his observance he will be freed from his responsibilities as a householder and lead the wandering pilgrim's life of the renouncer. Throughout the Kubjikā sources we notice that both these conditions, that of the renouncer and that of the householder, are variously considered to be

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ko hi jānāti tac ceṣṭācaritaṁ tanumadhyame [gh: tanta] | JY 3/38/22-24ab.

[1] *gṛhastho 'pi sadā kālaṁ yugān [k: -nu] bhūmyān [k: bhūmyā] tu vinyaset* ||
pīṭhān śarīramadhye tu tasya kṣubhyen mahītalam | ṢSS 34/20cd-21ab.

[2] YKh (1) testifies that:

> And there are others who observe (Kaula) practice and vows that are householders initiated into the Krama.

caryāvratadharāś [k, kh: caryāprata-; gh: caryāpratadharā] cānye gṛhasthāḥ [all MSs: sthā] kramadīkṣitāḥ [gh: -tā] | YKh (1) 4/134ab.

better than the other; ultimately, however, they are understood to be equivalent. Thus, in one place we are told that the renouncer is superior to the householder because the latter's mind is enveloped in Māyā, while the renouncer is liberated in this life.[1] Even so, we read that the external vow, that is, the renouncer's way of life, is not the best.[2] What matters is practice, not lifestyle, and true practice is grounded in inner experience. The outer form depends on the inner experience in order to be effective and meaningful. Thus, either way, as a householder or renouncer, the initiate who observes the Rule[3] will get its fruits if he practices and experiences inwardly. Otherwise, even if he lives the life of a renouncer, he will not be successful.

Accordingly, the Vow of Knowledge taught in the TS provides internal equivalents for what the adept wears, for his ornaments as well as for the weapons and the like he carries, as well as the places where he can practice.[4] But although the inner equivalents are considered to be superior to the outer forms, the latter are not negated. The TS – from which the KMT and the later Kubjikā Tantras, including our own KuKh, have drawn the passages related to the Vow of Knowledge – appears to be one of the earliest extant Śaiva Tantras that outlines extensively and systematically the type of sacred geography that is one of the basic features of the Kaula Tantras. The cult of the *Brahmayāmala* and that of the *Siddhayogeśvarīmata* are amongst the earliest we know in which we find that the worship of Yoginīs in large numbers is a central feature. Considering the great importance attributed to sacred sites in general and their extensive manipulations as symbolic ciphers in the later Tantras and their close association with such Yoginī cults, the SYM and the BY are remarkably destitute of sacred geography. Indeed, in the fragment that has survived of the SYM, there is none at all, and the schema associated with the Eight Mothers presented in the BY is a notable exception. We also notice that very few of the sacred sites that were destined to become well known are mentioned in the BY.[5] Again, the BY prefers to refer to a sacred site as a '*kṣetra*' rather than a '*pīṭha*'. Like the latter term, which we will examine further ahead, it has

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[1] See KuKh 11/94-96ab.
[2] KuKh 14/23ab.
[3] Those householders who have been consecrated and attained the status of a Kulācārya and who are the protectors of the Practice of the Rule (will) not (achieve) liberation if they break the Rule, even by mistake. This is the Supreme Goddess's Command. KuKh 39/174cd-175.
[4] KuKh 14/7 ff.
[5] Kāmarūpa, for example, is mentioned in the BY only in the following ambiguous reference:

O goddess, it is on (the lotus) with six petals and has the form of letters. Recollect this Wheel, Kāmarūpa, in accord with its form.

ṣaṭpatrasaṁsthitaṁ [k: -sasthitaṁ] devi varṇarūpasamanvitam ||
kāmarūpam idaṁ [k: -mide] cakraṁ yathārūpam anusmaret | BY 57/98cd-99ab.

a range of related meanings. It may, for example, denote a part or an area of a *maṇḍala*[1] in general or the particular portions of it allocated to the deities that reside within it.[2] This is the term for the sacred sites where the eight Mothers reside – one of the oldest groups of sacred sites for Kaulas and followers of the Bhairava Tantras that teach the worship of the Mothers and the Yoginīs related to them. Indeed, this was one of the earliest terms used in the Tantras to denote sacred sites in general, as we find, for example, in the following passage from the BY:

> Or the wise man should perform (the rite) in the locations of the sacred fields (*kṣetra*) where the Yoginīs reside, or in sacred places that serve as imagined substitutes (*vikalpa*) for (the eight sacred sites of the Mothers) beginning with Prayāga.[3]

It is likely that a good number of Siddhāntāgamas preceded the BY which refers to them.[4] However, much of the contents of the extant Siddhāntāgamas do not

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[1] The following passage illustrates this usage of the term '*kṣetra*':

Having first fashioned a circular, auspicious area (*kṣetra*) of two hands, (breadth extending) east and west, and having first divided it in half with a thread, the circular *maṇḍala* is in three parts.

kṛtvā vṛttaṁ [k, kh: vṛrta] śubhaṁ kṣetraṁ [k: kṣatre] dvihastaṁ pūrvapaścimam [kh: -pascimam] |
sūtrārdhaṁ [k, kh: -rddha] saṁvibhajyādau [k: -kṣādau] trikhaṇḍaṁ [k: -khaṁṇḍaṁ] vṛttamaṇḍalam [k, kh: vṛta-] || BY 57/55.

[2] For example:

O fair-faced lady, in the middle is Ananta who resides in his own field (*kṣetra*) having placed the group of eight Bhairavas (in their proper place) beginning with Asitāṅga in due order starting from the south-east quarter.

madhye 'nantaṁ svakṣetrasthaṁ [k: svatatra-] asitāṅgāditaḥ [k, kh: -ta] kramāt ||
bhairavāṣṭakaṁ [k, kh: -ka] vinyasya [k: -sye] vahnikoṇād [k, kh: -konād] varānane |
BY 63/54cd-55ab.

[3] *kṣetrasthāneṣu [k: kṣatre-] vā kuryād yoginyo [k: -nyā] yatra saṁsthitāḥ* |
prayāgādivikalpeṣu [k, kh: prayogādi-] punyadeśeṣu [k: puṇya-] vā budhaḥ || BY 45/485cd-486ab.

[4] See Dyczkowski 1988: 43.

The entire body of current of knowledge was awakened by the principle (*tattva*) Sadāśiva and by Śiva's energy in order to benefit the three worlds. Without any doubt, all of (the scriptures) came forth there. The Siddhānta and (the Tantras of the) *Mantravāda* and (the class) called *Tantravāda*. O fair lady, all that current of the knowledge of Self, has come forth.

sadāśivena [k: -śivaṁ na] tattvena śivaśaktyā [k: -śivaktyā; kh: -śaktyād] bodhitena ca ||
jñānaughaṁ [k: jñānādya; kh: jñānogha] pūrṇadehena trailokyasya hitāya vai |
tatra te nirgatā [k: nirbhatā] sarve [k: sarva; kh: sarvaṁ] nātra kāryā [k, kh: kārya] vicāraṇā [k, kh: vicāraṇāt] ||
siddhāntaṁ mantravādaṁ ca tantravādam udāhṛtam |
tat sarvaṁ [k, kh: sarva] nirgataṁ cātmājñānaughaṁ [k: -jñānādyo; kh: -jñānogho] varavarṇini ||

belong to their earliest phase of redaction. Nonetheless, they preserve many archaic features and, moreover, several substantial fragments have been recovered in early Nepalese manuscripts. To these we may refer to gain some understanding of the situation prior to the BY, and also to the *Niḥśvāsatattvasaṁhitā*, which probably predates the BY – or, at least, partially represents a prior stage in the development of Āgamic Śaivism. There also we find that the term *pīṭha* is never used in the sense of a sacred site. Instead, along with '*kṣetra*', we find the term '*tīrtha*'. This word, although a common one for a sacred site in the Purāṇas, is relatively rare in the later Bhairava Tantras. It is significant, therefore, that the NTS lists a series of sacred rivers where the ascetic engaged in his wandering renouncer's life could bathe in accord with '*tīrthadharma*'.[1] We also notice a list of places, many of which we recognize that are still especially connected with famous Liṅgas and commonly appear in the Purāṇas.[2] There too the Śaiva ascetic is enjoined to worship and bathe.

BY 33/320cd-322.

We should not put too much store on this reference as it belongs to a chapter that is concerned with the Śaiva canon (*tantrāvatāra*). This could have been inserted into the text at any time. It is likely that it was standard procedure to do this in order to lend greater authority to a text. However, there are also a few independent references in the BY to the Siddhānta. In one place, for example, the teacher is referred to as 'knowing all the Siddhāntas' (*sarvasiddhāntavādin*) (BY 14/205cd) and in another to penances that are prescribed by the 'worldly' (*laukika*) Siddhāntas (*prāyaścittair [k: -cittaiḥ; kh: -cittai] viśudhyante siddhāntaiś [k, kh: -teś] caiva laukikaiḥ [k, kh: lo-]* | BY 11/69ab).

[1] The passage opens with the goddess asking:

> You have explained (in the previous chapter) the duty of offering gifts (*dānadharma*); (now) tell me (about) the duty concerning the sacred bathing sites from which there will be the sacred fruit that comes from bathing in each sacred bathing site.

dānadharmas tvayākhātas tīrthadharmañ ca me vada |
*snānapuṇyaphalaṁ [kh: snāne-] yasmāt tīrthe tīrthe [k: tīr *] bhaviṣyati* || NTS MS Kh fl. 9a.

The god (*īśvara*) responds by listing a number of rivers beginning with Gaṅgā and Sarasvatī and concludes by saying:

> He who is intent on keeping fast on (the banks of) these (rivers) that flow and are most excellent, having worshipped (there his) ancestors and gods, is freed of sin.

*upavāsaratas tāsu yaḥ sravantyas [k: śrā * ṁ; kh: srāyātran] tu saridvarāḥ [k, kh: -rāṁ]* |
samabhyarcya [k: -bhyarcye] pitṚn devān [k: viṣṇu devā] sa tu mucyeta kilviṣāt [the last quarter is missing in MS K] || NTS MS Kh fl. 9a.

[2] The passage is corrupt. Perhaps comparison with other manuscripts will improve the readings. Moreover, some of the entries are clearly imaginary. Those on the second line, for example, are the names of Rudras who govern the letters, not places. Nonetheless, the reader can get some provisional idea of the sites considered sacred by the redactors of the NTS.

The latter activity, although important in *smārta* traditions, is hardly mentioned in the Bhairava Tantras; the sacred sites are places to meet Yoginīs, not to bathe. It seems, therefore, that at this stage (perhaps the 7th or 8th century) the Tantras had not yet developed a sacred geography that was specifically their own.

In this context we notice that at this early stage the term *kṣetra* is used in a broad, generic sense. There are eight kinds of *kṣetras* according to the Siddhāntāgamas. These are not specific places but types of locations where *kṣetraliṅga*s can be installed. These include the banks of a tank, river, or sea, the side of a well, the peak of a mountain, a forest, a cremation ground or a temple dedicated to the god.[1] These places are called 'localities of the heroes' (*vīrasthāna*). They are typical sites recommended in Tantras of all schools, including Vaiṣṇava and Buddhist, for adepts (*sādhaka*) to go and observe their Tantric vows (*vrata*) and repeat mantras[2] and, in the Kubjikā Tantras, the goddess's Vidyā particular.[3] The following passage in the KuKh, drawn from the TS, lists such isolated, lonely places, several of which are the sort where the goddess herself practiced and manifested herself:

Adorned with (the sacred insignia),[4] the one who recites

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amareśaṁ [k: -sam] prabhāsaṁ ca naimiṣaṁ puṣkaraṁ tathā |
*āṣāḍhaṁ diṇḍimuṇḍiñ ca bhārabhūti * lākulam [k, kh: lākuliṁ]* ||
*harīndraṁ [k: hari * ndra; kh: * * * *] * yāraguhyaṁ (?) guhyaṁ [k: guhyarāhyam] madhyamakeśvaram* |
śrīparvataṁ samākhyātaṁ jalpeśvaram [k: jasyeśvara-] ataḥ param ||
āmrātikeśvaraṁ [k: asrāti-] caiva mahākālaṁ tathaiva ca |
kedāram [k: keśaram] uttamaṁ guhyam mahābhairavam eva ca ||
gayā [k: gayāṁś; kh: gayāṁ] caiva kurukṣetraṁ nakhalaṅ [k: takha-] kanakhalaṁ tathā |
vimalaṁ ca [kh: cā] mahāsaṁ [kh: ihāsaṁ] ca māhendram bhīmam aṣṭamam ||
*vastrāpadaṁ [k: vastra * daṁ] rudrakoṭir [k: -koṭim; kh: rudravāśīm] avimuktam mahāvanam [k: mahāva *; kh: mahā * *]* |
*gokarṇam [kh: * * rṇa] bhadrakarṇaṁ [kh: śra * karṇaṁ] ca svarṇākhyaṁ [k, kh: -kṣaṁ] sthāṇu [k, kh: -ṇum] aṣṭamam* ||
*chagaraṇḍaṁ [kh: * garaṇḍaṁ] dviraṇḍaṁ ca sākoṭam [k, kh: mā-] maṇḍaleśvaram* |
kārāñjaraṁ [k: kāraṁjanaṁ] samākhyātaṁ devadāruvanaṁ tathā ||
śaṁkukarṇaṁ [k: saṅku-] tathaiveha sthaleśvaram [k: thaleśvara-] ataḥ param |
snānadarśanapūjābhir [kh: -darśanaṁ-] mucyate sarvakilviṣaiḥ || NTS MS Kh fl. 9b.

[1] *Rauravāgama* (*kriyāpāda*), 30/1-2.
[2] See KuKh 14/29cd-32ab.
[3] KuKh 11/97ab-100.
[4] The KMT (25/43-45) explains that the five insignias are the Five Instruments (*karaṇa*). These are the five deities who generate, sustain and withdraw the five gross elements, namely, Brahmā (Earth), Viṣṇu (Water), Rudra (Fire), Īśvara (Air), and Sadāśiva (Etheric Space). Their sonic form are the Five *Praṇavas*, which are discussed further ahead. Note that they are not only the ascetic's insignias, they are also the places in which he wanders. The insignias and the Great Elements in

> mantra, taking (each sacred) field (*kṣetra*) as a refuge, should wander (from one to the other and within them. These places include), in due order, a cremation ground, (a deserted) forest, (an abandoned) well (or) garden, an auspicious temple, an empty palace, the peak of a mountain, a crossroad of four roads, one of three roads, village roads, the seashore, the bank of the confluence of rivers or, O sinless one, (a desert where there is only) a solitary tree or (where there is just) a single Liṅga or (any) fearful (*caṇḍa*) (sacred) field.[1]

The *Śrīkāmākhyaguhyasiddhi*, also called simply *Guhyasiddhi*, is attributed to Matsyendranātha.[2] In this text, the eight sites normally associated with the Mothers are identified with eight such places as follows: 1) Prayāga – cremation ground, 2) Varaṇā (i.e. Vārāṇasī)[3] – a solitary tree, 3) Kollā – a mountain peak, 4) Aṭṭahāsa – a temple of the Mothers,[4] 5) Jayantī – a palace, 6) Caritra – a deserted house, 7) Ekāmraka – the bank of a river, and 8) Devīkoṭa – a forest.[5]

These eight places (with the usual variants) are well established as those of the Mothers already in the BY and comprise one of the earliest pilgrimage circuits in those Bhairava Tantras that teach the worship of Yoginīs. The appearance of these places in this way, without the Mothers as typifying sacred places in general, suggests that they are part of an older sacred geography. Protective circles of Mothers are still worshipped around Newar towns in the Kathmandu Valley.[6] Larger circles covering whole regions are found in Orissa that were established by the beginning of the 11th century, if not before. The larger circuit extends from Orissa and Bengal in the east through Bihar and eastern Uttara Pradesh to the west.[7] The cult of the Mothers and the Yoginīs, a major feature of all Kaula cults, stimulated the development of what came to be an elaborate sacred geography. Analogous Buddhist cults of the Yogottara Tantras shared in the same development, adopting most of the Śaiva sites as their own also. While it is hardly possible to date Śaiva

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the form of the Five *Praṇavas* adorn the ascetic who abides in the heart of the subtle body where the deity resides.

[1] KuKh 14/29cd-32ab.

[2] A typical colophon begins: *iti śrīmacchagnapādāvatāre śrīkāmākhyāvinirgataḥ guhyasiddhiḥ.*

[3] Concerning the name Varaṇā for Vārāṇasī, see note to KuKh 16/3-4.

[4] The text reads '*gṛhamātrā*' which I understand to stand for '*mātṛgṛha-*'.

[5] *śmaśānaṁ tu prayāgaṁ [prayoge] ca varaṇā ekavṛkṣakam* ||
parvatāgro bhavet kollā gṛhamātrāṭṭahāskam |
prāsādas tu jayantī ca caritraṁ śūnyaveśma ca ||
ekāmrakaṁ [ekāgrakaṁ] nadītīram araṇyaṁ devikoṭakam |
sthānaṁ ca kathitaṁ bhadre . . . || GuSi (MS K) 2/5cd-7c.

[6] See Dyczkowski 2004: 165, map 8.

[7] See Dyczkowski 2004: 164, map 7.

Tantras with much certainty, the dating of their Buddhist counterparts is much easier because we know when they were translated into Tibetan and Chinese. Presuming that the texts developed around the same time, we may surmise the seventh century to be the time when these types of Tantras began to be written, although the type and form of the cults they describe preceded them.

In view of these developments, the Siddhāntāgamas, and the early *Svacchandabhairavatantra*, a Bhairava Tantra, are remarkably destitute of sacred geographies. Even so, what we do find may be taken to be an indication of the degree of spread of the cult of which they form a part. The SvT, for example, is particularly interested in the region called Madhyadeśa – the Middle Country. This was an area in central northern India of which Prayāga, the modern Allahabad, and Varanasi were the hub. The SvT recommends that teachers who came from other parts of India should be avoided.[1]

Internalisation of the Sacred Seats

The process of interiorising sacred sites by finding inner homologues for them probably developed hand in hand with the development of the outer sites and appropriation by the Bhairava and other types of Tantras. The reference from the BY quoted above tells us that even at this early stage the formation of imagined substitutes for sacred sites was already practiced. Guided by the principles he found in his Tantric sources and the monistic phenomenology of the Pratyabhijñā, Abhinavagupta (c. 975-1050 CE) systematically expounded a possible pattern of total internalisation of such sites and, indeed, all Tantric ritual. He argues that the reason why this is possible and should be realised is in every case the same, namely, that everything is a manifestation of consciousness within consciousness, like a reflection in a mirror. Thus as long as this has not been realised, rituals and pilgrimages may be performed but, as Abhinava says, 'for one who sees that all this rests primarily in the body, the inner vital breath and in consciousness, what use are these other outer deluding peregrinations (*bhramaṇaḍambara*)?'[2]

Worship at sacred sites does not lead to liberation. Abhinava stresses that even if they are projected onto the body or, deeper, into the vital breath, they remain external to consciousness. Nonetheless, Abhinava does not deny that pilgrimage may be beneficial, in the sense that it does yield some fruit, namely, the specific benefits and accomplishments (*siddhi*), magical and yogic, that each

[1] SvT 1/13. Similarly, the ŚM (20/21-22ab) lists a number of regions that are inauspicious in the same way.

[2] TĀ 15/100cd-101ab.

of these places and its resident deities is supposed to bestow.[1] These, however, are worldly benefits (*bhoga*) rather than the liberated condition.[2] Even so, Abhinava does not reject external ritual. Pilgrimage to sacred sites, like all ritual and yogic practice, are part of a hierarchy of possibilities depending on the spiritual development of the aspirant.[3] Moreover, going to places where spiritual people gather is conducive to the practice of Yoga and the acquisition of spiritual knowledge.[4] Even so, he denies that places have any inherent power in themselves. One may worship successfully wherever the lotus of the heart of consciousness unfolds.[5]

While the Kubjikā Tantras agree that for this, or any, spiritual discipline to be effective, its interior equivalent must be experienced, they do not deny the existence of the power of place (*sthānaśakti*). According to this theory, the rays of the deity's consciousness converge in certain places by virtue of these places' inherent power. This convergence and formation in this way of a location where the deity may descend into the world is essential because no worship is possible in

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[1]Abhinava writes:

Thus all these places, internal and external, concern (only) those who wish to obtain the fruits of this or that Wheel (*cakra*). According to the (Śaiva) scripture, these places (*sthāna*) are diverse and without number. TĀ 15/101cd-102ab.

[2]Abhinava writes:

Mountain peaks, riverbanks, solitary Liṅgas and the like mentioned (in the Tantras) are external (places). Here (in this doctrine) they serve (as a means to attain) particular accomplishments, not for liberation. Mountain peaks and the like, projected into the vital breath within the body, serve as a means for (Tantric) practitioners (*sādhaka*) to gain accomplishment (*siddhi*) not for liberation. TĀ 15/80cd-82ab.

[3]Abhinava quotes the *Mataṅgatantra* as saying that:

This prescription to ritual action (*vidhāna*) is an easy means (*sukhopāya*) that the teacher explains to those who are unable to contemplate (the true liberating) knowledge (*vidyā*). TĀ 15/8.

Therefore, initiation (*dīkṣā*), Tantric spiritual discipline (*caryā*) and concentration (*samādhi*) are for those who are unable to attain reality directly by knowledge. Even so, initiation and the rest are based on knowledge and so, according to Abhinava, the man of knowledge (*jñānin*) rather than the one who performs rituals, or even the yogi, is the best. Similarly, he says that teachers are of increasing orders of excellence according to whether they are proficient in the performance of rituals, Yoga or knowledge (TĀ 15/18-19).

[4]Ibid. 15/98cd-100ab.

[5]Abhinava writes:

The wealth of the sacrifice (*yāgaśrī*) is well established in that place (*dhāman*), whether internal or external, where the lotus of the heart blooms (*vikāsa*). Liberation is not (attained) in any other way except by severing the knot of ignorance and that, according to the venerable *Vīrāvalītantra*, is (brought about) by the expansion (*vikāsa*) of consciousness. Ibid. 15/107cd-109ab.

the absence of location. Each deity, whether in the outside world or within the body, must have a place of its own. This place, which serves as the sacred seat and field of the deity, is where union (*melāpa*) with the deity takes place. Consuming a sacrificial meal of meat and wine, the adept receives the grace of the deity of that place which is thus no less sacred than the deity itself.

In a more archaic, magical perspective, such places were originally believed to be potent in themselves, and this potency could be channelled and applied. Indeed, the Tantras prescribe the practice of magical rites aimed at the control of others and the destruction of one's enemies in these same places. Abhinava's warning against attachment to the practice of magic[1] recalls to mind the large amount of space dedicated to such matters in the Tantras in general and most particularly in ones such as these. The passages are eloquent testimony of the primitive animistic and magical substratum of the religious culture out of which they developed as more elevated refinements – literally 'sanskritizations'. One of these refinements is the incorporation of the ideal of liberation as a part of this geography of magical power places where the adept acquires powers, including the Great Accomplishment (*mahāsiddhi*), liberation. The culmination of this process of refinement was not the addition of a totally different, higher ideal, but rather its internalisation. These Tantras did not teach, as did Abhinava, that liberation and the attainment of accomplishment (*siddhi*) are contrasting ideals belonging to different realms. On the contrary, the Kubjikā Tantras say that:

> If one perceives the pure inner aspect with the mind, then, O beloved, one sees the subtle rays (of the light of the Supreme Principle) that are outside and they bestow union (*melaka*), the sacrificial pap (*caru*) or the liberated state (*apāśavīvidhi*). They bestow the (teachings of the) tradition or explain the (location of each sacred) place (*sthāna*). O god, they do not bestow a vision (*darśana*) (of the deity) by means of the mind, no matter where one wanders on the earth with an impure inner state. Although he sees, he sees not; although (reality is) perceivable, it is not perceived. He cannot know (the rays of consciousness which are) the goddesses of various kinds.[2] [. . .] (Their grace arises) in town, village, forest, city or crossroad, in a peasant's hut, at a meeting ground (*saṁdoha*), a sacred seat (*pīṭha*), a field, grove, garden, small grove or in (any of the other) aforementioned (places). (Indeed), the rays of consciousness (*jñāna*) arise in every single place. O fair-hipped one, (they are present in)

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[1] One should never be attached to the business of magic. Even the experience (*bhoga*) of Sadāśiva is bondage for those for whom it is not proper that it be (known). TĀ 14/26.

[2] KuKh 14/83cd-87ab.

countless (numbers) upon the cover of the earth; so too in water, fire, wind and space.[1]

The 'rays of consciousness' are embodied in countless Yoginīs who are the beings who populate such places. Protectors of place, they must be propitiated and worshipped as are local goddesses and gods of villages throughout India. Thus the aspirant is admonished to be a pilgrim. But along with his outer pilgrimage he must learn to travel through his own body along the conduits of the vital force to their vital centres. This is his inner journey through the world orders, arranged as stations along his ascent to freedom. He must travel through the universe – the Egg of Brahmā. Then when he reaches the top he will find Daṇḍapāṇi who, with his staff, cracks open the Egg for him to ascend up beyond it.[2] The accomplished adept is one who is free to move at will (*svecchācarin*) throughout the cosmic order[3] and beyond it. Thus, the Tantras envisage an end to the initiate's cosmic wayfaring. The universe is not a closed system; reality extends beyond it, for otherwise there could be no freedom from the cosmic order. There is no break between the realms of worldly experience (*bhoga*) and those of the liberated state. Even beyond the cosmic order, at the very summit of reality (*parā kāṣṭhā*), movement does not cease. But the perfected initiate (*siddha*) no longer needs to suffer the strains of a long and tiring journey. No longer held fast by the forces of attraction to the glorious diversity (*vicitratā*) of the cosmic order, he is free to take flight. No longer wandering in the complex net of Māyā with its countless locations and times, he moves through the Sky of Pure Consciousness.

According to the Kubjikā Tantras, the fruits of travelling to the sites of the Eight Mothers with the prescribed inner mindfulness are indeed, as Abhinava says of all such pilgrimages, the acquisition of various magical and yogic powers (*siddhi*). These are attained over years of practice in a graded order until the final one is attained, which is the Accomplishment of Flight. Even though it comes at the end of a graded series of worldly attainments, this culminating accomplishment is not worldly (*bhoga*), but liberation itself. Ideally, the KMT tells us that in this particular case, this takes place in twelve years when 'even one who has murdered a brahmin' achieves success. In the first year he gains political power. The king and his harem come under his control and the king's vassal lords and ministers venerate him. In two years he gains power over the fair damsels of

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[1] Ibid. 14/88-90.

[2] Paraphrasing the SvT, Abhinava writes:

Below (the shell of) the Egg of Brahmā and above Rudra is the abode of Daṇḍapāṇi who, in accord with Śiva's will, breaks the Egg and fashions the path to liberation. TĀ 8/160, cf. SvT 10/611cd-614.

[3] Cf. He wanders as he pleases right up to the end of the world of Brahmā.
bhramate ca yathecchayā ābrahmabhuvanāntikam | ŚM 14/274cd.

the spirits of vegetation (*yakṣakanyā*). In three years, the women of the demons of the seven hells are so aroused by the adept that they literally die in their yearning for him. In the following years he attains the higher worlds, starting with that of Brahmā up to that of Rudra. In the eighth year he reaches that of Īśvara, in the ninth that of Sadāśiva and in the tenth he becomes a veritable repository of knowledge. By the eleventh year, he can sport in the sky with the mighty beings who reside there, and in the twelfth, endowed with all eight yogic powers,[1] he moves with the Skyfarers in the Firmament of Pure Consciousness beyond the sky. This then is the ideal of the Bhairava and Kaula Tantras, namely, the Accomplishment of Flight (*khecaratvasiddhi*).[2]

The Siddhas and Yoginīs who reside in the sacred places in the Triangle are all Skyfarers. They move in the Void of the Yoni, nourishing themselves with the nectar of immortality that exudes from it. They are one with the goddess who embodies the energy that 'wanders in the Void' (*khecarī*). As the energy of Speech, she vitalizes all the phonemic energies that combine in infinite variety. As each of them is a sacred place,[3] she is not only the Nameless (*anāmā*) Letter but also Place (*sthāna*) – what the text calls the divine inner Place that is one's own place (*svasthāna*).[4]

Abhinava, in accord with his hermeneutic, provides a more sophisticated phenomenological interpretation. The energy that 'wanders in the Void' is the reflective awareness of the light of consciousness that shines as all things. This energy wanders amidst the objects of the senses and they thus become objects of perception. By extension, this same power is responsible for the subjective responses to the object, whether attraction or repulsion. Consisting of both the

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[1] Concerning the eight yogic powers see KuKh 8/123-124 and also note to KuKh 4/5cd-6ab.
[2] KMT 25/53-64ab.
[3] See notes to KuKh 6/212cd-219ab.
[4] Khecarī clearly manifest is the letter called Without Name (*anāmā*). (She is) Vāgbhava (AIṀ) (that contains) the series of letters from A to KṢa in the form of sleeping serpent. Radiant like the Wish-granting Gem, it is the expanse (*vistara*) that is Kula Bhairava. It is the Place (*sthāna*), the divine inner Place that is one's own place (*svasthāna*) present on the earth. It is bliss whose body is invisible (*adṛṣṭa*). The pure transcendent tradition (*anvaya*). O goddess, this is the teaching concerning the transmission of the Divine Current.

anāmāvarṇanāmā [k gh: -nāmamantu; kh g: -nāman] tu vāgbhavaṁ [g: vāgbhedaṁ] khecarī sphuṭam ||
akārādikṣakārāntaṁ [k, kh, gh: -ntā; g: -rāntaṁ] prasuptanāgavigraham [sarve: prasuptaṁnanda-] |
cintāmaṇisamaprakhyaṁ [sarve: -mani-] vistaraṁ kulabhairavam ||
sthānaṁ sthānāntaraṁ divyaṁ svasthānaṁ avanīgatam [sarve: opanirgataṁ] |
adṛṣṭavigrahānandam atītaṁ [sarve: adiṣṭa-] vimalānvayam [gh: -nvaya] ||
evaṁ tu kathitaṁ [g: kathitaṁn] devi divyaughakramanirṇayam [k gh: divyogha-; g: divyoghe-] |
CMSS 1/34cd-37ab.

inner and outer senses as well as their objects, this energy courses through the spheres of subjectivity, perception and objectivity even as it flows through the emptiness of the transcendental unity of pure consciousness that precedes and sustains them.[1] The Skyfarer is one with this energy. Thus, whatever she or he sees becomes a divine manifestation of consciousness. We are reminded here of one of the modalities through which the goddess generates sacred place, that is, by her powerful and gracious gaze.[2]

These sacred sites are subject to considerable manipulation and internalisation in a surprising number of ways. Some of these have been examined in a previous publication.[3] Here we shall examine a few more to extend our understanding of the manner the main sacred seats developed, both in themselves and by further additions. The internal projection of the sites is part of the general and necessary process of domestication of such Tantric cults to render them accessible to a wider range of initiates. Transposition of such places to one's own home was also a possibility.[4] The worship of household deities residing in places in the home and the household utensils is well attested as far back as the *Atharvaveda* and the early *Gṛhyasūtras*. It is still common practice all over India – even though nowadays, as one would expect, it is more popular in villages than in towns, and mostly forms a part of the religious practice of women rather then men. Some of these household deities are very common. The most well know is Gaṇeśa who presides over the doorstep. Other household deities are more regional, even local in character. The two categories of sites – household, and

[1] PTv p. 13.
[2]Abhinava arrives at the same creative idealism through an analysis of Śaiva (rather than Kaula Śākta) spirituality when he says:

The Śivahood of consciousness (*saṁvidātman*) is the agency in the five functions of emanation, persistence, reabsorption, obscuration and grace. The worship, repetition of mantra, contemplation and Yoga of the yogi who considers his own nature to be complete (and perfect) as the freedom to perform (these) five functions, are perpetual (*sadodita*). TĀ 14/24-25.

[3] The reader is referred to chapter four of Dyczkowski 2004 with which some of the material presented in this chapter is common.
[4] For example, we read in the JY:

Having gone to a place where there are no people, a mountain peak, the bank of a river, a frightening cremation ground, a beautiful deserted forest or a secluded part of the house at night or wherever (else) one pleases, or having reached (that) great place which is a sacred seat of Yoginīs and levelled the ground, extract the Vidyā.

*gatvā tu nirjanaṁ sthānaṁ parvatāgraṁ nadītaṭam [k: na *-; kh: naṭīmtaṭam]* |
śmaśānaṁ bhīṣaṇaṁ kāntam araṇyaṁ [k: -ya] janavarjitam ||
athavā [k: apavā] bhūgṛhaṁ guptaṁ rātrau vā yatra rocate |
samāsādya [k: -sadya] mahāsthānaṁ yoginīpīṭham eva [k: yāginī-] vā ||
bhūmibhāgaṁ [k, kh: -bhāga] samaṁ kṛtvā tatra vidyāṁ samuddharet | JY 2/19/27-29ab.

those set in the outer sacred geography – is well exemplified in the following projections taught in the KMT and ṢSS:

> The man of knowledge should mark the sacred fields located in the towns. Thus (this) category (*bheda*) has been explained externally; now listen (to how it is) in the home. Prayāga is in the middle (of the house). Varuṇā is present in the door. Kollāpura is in the scissors (*kāñcī*). The stove is Aṭṭahāsaka. One should know that the threshing floor (*peṣaṇī*) is Jayantī and Caritra is the mortar (*kaṇḍanī*) (in which grain is cleaned or threshed). The winnowing fan is said to be Ekāmraka and Devikoṭa is the grinding stone (*gharaṭṭaka*). (Thus there are) the dish (used to cover water jars) (*vardhamānī*), the bedstead (*upālambhī*),[1] mortar (*muśala*), threshold, stove, winnowing fan and grinding stone.
>
> Starting with the dish in due order, one should not touch these with one's feet, if one wants the best for oneself. One should stay far away from a broom and the wind produced by a winnowing fan. Obstacles (*vighna*), Siddhas and Yoginīs that have penetrated the wind (*vātāviṣṭa*) enter the adept having identified (his) weak spot (*chidra*), and lay hold of the best (within him) (*śreyas*) for no reason. (The adept) abides in (each) place (*sthāna*) in the (eight) sacred fields, (namely) Gaṇikā, Śiras, Kālī, Kāla, Ālaya, Śiva, Kāliñjara, and Mahākāla.
>
> (Thus) one should know by means of (this) ploy (*cumbana*) that bestows the fruit of worldly benefits and liberation (both) what is in the primary and secondary sacred seats and meeting grounds (*saṁdoha*)[2] as well as what is in the towns, home and body. Thus, O lady of fine vows, the sacred seats and fields have been explained externally.[3]

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[1] I have translated in accord with the commentary on the ṢSS which says that this word denotes a bedstead (*khaṭvā*).

[2] The terms *saṁdoha* and *upasaṁdoha* are of uncertain derivation. They are also terms in common usage in the Buddhist Tantras in this or a similar form (such as *chandoha*). See HT 1/7/10-18. Jayaratha derives the term from the root *saṁduh*, meaning to milk, suck, or ooze (milk). Thus he says that: a *saṁdohaka* (is what has been milked) because it consists mainly of the exuded secretion of the secondary seats (*saṁdohaketi upapīṭhaniḥsyandaprāyatvāt* TĀ vol. VI p. 2489 of the edition by Dwivedi and Rastogi).

The *Netravibhaṅga*, a commentary on the HT by Dharmakīrti, gives the following explanation of what these classes of sacred sites are:

> It is called a 'seat' (*pīṭha*) because one always stays there and performs the practice, also because the yogis stay there. Because it is near to that place, it is called 'nearby seat' (*upapīṭha*). It is called 'field' (*kṣetra*), because it produces good qualities, also because the mother-goddesses

Despite the thoroughness with which the sites and all that had to do with pilgrimage had been internalised, the injunction to actually visit these places was not modified. The following passage from a Kubjikā Tantra not only encourages the worship of the sacred seats, which can be done anywhere, it tells us of the fruits of visiting them in the standard style of pilgrimage texts:

> He who constantly worships the transmission (*krama*) of the sacred seats that has come down through the sequence of the series (of teachers) (*pāramparyakrama*), having known it thus, is himself Bhairava directly apparent. He who does the round of the sacred seats, whether he is a teacher (*ācārya*) or an adept (*sādhaka*), is liberated. He is Śiva directly apparent; he is (a true) member of the tradition and the best of teachers. By attending (*sevana*) the sacred seats, all (one's) countless sins are destroyed, whether one has committed brahminicide a thousand times (or even) if one has killed a myriad cows. So one should worship the four seats constantly. The desire of one (who does) so becomes an accomplishment (*siddhi*) and he is dear to the Yoginīs.[1]

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stay there. Because it is near to there, it is called 'near-by field' (*upakṣetra*). Because one desires and yearns, it is called Chando. Because it is near there, it is called 'near-by Chando'. It is called 'meeting place' (*melāpaka*) because it is the site of a place, [for example] Magadha and Aṅgamagadha. It is called 'near-by meeting place' because it is near there. It is called 'cemetery' (*śmaśāna*) because no discriminating thought (*vikalpa*) arises and because there are many corpses. It is called 'near-by cemetery', because it is near to there. Comm. on HT 1/7/10. The translation is by Snellgrove.

[3]*purasthitāni kṣetrāṇi jñānātmā lakṣayet tataḥ* |
bāhyataḥ kathito bhedo gṛhasthaḥ śṛṇu sāmpratam ||
prayāgaṁ madhyadeśe tu varuṇā dvāra-m-āśritā [k kh: -taṁ] |
kollāpuraṁ tu kāñcinyāṁ [k kh: kaṁjinyāṁ] cullī caivāṭṭahāsakam ||
jayantī pīṣaṇī jñeyā caritraṁ kuṇḍanī smṛtā |
*śūrpam ekāmrakaṁ [k kh: śū * me-] proktaṁ devikoṭaṁ gharaṭṭakam* ||
vardhamānī upālambhī [k kh: mu-] muśalaṁ dehalam tathā |
cullī śūrpaṁ [k kh: śūrpa] gharaṭṭaṁ ca vardhamānāditaḥ kramāt ||
pādair naitān [k kh: pādai] tu [k kh: ta] saṁspṛśed yadīcchec chreyam ātmanaḥ |
mārjanīṁ [k kh: -nī] śūrpavātaṁ ca [k kh: -vānaśca] dūrataḥ parivarjayet ||
vātāviṣṭāḥ praviśyanti cchidraṁ matvā tu sādhake |
vighnāni siddhayoginyaḥ śreyaṁ [k kh: śreyo] * *gṛhṇanty anārthataḥ* ||
gaṇikā śirasākhyaṁ [k kh: śiracā-] ca kālī [k kh: -li] kālālayaṁ śivam |
kāliñjaraṁ mahākālaṁ kṣetreṣu sthāna-m-āśritaḥ [k, kh: -tāḥ] ||
pīṭhopapīṭhasandohapurasthaṁ [k kh: -saṁdohaṁ-] gṛhadehagam [k kh: -gaḥ] |
jñātavyaṁ cumbakenaiva bhuktimuktiphalapradam ||
bāhyataḥ kathitāny evaṁ pīṭhakṣetrāṇi suvrate | ṢSS 49/138-146ab.
* Note that *śreyo* has been emended to the deviant *śreyam* instead of the regular *śreyasam*, which does not fit the metre.

[1] KuKh 6/184cd-185ab.

That the injunction to visit these places should be taken literally is further reinforced by the warning that follows that the adept who goes to or resides in these places should not be proud.[1] Peregrination to the sacred places is variously termed. It may be simply called a 'wandering' (*aṭana*, *bhramaṇa*). This may be associated with the pious wandering of the ascetic in search of alms (*bhikṣāṭana)*[2] and, especially, begging for alms in the eight sacred Kaula places listed below. Accordingly, these places are called 'sacred seats of peregrination' (*aṭanapīṭha*). They are the residences of goddesses, accomplished adepts and Tantric partners who are represented as low-caste women or close female relatives. From this point of view they are called 'houses' (*gṛha*, *ghara*, *veśman*). Thus, according to the Kubjikā Tantras, the eight major Kaula sacred sites each have a house occupied by a woman of low caste who is identified with a Mother (Mātṛkā), as recorded in the penultimate entry of the following table.[3] The second entry in bold records the identifications made by the *Mādhavakula* and the *Devyāyāmala*, both Kālī Tantras that prescribe the worship of Kālasaṁkarṣaṇī as the supreme form of Kālī.[4]

1) Prayāga[5]—prostitute (*veśyā*), **sweeper** (*mātaṅgī*)—Brahmāṇī—navel.
2) Varaṇā[6]—liquor seller (*śuṇḍinī*), **collyrium girl** *(kajjalī)*—Māheśvarī (Śāṅkarī)—heart.
3) Kollā[7]—fisherwoman (*kaivartī*), **butcher woman** (*saunī*)—Kaumārī—throat.
4) Aṭṭahāsa—chalk miner woman (*khaṭṭikā*), **passionate woman** (*kāmukī)*[8]—Vaiṣṇavī—palate.

[1] KuKh 6/196cd-202ab.
[2] KuKh 16/1-2.
[3] The identifications of the resident low-caste women (who are referred to as goddesses) with the Eight Mothers (Mātṛkā) are according to KuKh 16/13-15. The identification of these female beings with the Mothers may not be an original part of the teachings of the Kubjikā Tantras. There are several places in the Kubjikā Tantras where these eight places with their low-caste residents are listed as a group, with occasional variants, without associating them with the Mothers. This is the case in the KMT (25/90-95ab) and also, for example, in KuKh 14/78-80. The latter source supplies the inner equivalents (*adhyātma*). Note also that this identification is not made in the *Mādhavakula* and *Devyāyāmala.*
[4] Quoted in TĀ 29/66-67.
[5] We shall see that in the great majority of cases, despite the usual variants, the group of eight Mothers begins with Brāhmī who resides in Prayāga – an arrangement that must have become a standard one quite early on.
[6] The quotation in the printed edition of the TĀ lists Varuṇā as the name of this place. This is probably an editorial error for Varaṇā. Referring to this place, the KuKh declares that: 'Varaṇā is in Vārāṇasī' (KuKh 16/17).
[7] This place is Kollāgiri. The edition of the TĀ reads Kulagiri.
[8] The edition of the TĀ reads *kārmukī.*

5) Jayantikā—ball-making woman (*kaṇḍukī*), **leather worker** (*carmakāriṇī*)—Vārāhī—drop.
6) Caritra—washerwoman (*rajakī*), **liquor seller** (*dhvajinī*)—Indrāṇī—sound.
7) Ekāmra—sculptress (*śilpinī*), **bone crusher woman** (*asthividāriṇī*)—Cāmuṇḍā—the place of power (*śaktisthāna*).[1]
8) Devīkoṭa[2]—outcaste woman (*antyajā*), **fisherwoman** (*dhīvarī*)—Mahālakṣmī[3]—teacher's mouth.[4]

These texts not only confirm that this set of eight places is a standard one, it also exemplifies how sacred sites can be rendered easily accessible not just by projecting them into the adept's body but also into his environment. A substantial passage in the TS, reproduced in the KMT, eulogizes the inner sacred seats. These are presented there as the most important. The outer ones have been revealed only for the sake of worldly concerns:

> As long as he does not attain the sacred seat that is the inner teaching (*adhyātmanirṇaya*),[5] how can he achieve success (*siddhi*), even if he wanders (throughout) the triple universe?[6]

The Tantra takes care to find interior equivalents for all the features that characterize sacred sites, their power, location, and even those relating to the pilgrim who visits them – his dress, lifestyle, the remarkable sights on his journey and encounters. But although these internalised equivalents allow the adept to undertake the same pilgrimage inwardly through ritual, visualization and yogic practice, the texts do not deny or prohibit the actual outer pilgrimage provided that the outer forms are sustained by their inner representations because '(both) the

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[1] This is the Cavity of Brahmā on the crown of the head.
[2] The KuKh calls this place, as does KMT (25/94), by its alternative name, that is, Koṭivarṣa.
[3] There is an extra ninth entry according to the *Mādhavakula* and the *Devyāyāmala*. This is Haimapura, where the oil-grinding woman (*cakriṇī*) resides. As the 'mistress of the wheels' she is appropriately identified with Kuṇḍalinī. More specifically, she is Kālasaṁkarṣaṇī who, as the Mistress of the Kula (Kuleśvarī), is worshipped in the centre either alone, with her consort or independently of the eight listed above. Although the references quoted in the *Tantrāloka* do not tell us this specifically, the eight may also be identified with the Eight Mothers who surround Kālasaṁkarṣaṇī represented by her seventeen-syllable mantra.
[4] The teacher's mouth (*guruvaktra*) is the End of the Twelve above the head. This is where the energy of the Transmental (*unmanī*) is located through which the teachings flow down from the transcendent reality above. Inner maps of these eight places and the projection of the Eight Mothers onto the body drawn from the *Śrīmatottara* and the *Śrīkāmākhyaguhyasiddhi* have been published by Dehejia 1986: 48.
[5] KMT: the inner (*adhyātmika*) sacred seat.
[6] KuKh 14/81cd-82ab.

inner and outer aspects have an inner and outer condition'.[1] Similarly, the god teaches in the JY:

> O goddess, the inner procedure can only be accomplished by the outer liturgy (*bāhyakrama*). There would be no inner practice without the external one. The accomplishment of the invisible that bestows realisation is by means of the visible.[2]

Injunctions such as the following in the JY clearly refer to actual outer places, although they may be internalised, as indeed anything can be:

> Gone to a cemetery, the hero should repeat 100,000 (*mantric*) syllables constantly. At the end he should make a tenth the number of fire offerings, as explained before. At the end of the offering to the fire he will have a vision of the goddess in the sacrificial hearth and, along with her, he will fly in the sky where the goddess is Karaṅkinī.[3]

Obviously not everybody achieves these results, nonetheless it is still a common sight in India to see adepts – both householders and renouncers – sitting in cremation grounds at night performing rituals, repeating mantras and making fire offerings. More specifically the JY recommends that the adept reside in a sacred seat, just as he would in the other kinds of places, to observe his Tantric vow:

> Devoted to the teacher, god and fire, expert in mantra and ritual (*tantra*), endowed with knowledge and wisdom, one who praises (the observance of) vows and Tantric practice (*caryā*) resides in the sacred seat of the great Bhairava, his form fashioned from energies (*kalā*). His mind intent on (the practice of) that Yoga, he impels the sacred seat of mantras.[4]

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[1] KuKh 14/82cd.

[2] *devi [k: deva] bāhyakrameṇaiva sādhyā [k, kh, g: sādhya] ādhyātmikāvidhiḥ* |
vinā bāhyena vidhinā na [kh: (?)] cet [kh: (?)] svādhyātmakā [kh: (?); g: syādhyāyakāṁ] vidhiḥ [k, kh, g: vidhiṁ] ||
dṛṣṭenādṛṣṭasaṁsiddhiḥ pratītiṁ [k, kh, g: -tiḥ] saṁprayacchati | JY 4/8/107-108ab.

[3] *gatvā pitṛgṛhaṁ [k: pibhṛgṛhaṁ] vīro japel lakṣākṣaraṁ [kh: ?] sadā [kh: ?]* ||
*ante [k: anta; kh: ?] daśāṁśato [k: daśāto; kh: ?] juhyād dhomaṁ [k: ja * * dvāmaṁ; kh: * * *?ddhomaṁ] pūrvoktam eva [k: pūrvākta-] hi* |
homāntād [k: homītād] vahnikuṇḍasthā [k: -kuḍasthā] devidarśanam eṣyati [k: -madhyati] ||
tayā sārdhaṁ [k: sāddhaṁ] vrajed vyoma [k: dhyāma] yatra devī karaṅkiṇī | JY 2/44/1cd-3ab.

[4] *gurudevāgnibhaktas tu mantratantraviśāradaḥ* |
jñānavijñānasaṁpanno vratacaryābhinandanaḥ ||
mahābhairavapīṭhasthaḥ kalākalpitavigrahaḥ |

Ultimately, however, the Kaula ritual taught in the JY does not require pilgrimage to sacred sites (*tīrtha*) or, indeed, any outer forms. It is enough to just recollect them.[1] The KMT goes so far as to say that 'the external sacred seats have been revealed only in order to instil devotion in common people'.[2] Clearly, by the time the TS was redacted, which was may well be a century or two prior to the KMT and hence also the JY, which is later than the KMT,[3] the outer sacred sites were already being projected into the yogi's body and 'inner' counterparts were established. Even so, by reversing the perspective of the texts from their 'inner' focus to the original outer form, we may get an idea of the praxis involved when pilgrimages to such places did concretely take place. That these processes had already reached an advanced stage by this time suggests that the sacred sites themselves and their internalisation already had a substantial history behind them when the TS was redacted. Moreover, the silence of the TS concerning the major sacred seats indicates that they are a late development in the sacred geography of such Tantras. Indeed, the KuKh acknowledges that these four sacred seats (viz. Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa) along with the four Siddhas and the rest are a basic feature of this school, though little known to others.[4]

The Kubjikā tradition begins the process of internalising the sacred sites by projecting them into the *maṇḍala*, the core of which is the triangle that symbolizes the goddess's Yoni. The land of Bhārata is said in the KMT to be 'a part of the virgin (goddess)' (*kumārikākhaṇḍa*) implying that its triangular shape, already well known for centuries, is the outer, physical, and geographical macrocosmic equivalent of the goddess's Yoni. So although the contents and other details of the Triangle representing the Yoni are not elaborated to any great extent in the KMT, the seeds were already sown. We have seen in the previous chapter that the projection of the main four sacred seats into this Triangle has already taken place and they are already a feature of the teachings. Bhairava proclaims in the KMT that the Tradition consists of the sacred seats, their lords, the Siddhas, the mothers of the sacred seats close to them, and the goddess in the middle of the sacred seats who is accompanied by the four Siddhas who teach in the four main seats.[5] Thus it is sufficient to worship just the Triangle in the centre of the *maṇḍala* where, significantly, in some ritual contexts the scripture (*āgama*) is placed. As the KMT goes on to say:

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mantrapīṭhapraṇetā ca tadyogodyatamānasaḥ [k: -dyuta-] || JY 1/14/23-24.

[1] TĀ 29/65. This verse is embedded in a substantial section Abhinava draws and reworks from chapters 20 and 21 of the fourth *ṣaṭka* of the JY and so may also have been drawn from there.

[2] KuKh 14/82cd-83a = TS 15/78ab, 79cd.

[3] We have reserved part of the last chapter of this introduction for a discussion of the relative dating of these and other major sources.

[4] KuKh 60/70.

[5] KMT 19/106 ff. *pīṭhamadhyagatāṁ devīṁ catuḥsiddhasamanvitām* | Ibid. 19/109cd.

> Worshiping the principle (*ādya*) *maṇḍala* of the Yoni daily in this way and generating its supreme pervasion, the Current of the Transmission (*kramaugha*) is set into operation. This is the divine foundation of the Current (of the tradition).[1]

The group of major sacred seats is one of the Kubjikā Tantra's favourite topics. They return to it again and again as a part of a general process of projection and enrichment of the sacred geography of the Yoni, which is one of the major features of the development of the doctrines of the Kubjikā Tantras after the KMT. The measure in which the importance of the worship of internalised sacred sites develops can be gauged by the extension of this process into the hexagram that encompasses the triangle in the centre of the *maṇḍala*. There six seats are worshipped and so, as we shall see, this becomes a common set which is variously represented and to which, like the cardinal four seats, compounding layers of symbolic meaning are attributed. These six include the four in the Triangle, so these are worshipped twice and are accordingly invested with extra layers of meaning and sacred energy. The YKh carries this process further, by replacing the Eight Mothers and their eight sites with eight sacred seats worshipped on the eight petals of the lotus that surrounds the hexagram.[2] These include the six sites in the hexagram. Thus the main seats are worshipped three times in this set up.

Another line of development in this mania for inner sacred geography is the projection of sacred seats within the triangle, not just on the corners and centre. These are associated with the phonemic energies of the letters of the alphabet whose presence there is already well known to the KMT and its predecessors, although their link to specific sacred sites is not. However, the ground is prepared for this development by linking the four seats projected into the Triangle with the corresponding four letters which, the ṢSS enjoins, should be clearly marked and worshipped there. Moreover, the remaining phonemes are understood to be in fields, villages, towns and cities, although where they are is not specified.[3]

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[1] KMT 19/119-120a.

[2] See below, p. 552 ff. for details.

[3] In the ṢSS we read: O fair faced one, I will tell (you) about the extraction of the seed-syllables in the grid (of letters) (*gahvara*). One should make an effort to know that the locations of the sacred seats in the grid (are marked) by the letters located (in the cells of the letters) A Ṛ Ga and Ha, which correspond to (the sacred seats of) KĀ (Kāmarūpa), PŪ (Pūrṇagiri), JĀ (Jālandhara), and O (Oḍiyāna), respectively.

gahvare saṁpravakṣyāmi bījoddhāraṁ varānane |

According to the later Kubjikā Tantras, the fifty sacred sites are the residence of the Rudras and Yoginīs who preside over the letters, implying that the goddess posted them there in the course of her pilgrimage around the land of Bhārata.[1] The final – one could say complete – expansion of this sacred geography projected into the goddess's inner and outer *maṇḍala* is a group of sixty-four. Each place has a Yoginī and a guardian (*kṣetrapāla*). The first twenty-four sites are found in the KMT, which describes the way they should be worshipped in a *maṇḍala*. This is done as a penance for transgressing the Rule to recover lost spiritual power and, as usual, for the acquisition of powers and protection. The same benefits may be acquired by just mentally recollecting them and reciting the *Hymn to the Sacred Seats* (*pīṭhastava*). The KMT explains:

> Having (mentally) formed (the twenty-four sacred places) beginning with Aṭṭahāsa and ending with Rājagṛha along with the goddesses with (their) weapons and accompanied by the guardians, by attending (*sevana*) the sacred fields, primary and secondary, and the meeting places (*sandoha*), he becomes pure. O dear one, he who is incompetent or careless (but nevertheless) gets up in the morning and recites (this hymn) achieves perfect purity by eulogizing the sacred seats. I will tell (you) that so that (the observance of) the Rule (*samaya*) may be purified.[2] [. . .]

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a – ṛ – ga -hasthitairvarṇaiḥ [k kh: adhāgāḍha- -varṇṇair] kā – pū – jā -okrameṇa [k kh: -nukrameṇa] tu ||
jñātavyāni prayatnena pīṭhasthānāni gahvare | ṢSS 34/2-3ab.
The commentary explains:

> These are the four seeds of the Ages and those of the sacred seats. Why have the (seeds of) the Ages and the sacred seats been extracted from the *gahvara* grid? It is said (in reply) that they are extracted for those who (practice inwardly) without outer ritual (*nirācāra*) and desire to arouse (the energy) of the world and for their own worldly enjoyment. [. . .]
>
> Again, (the seeds of) the Ages should be worshipped in the corners or, having entered therein, within the field, village, town, sacred seat or city. One should reside there and then (the energy) of the worlds is aroused and one gets worldly pleasure and accomplishment (*siddhi*). (The rest is) clear. (This is where they are worshipped) externally.

ete yugabījāś catvāraḥ evaṁ pīṭhabījās [k kh: -vījāḥ] tathā | yugapīṭhā [kh: yugavijāḥ] gahvaraprastārāt [kh: gahvaraprastāt] kimarthaṁ uddhṛtāḥ || ucyate || ye nirācārāḥ lokasya kṣobham icchanti [kh: icchati] tathā ātmanaḥ bhuktiṁ [k, kh: bhuktiś] ca tadarthe [k, kh: tadartham] uddhṛtāḥ | [. . .] yugāḥ punaḥ koṇeṣu kṣetre grāme pure pīṭhe nagare vā praviśya pūjyāḥ | tatra nivasanīyaṁ tadā lokānāṁ kṣobhaṁ bhavati bhuktir [kh: bhuktil] labhyate siddhiś [k, kh: siddhayaś] ca || spaṣṭam iti bāhye || Comm. on ṢSS 34/11.

[1] See KuKh 6/212cd-219ab and notes. Also Dyczkowski 2004: 158 for a map of these sites.

[2] *aṭṭahāsāditaḥ kṛtvā rājagṛham apaścimam* ||
āyudhaiḥ sahitā devyaḥ kṣetrapālasamanvitāḥ |

(These are the) Mothers of the Wheel of the Earth (*bhūcakra*) who, in the company of the guardians, reside in the primary and secondary sacred fields and meeting grounds. The wise man who, knowing the mantras and attentive, rising (early in) the morning praises (them) or even (does so) during sleep is well esteemed by the Mothers.

Abandoning the enveloping cover (*kañcuka*) of sin, O dear one, by praising the sacred seats he sees no misfortune even if he is yoked to terrible sins (or) has killed his mother, father or a cow or steals the sacrificial offerings of the Heroes (*vīradravya*) or has fallen from the Rule due to (his) carelessness or even if he has stopped uttering the Mantras.[1]

The hymn may also be recited regularly in front of the sacred firepit, *maṇḍala*, idol, Liṅga, or a propitious icon, once or at the three auspicious times of the day. The seats may also be worshipped to assuage a great natural disaster, for victory in battle, a bride or progeny:

One should institute a great sacrifice at times of great fear, when in conflict with a powerful enemy, when the land is afflicted with drought, when locusts and soldiers come (to ravage it), when (one seeks to) remedy disease and suffering, when there is a fight between relatives for kingdom, when the king is deposed, during solitary combat in a great battle, in order to (get a) son, when one fails to gets a young virgin (bride), during a marriage, in order to gain victory, (or) when a fort is under attack.

This (great sacrifice) brings every success (*siddhi*) and is the sure means of getting (whatever) one thinks about. I will tell (you) that clearly as it (truly) is. One should make a level canopy measuring

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kṣetropakṣetrasandohasevanān nirmalo bhavet ||
athāśāktaḥ [k, kh: -śaktaḥ] pramādī vā pīṭhasaṁkīrtanāt priye |
samyakśuddhim avāpnoti prātar utthāya yaḥ pathet ||
tad ahaṁ saṁpravakṣyāmi samayānāṁ viśuddhaye | ṢSS 34/24cd-27ab = KMT 22/20-22.

[1] *kṣetropakṣetrasandohe sthitā [k kh: sitā] bhūcakramātaraḥ* ||
kṣetrapālasamopetāḥ kīrtayed yaḥ samāhitaḥ |
prātar utthāya mantrajñaḥ svapnakāle 'thavā sudhīḥ ||
yukto 'pi pātakair ghorair mātrīṇāṁ sanmato [k: saṁprato] bhavet* |
mātṛhā pitṛhā caiva brahmahā goghna eva ca ||
vīradravyāpahārī ca pramādāt samayacyutaḥ |
mantroccāravilupto 'pi pīṭhasaṁkīrtanāt priye ||
pāpakañcukam utsṛjya naiva paśyati durgatiḥ | ṢSS 34/51cd-55ab = KMT 22/47-50.
*The KMT reads the regular form mātṚṇāṁ.

> sixteen (handspans) in a frightening forest, or (beside) a solitary tree or a single beautiful Liṅga, in a temple dedicated to the Mothers (*mātṛharmya*), on a battle ground, on a threshing floor (*khalaka*), in a house, or (places) that are tranquil (*saumya*), terrifying (*dāruṇa*), or romantic (*kāma*) as one pleases. Beautiful with flags and garlands, (it is erected) to (win) victory in battle with the enemy and for other purposes (*karman*) as they arise, each separately.
>
> O fair-faced one, one should then smear that place with the dung of a brown cow mixed with liquor (*ali*). (The place) should abound with the fragrance of perfumed water and be fumigated with sandalwood and aloe. There, one should fashion twenty-four circles. One should fashion them in groups of six in the east, north, west, and south in the sequence in which worship takes place (*pūjākrama*) (of the sacred seats).[1]

Internally, within the yogic body, just as the seats of the eight Mothers can be worshipped in the Wheel of Mothers (*mātṛcakra*) in the heart,[2] these sacred sites may also be worshipped in the Circle of the Sun (*sūryamaṇḍala*). This Circle, and those of the Moon and Fire that are further in, surround the triangular

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[1] *mahābhaye samutpanne balavacchatruvigrahe* |
anāvṛṣṭihate deśe śalabhasainikāgame ||
vyādhiduḥkhopaśamane rājyārthe bandhuvigrahe |
rājyabhraṁśasamutpanne [k kh: rājyā-] ekayuddhe mahāhave ||
putrārthe kanyakālābhe vivāhe jayakāraṇe |
durgābhighātakaraṇe kartavyaṁ yajanaṁ mahat ||
sarvasiddhikaraṁ hy etat cintitārthaprasādhanam |
tad ahaṁ sampravakṣyāmi saṁsphuṭaṁ [k kh: sa-] ca yathāsthitam ||
bhīvane caikavṛkṣe [k: naivavṛkṣe; kh: caivavṛkṣe] vā ekaliṅge suśobhane |
mātṛharmye raṇasthāne khalake vātha veśmani ||
saumyadāruṇakāmeṣu yathā vā rocate manaḥ |
maṇḍapaṁ ca tataḥ kuryād hastaiḥ ṣoḍaśabhiḥ samam ||
dhvajamālāsuśobhāḍhyaṁ jayārthe śatruvigrahe |
itareṣv api karmeṣu yathāsthitāḥ [k kh: -sthitā] pṛthak pṛthak ||
kapilāgomayenaiva taṁ sthānaṁ tu varānane |
saṁmārjayet tatas taṁ tu alinā saṁyutena tu ||
gandhodakasugandhāḍhyaṁ candanāgurudhūpitam |
tatra maṇḍalakāñ caiva caturviṁśati kārayet ||
pūrve ca uttare caiva vāruṇye dakṣiṇe ca [k kh: na] tu |
ṣaṭkaṁ ṣaṭkaṁ ca kartavyaṁ tatra pūjākrameṇa tu || ṢSS 34/59-68.

[2] See Heilijgers-Seleen 1994: 102ff. Although the locations of the Eight Mothers we have noted above are mentioned as part of the Wheel of the Mothers, the Mothers who reside there are not. However the group of eight Great Mothers (*mahāmatṛ*) in the core of this inner centre expands out into eight groups of eight Mātṛs as we commonly find happens with the standard set of eight Mothers who generate sixty-four Yoginīs.

Yoni in the core of the Wheel of the Skyfaring goddesses (*khecarīcakra*)[1], which is the highest station of ascent.[2] The sites are arranged on the petals of the lotus in four groups of six. There are two sacred fields on the first two petals, then come two secondary sacred fields on the next two petals and two meeting grounds on the following two. The remaining three groups of six are placed on the remaining petals in serial order in the same way. The twenty-four places correspond to the twenty-four principles of existence (*tattva)* ranging from Earth to Nature (*prakṛti*). Thus a connection is made with the principles of existence that constitute the whole of empirical reality, not just the body. The pilgrimage to the sacred places takes the adept around the manifest universe. The stops on the journey are linked in a developing progression, which is at the same time, in a seemingly paradoxical manner, circular. When he reaches the upper extremity, he continues beyond from the beginning again. In this perspective, there is no descent, only a continuous rising up through the spheres of manifestation from gross to subtle and subtle to gross.[3]

Although the TS, unlike the Kubjikā Tantras, does not present itself specifically as a Kaula Tantra, it does consider its doctrines to be Kaula. One of the major features of its Kaula character is the extensive presence of numerous Yoginīs. The adept does the rounds of the sacred sites to meet and unite with Yoginīs. The Yoginī cult of the TS is thus closely related to its sacred geography and a measure of its development. The circuit of eight so-called sacred fields or 'houses' where the Mothers (*mātṛkā*) reside appears to be one of the most basic and earliest developments of the sacred geography of these Tantric cults. The Vow of Knowledge described in the TS focuses on these eight. It provides interior equivalents of a number of solitary places where the adept can practice such as the

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[1] According to the comm. on ṢSS 34/25:

The division of these primary and secondary sacred fields, meeting places, weapons, goddesses, guardians, and trees has (also) all been revealed in (the teaching concerning) the Wheel of the Skyfarers (*khecarīcakra*).

eṣāṁ vibhāgaṁ [k kh: -gaḥ] sarvaṁ khecarīcakre pradarśitaṁ kṣetrāṇām upakṣetrāṇāṁ [kh: -ṇa] sandohānām āyudhānāṁ devīnāṁ kṣetrapālānāṁ vṛkṣāṇāṁ ca ||

[2] The location of this Wheel is uncertain. Heilijgers-Seleen suggests the Cavity of Brahmā on the crown of the head. The text (KMT 16/57c) simply says that it is 'above the pure *maṇḍala*'. As the last in the series of these five Wheels, one would expect it to be in the End of the Twelve. This is where the Wheel of Skyfaring goddesses is said to be in generic references to it.

[3] This material has been drawn from ṢSS 25/2-9. Here is, it seems to me, a fine example of how pilgrimage is conceived. The pilgrim's route, rather than being a representation of the Path to Liberation, which would be straight, is more of the nature of a circumambulation of sacred space. This is done not to achieve liberation but to propitiate the deities of the sacred space and gain benefits thereby.

cremation ground, forest, the side of a well, a garden, and temple.[1] But the only sacred sites which it specifically prescribes should be internalised are the Eight Houses of the Mothers.[2] The KuKh follows suit in chapter sixteen, which is dedicated first to them as the main places to which the aspirant travels, and then to the sixty-four sites.

The Yoginī cult has already advanced in the TS to such a degree that we find the well known set of sixty-four Yoginīs arranged in groups of eight each related to one of the eight Mothers. However, the Yoginīs, unlike these sixty-four are not related to particular places as we find in the KuKh. In chapter 19 of the TS we find a set of twenty-four divided into three groups of eight, the primary and secondary fields (*kṣetra* and *upakṣetra*) and meeting grounds (*saṁdoha*). The same groupings are found in Tantras of other traditions, including Buddhist, and so appear, at one stage, to have been standard ones.[3] Thus a set of twenty-four sites, many of which are those listed in the TS, is also found in chapter 22 of the KMT. Much closer, indeed, they are virtually the same, are the twenty-four sites listed in the fourth *ṣaṭka* of the JY.[4] However, there, like the account in chapter 22, they are not divided into the three types as we find in the TS. There is a suprising mixture of the two formats that indicates a syncretism between the sources. We have seen that in chapter 2 of the KMT, the goddess visits these three types of sacred sites.[5] However, only the names of the eight sacred fields (*kṣetras*)

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[1] See KuKh 14/50 ff.
[2] See Dyczkowski 2004: 164 for a map of these sites.
[3] 'In Buddhist Tantric texts (the group of) twenty-four sacred seats is especially common.' (*bauddha tantragranthoṁ me viśeṣakar . . . caturviṁśati pīṭha prasiddha haiṁ Dhīḥ* 1986: 137). The Tantric sites described in Buddhist sources compare remarkably well with those in their equivalent Śaiva ones (see Dyczkowski 2001 (b)). The sacred geography of the Buddhist Tantras apparently developed in an analogous manner to that of its Śaiva counterpart, that is, beginning with informal configurations to standard groups. We notice this taking place, for example, in the interim between the redaction of the *Sampuṭatantra* and Abhyākaragupta's commentary, the *Āmnāyamañjarī*, now extant only in Tibetan (for bibliographical details see Wayman 1995: 135). Abhyākaragupta lived from the 11th to the first quarter of the 12th century. He was probably born in Magadha and received his Tantric training in Bengal (ibid. 136). Chapter seventeen of the *Sampuṭatantra* refers to six sacred sites, namely, Koṅkaṇa (Western Ghats), Candradvīpa (south-east Bengal?), Aṭṭahāsa (Bengal), Devīkoṭṭa (north Bengal), Haridvāra (modern Hardvar), and Jālandhara (Himachal Pradesh). Apart from Koṅkaṇa, an important place for the Kubjikā tradition also, these places are in the north of India. As Bengal is especially favoured, this Tantra may have been composed there. Abhyākaragupta adds another eighteen places to make twenty-four. Although these may have been authentic sites, it seems unlikely that Abhyākara added them simply on the basis of his personal experience. Indeed, he himself says (Wayman 1995: 138) that he culled the remaining places from other Tantras, which he did, no doubt, in order to integrate the six places into the standard grouping that had become prevelant by his time in other Buddhist Tantric sources.
[4] JY 4/40/152/152-158ab, paraphrased in TĀ 29/59-63.
[5] See KMT 2/117-122 quoted above in chapter one, p. 113.

are mentioned. These would normally be those of the Eight Mothers, and they do indeed coincide, however, they do not appear there in the usual sequence we find them when they are treated independently.[1] Instead they are arranged in the order in which they appear as the first eight of the twenty-four sites in chapter 22. This is not how things are in the TS. There the twenty-four sites are divided into the three types of sites, but the order of the sacred fields is the normal one of the residences of the Eight Mothers. The link between the three versions is further established by another coincidence, namely that the Yoginīs who reside in these eight places are recognisably the same in the KMT and the TS. We shall deal with the variants in detail elsewhere. Here these observations should suffice to establish the existence of a common paradigm, indeed even a common set of sites, that is the result of the communality of the sources from which the redactors draw irrespective of sectarian distinctions.

Another forty sites are added to them, each of which, on the model of the first twenty-four, has an attendant Yoginī and guardian. These are eulogized in a hymn in the second half of chapter 16 of our text.[2] In this way there are sixty-four Yoginīs, which is an important and well known grouping. Moreover, as in many other instances, they are related to the eight Mothers. But even reinforced in this way, it is the sites, not them that are the primary concern. Clearly, these two sets, that is, the sites and the Yoginīs, although often related to one another, develop independently. Indeed, in the numerous subsequent presentations of the sixty-four Yoginīs in the Kubjikā Tantras themselves and, later, in other Kaula cults and elsewhere, they are not linked to specific sacred sites.

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[1] A clear example of this change in the serial order is found in the JY from which Abhinava draws his list of twenty-four sites. Abhinava quotes the JY again to present the sites of the Mothers (JY 4/21/62cd-64, TĀ 29/67). But, aware of the discrepency, he only lists the low-caste women who correspond to the Mothers who reside there, an not the names of the sites, which are the same, but in the normal, and hence different serial order from that of the first twenty-four sites.

[2] See KuKh 16/33cd ff. and notes.

The Main Sacred Seats

In chapter six of the KuKh, Bhairava's pilgrimage to the five main sacred seats lays the foundation of a divine, mythical model for the adept to venerate and imitate as delineated in chapters fourteen to sixteen. The unfolding progression of topics through these chapters is, despite the many details, clear and systematic. They are threaded together by the intent to equip the aspirant with the necessary ritual and yogic praxis to enable him to successfully undertake the pilgrimage to such sacred sites. This concern is so central to the praxis taught in the Kubjikā Tantras that the prerequisites the aspirant needs are those most essential for the performance of the main rite dedicated to the goddess, namely, the Worship of the Transmission (*kramārcana*). The latter is the prime concern of the entire *Kumārikākhaṇḍa*. It is an extensive and complex ritual performed in numerous modalities, both externally and inwardly; however, in this case it is reduced to its essentials, which are those basic to any Tantric cult. One is the *maṇḍala* of the deity, that is, the *Saṁvartāmaṇḍala*. The other is the mantra which is the thirty-two syllable Vidyā of the goddess Kubjikā. Chapters eight to twelve of our text are devoted to an exposition of this Vidyā, the manner in which it is 'extracted' letter by letter from a sacred grid of letters, its division into various parts, application and benefits. At the same time, in its own cryptic, symbolic language, the Tantra expounds the *maṇḍala* into which the parts of the Vidyā are projected. This concern is accompanied by others. These include a reworking of the goddess's myth and the establishment of homologies with inner processes.

The first chapter of the KuKh is the *Saṁvartāmaṇḍalasūtra,* which is probably drawn from the beginning of the ṢSS. It is essentially a eulogy of the goddess and her consort and their *maṇḍala*, the parts of which are enumerated and extolled. This prologue frames the subject of the entire *Kumārikākhaṇḍa*. In the form of the customary eulogy with which a text begins, it presents the essential theophanic vision that inspires the whole text. Chapter two is a brief explanation of the features of the multilayered experience it represents, thus setting the tone for the teachings of the rest of the *Kumārikākhaṇḍa,* which alternates in the same way between the outer forms and their inner equivalents with which it is particularly, but not exclusively, concerned. Chapter three deals with the Triangle and the Point in the centre of the *maṇḍala* which is discussed in chapter two of this introduction. The same topic is retraced in chapter seven in order to accommodate the projections of the teachers and their lineages into the *maṇḍala* that must be worshipped along with the deities within it. Chapters four and five are more focused on the goddess's myth, and chapter six especially on the sacred seats. After dealing with Vidyā, the Tantra continues in chapter thirteen with the basic concepts of bondage and liberation and the view of man, deity and the world

that sustains and informs it. This is done in order to explain the processes set into operation within the aspirant by the rite of initiation and consecration (*abhiṣeka*) that empowers him to worship the *maṇḍala* internally and externally and recite the goddess's Vidyā. This clears the way for the subsequent teachings in the following three chapters, fourteen to sixteen, that deal with the manner in which the adept must undertake his pilgrimage and so observe the Vow of Knowledge (*vidyāvrata*), the kernel of which is the assiduous repetition of the Vidyā.

These chapters have been drawn from the KMT, which in turn drew them from the *Tantrasadbhāva*, which, instead of the four sacred seats, considers the eight sites of the Mothers to be the primary ones. Although technically called 'sacred fields' – *kṣetra* – rather than 'seats' – *pīṭha* – the text is quick to point out that these and other such places where goddesses and Yoginīs reside, whatever their specific designations, are all essentially sacred seats[1] and so the same principles apply to them as well. Indeed, these eight sites are as much a standard group as are the Eight Mothers themselves and was probably one of the first groupings of sacred sites. Thus we find them in the *Jayadrathayāmala* projected onto the eight petals of a lotus just as they appear in the TS.[2]

Although the Kubjikā Tantras drew the model of how such pilgrimages were to be undertaken from the TS, the Mothers did not retain their original importance. The Mothers are protectors who serve as attendant deities (*āvaraṇadevatā*) surrounding the main deities in the centre. This is how they are projected into the goddess's *maṇḍala*. Seated on the petals of a lotus they form a protective circle around the core in which the main sacred seats are the residence of the goddess. Thus according to the Kubjikā Tantras of all such places the four sacred sites are most excellent:

> (But) those who are devoted to the worship of the Vidyā, intent on that, their mind (given solely to) that, are without a doubt liberated while living (*jīvanmukta*) in this world of living beings. Once they have gone, O god, to either the First Seat (i.e. *Oḍḍiyāna*), Pūrṇagiryaka, the one called Jāla or the venerable Kāmarūpaka, they

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[1] *ye pīṭhās te bhavet kṣetrāḥ [k, g: kṣetrā] kṣetrāḥ pīṭhā udāhṛtāḥ* |
nāmaparyāyabhinnās tu śāstre [g: sāstre] śāstre [g: sāstre] pṛthak pṛthak ||
TS 15/64 = KuKh 50/27 also ibid. 14/77.

[2] Prayāga and the other sacred seats* are the eight petals (of a lotus) on which Brāhmī and the rest who are the deities of the gods are located.

prayāgādīni [k, g: prayogā-] pīṭhāni dalāny aṣṭau bhavanti tu |
tiṣṭhanti saṁniviṣṭās [k, kh, g: sa-] tu brāhmyādyo [k: ṣṭārūpādyā; kh, g: brāhmādyo] devadevatāḥ || JY 4/8/115.

*Note that these sites are called *pīṭhas* here, not *kṣetras.*

certainly achieve the goal (there) and they have no troubles (anymore).[1]

Four versions of the goddess's Vidyā correspond to each seat.[2] The repetition of the Vidyā is such a basic feature of the spiritual practice in these places that the Vidyā, identified with the goddess is said to be the 'mother in all the sacred seats'.[3] They were places where one had to be especially careful not to transgress the ethical pledges (*samaya*) made at the time of initiation. Displays of pride or anger there are soon severely punished.[4] Just as, conversely, those who have sinned or transgressed their vows are purified by going to them.[5] The scripture guarantees that Kuṇḍalinī will rise and pierce (*vedha*) through the inner centres (*cakra*) by one's wandering in the sacred seats.[6]

The Outer Sacred Seats

The major sacred seats – or at least Oḍḍiyāna and Kāmarūpa – are sites where Tantric teachings were probably in actual fact propagated. These and numerous other references suggest that at one time these, along with others, were active sacred sites. The distinction the KMT draws between the first four seats and the fifth one that is 'unmanifest' and 'pervasive' also suggests that a distinction is drawn between places with concrete external geographical locations and others that have only an internal ideal existence. It also suggests that this extra seat was surreptitiously added to the basic four that had already achieved acceptance by the time the KMT was redacted setting a precedent that, as we shall see, led to the addition of Koṅkaṇa in the succeeding Kubjikā Tantras.

The four seats are supremely important for the Kubjikā Tantras. Functioning as primary symbolic ciphers, the texts added to them, in the course of their development, layer upon layer of additional meanings and equivalences. The process of internalisation of these places is so ancient and thorough that the exact geographical location of these places is an object of much scholarly dispute. An additional process, which accompanies that of internalisation, renders the exact

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[1] KuKh 11/93cd-95; cf KuKh 6/191cd ff.

[2] She is the goddess Samayā; everything is established here. The Samayās that are in the four sacred seats have all come out here. She is the goddess Rājeśvarī who has emerged from the practice of the Samayā (*samayācāra*).* KMT 7/6cd-7.

*Note that this term, in this context at least, means specifically the practice of the Samayā Vidyā, rather than just the practice of the Rule in general.

Forms, aspects and parts of the Kubjikā's Vidyā will be described and analysed in the course of the presentation of chapter nine to eleven of the KuKh.

[3] KMT 7/27ab: *atha cet sarvapīṭheṣu māteyaṁ samayātmikā* |

[4] see KuKh 6/196cd-202ab.

[5] KuKh 6/193cd-194ab.

[6] *pīṭhānāṁ bhramaṇād vedhaḥ [ṅ: vedha] ity ājñā pārameśvarī* || YKh (1) 20/48cd.

identification of these places even more difficult. This is the phenomenon of replication, whereby sacred places of pan-Indian importance are projected into local geographies. Although I cannot hope to resolve these disputes, I shall venture to present hitherto unanalysed material pertinent to this problem with a few modest observations and a very tentative hypothesis. Firstly, I assume that the commonly held view that the locations of Kāmarūpa and Jālandhara are in Assam and the Jammu region, respectively, is correct. This is a reasonable assumption, inasmuch as both these places, unlike the other two, Uḍḍiyāna and Pūrṇagiri, are important centres of Śāktism to this day. Moreover, the character of at least one of these places and its characterization in the Tantras appear to correspond. I am referring to Jālandhara. Tantric etymology derives the first part of this name from the word *jvāla* meaning 'flame' or *jāla* meaning 'net'. Jālandhara is a place that is 'brilliant with rows of mighty flames (*mahājvāla*)' where one can behold the goddess's 'countless marvellous creations like (those produced) by magic' (*indrajāla* – lit. 'the net of Indra') and it is here that the goddess has cast 'the net (*jāla*) of *Māyā*'.[1] Most Hindus know that in the Kangra Valley, close to the modern town of Jālandhara in the Jummu region, there is a cave where natural gas leaks from cracks in the rock. The small flames that this produces are worshipped as the manifest form of the goddess Jvālāmukhī whose name literally means '(the goddess) whose mouth is made of flames.'

Bakker examines the sources concerning Jālandhara. These range from the accounts of the 7th century Chinese Buddhist pilgrim Hsuan tsang, Muslim accounts from the 16th century onwards and 19th century British archaeologists and travellers, as well as Sanskrit sources. Bakker reports[2] that the country of Jālandhara is said to have received its name from a Daitya king called Jālandhara. According to the *Padmapurāṇa*, Jālandhara, the son of the Ocean and the Ganges, was given a part of India (*jambudvīpa*) for his residence. This country came to be known as Jālandhara.[3] Mythology identifies this area with the vast body of the demon Jālandhara who was slain by Śiva in battle. The local tradition of the Kangra Valley, which is a part of this area, identifies Jālandhara's mouth with the goddess Jvālāmukhī, whose shrine is located in the Valley. Examining the sources at his disposal, Bakker perceives a connection between the location of this goddess and Jālandhara even without referring to the Tantras where this connection is explicit.

Kāmarūpa is also not hard to identify. The original name of this place, known to both early Hindu and Buddhist sources, is Kāmaru. The Sanskritized form 'Kāmarūpa' is easily derivable from it. This place is of great importance for

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[1] KMT 2/50c, 52d and 54b. See above, p. 89.
[2] Bakker 1983: 60 ff..
[3] *Padmapurāṇa,* Uttarakhanda, 4/3 ff..

the early Śākta, that is, Kaula Tantras and the strongly Śākta orientated Bhairava Tantras. This is largely because of its association with Matsyendranātha, the reputed originator of the Kaula teachings and therefore, by extension, all the Kaula Tantric traditions, including those of Kubjikā, Tripurā and Kālī. The many Kaula traditions that link this site with such an important figure and its persistent identification with Kāmākhya (modern Gauhati) in Assam lend credibility to the correctness of this identification.

Of the four places discussed here, the location of Pūrṇagiri has been the least investigated. The inhabitants of the Nainital district of the Himalayas identify a sacred mountain in that region as Pūrṇagiri. This name, however, is relatively recent. The older form, reported in the Almora Gazetteer of 1911, is Puniagiri, which is derivable from the Sanskrit Puṇyagiri ('Mountain of Merit'), rather than Pūrṇagiri. Another candidate is found in Orissa. There, learned Oḍiyas, on the basis of their local traditions, identify it with the town of Puṣpagiri. This site greatly impressed the Chinese pilgrim Hsuan tsang, who visited Orissa in the 7th century. From his description it appears that Puṣpagiri was an important Buddhist centre at that time. Unfortunately, the exact location of Puṣpagiri remains uncertain.[1] Another possibility is a mountain by this name in central India, which to my mind appears to be the most likely identification. In order to understand why I believe this, let us return to our triangle.

Jālandhara is regularly said to lie in the right corner of the triangle and Pūrṇagiri on the left.[2] In Sanskrit the words for 'right' and 'left' also mean 'south' and 'north', respectively. Consequently, we are told in this chapter that Jālandhara is the southern seat (*dakṣiṇapīṭha*)[3] and Pūrṇagiri the northern (*uttarapīṭha*).[4] But this does not mean that Jālandhara is in the south of India and Pūrṇagiri in the north. On the contrary, further ahead, we are clearly told that Pūrṇagiri is in the 'southern quarter in the region of the Deccan' (*dakṣiṇāpatha*)[5] and, more specifically, in the land of Koṅkaṇa, as it is in other places in the later Kubjikā sources.[6] Pūrṇagiri was placed here early on in the Kubjikā tradition. The reader

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[1] See Dehejia 1979: 14.
[2] See, for example, KuKh 26/3.
[3] KuKh 6/59ab.
[4] KuKh 6/118ab.
[5] KuKh 6/71cd-72; cf. ibid. 6/117cd-118ab.
[6] See KuKh 7/59cd-60. Projecting the seats into a *maṇḍala* the AS associates this seat with Koṅkaṇa in the Deccan (*dakṣiṇāpatha*):

(This) is said to be the hermitage of Pūrṇapīṭha from the centre of Meru; it is on a petal in (one of the) directions. [. . .] One should know that (this sacred seat's) authority in the Dvāpara Age is in Koṁkaṇa.
pūrṇapīṭhāśramaṁ proktaṁ merumadhyāt tu digdale | [. . .]
dvāpare ca vijānīyāt koṅkaṇe adhikārakam | AS 16/113ab, 114ab.

will recall that according to the KM the goddess established this seat in the Sahya Mountains, that is, the Western Ghats.[1] Pūrṇagiri was considered to be a particularly important seat in the later sources because it was here that the tradition was subsequently revealed, just as it had been initially revealed in Oḍḍiyāna, the sacred seat of OṀ (*oṁkārapīṭha*). So we read in the KuKh concerning the *Śrīmata*, which in this context is the MBT:

> O Great Lord, (the *Śrīmata*) has descended into the sacred seat of OṀ. Similarly, the authority of the Lion's (Transmission) has been explained in the South (of India). There insight (*pratyaya*) is pure and established on (all) four legs.
>
> (A eulogy of) the glory of (that) sacred area (*kṣetra*) is in the home of every disciple. The radiant manifestation of Gesture (*mudrāsphoṭa*) and the piercing (of the centres by Kuṇḍalinī) (has occurred) in Koṅkaṇa, in the Deccan (*dakṣiṇāpatha*).
>
> There, I imparted the Command in (the seat) called Pūrṇa. The secret that was not told amongst men was (imparted) by the teacher in the Deccan (*dakṣiṇāpatha*).[2]

If Pūrṇagiri was in the south of India and the Jālandhara to which our texts refer was, and still is, a place in the Jammu region, why do the texts apparently reverse their positions? The difficulty is solved if we take into consideration the third seat on the bottom corner or 'front tip' (*agra*) of the triangle.[3] This is Kāmarūpa, which is probably the area around the city of Gauhati in Assam, in the north-east of India. From the point of view of an observer in Kāmarūpa, Jālandhara would be on the right of the triangle although it is in the north of India and Pūrṇagiri on the left although it is in the south of India. Moreover, if Pūrṇagiri is identified with the mountain by that name in central India, then the points plotted for these three sites would in fact be located in the corners of an almost perfectly equilateral triangle.[4] The texts seem to be aware of this shift of perspective. Thus in one place we read:

> The guardian of the cremation ground there (in the seat of Pūrṇagiri) is called Vikṛtānana (Deformed Face). And so, the Northern Seat (*uttarapīṭha*) is on the lion throne on the right (*dakṣasiṁhāsana*).[5]

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[1] KMT 2/63cd-64. See above, chapter 1, p. 91.
[2] KuKh 30/170cd-173ab.
[3] KuKh 6/153cd-154ab and 6/210cd-211ab.
[4] See the map in Dyczkowski 2004: 158. I am grateful to Prof. Rana Singh for pointing this out to me.
[5] KuKh 6/117cd-118ab.

This change from left to right, that is, south to north, may be related to the change of location of the main area of propagation of the Kubjikā cult. It is possible that in an earlier phase, Pūrṇagiri was identified with a mountain that lay to the north of Jālandhara. The triangle representing the goddess was well known to Tantric schools that preceded the Kubjikā cult. Indeed, as we have seen, many of the basic features of the triangle described in the Kubjikā Tantras were inspired by the Trika triangle described in the TS to which important additions were made, including the projection of these seats into it. The person or persons who did this may have lived in a part of India where, in relation to them, Pūrṇagiri was further north or to the left of Jālandhara. If the latter was located in or near the Kangra valley we should look for this mountain in the north-west of the Himalayas. When the Kubjikā cult moved to the western Deccan in the costal region of Koṅkaṇa, a mountain in that area was identified with Pūrṇagiri.[1] The redactors therefore needed to make changes in the text. This, it seems, they have attempted, somewhat clumsily, to do here by adding extra details rather than making alterations.

According to the *Kālikāpurāṇa* also, Pūrṇagiri was located in the South.[2] On the basis of this reference Sircar suggests the identification of this site with Tulajāpur and the goddess of this seat with Tulajā Bhavānī whose shrine is in Osmanabad.[3] But this seems unlikely. Nor is it possible to accept Nandi's suggestion that Pūrṇagiri is the modern Kolhapur, which he himself tells us is associated with the cremation ground called Karavīra.[4] Having said all this we should not forget that the Tantras are not geographical texts. They are concerned above all with practice and explaining in their own terms associations which may be those of myth, ritual or the inner projections that serve as aids to ritual and yogic practice. Thus the association made between Oḍḍiyāna and the cremation ground Karavīra tells us more, in this case, about such associations than geography. Karavīra was located somewhere in the area of the modern town of Kolhapur, which is close to Pune. We would expect, therefore, that if Pūrṇagiri was indeed located in the Deccan, it should be associated with this sacred seat. Instead the sources generally place it near Oḍḍiyāna. The reason for this may well have to do with the recognition of Oḍḍiyāna as the original site of the propagation of the Kālīkrama and the extraordinary importance of Karavīra for that tradition.[5] The Kashmiri Kālīkrama consistently identifies the Northern Seat (*uttarapīṭha*) with Oḍḍiyāna in which Karavīra is located.[6] For the Kālīkrama, like Kubjikā's

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[1] See KuKh 6/71cd-72.
[2] *dakṣiṇe pūrṇaśailan tu tathā pūrṇeśvarīṁ śivām* KāPu 64/43-45. Cited by Sircar 1973: 12.
[3] Sircar 1973: 14.
[4] Nandi 1973: 116.
[5] See note to KuKh 4, MāSt line 118.
[6] The DP declares:

Śrīkrama, Oḍḍiyāna is the first sacred seat (*ādipīṭha*). It is also called Udyāna or Oṁkārapīṭha in the Kālīkrama sources, as it is in the Kubjikā Tantras that do not, however, ever refer to it as the Northern Seat (*uttarapīṭha*) – although they do regularly link Karavīra with the first sacred seat.[1] Indeed, according to the KuKh the first sacred seat to have come into being is Karavīra itself 'that removes the impurity of the Age of Strife'.[2] According to the AS, a Kadamba tree grew there under which the scripture was hidden that was recovered and revealed in this Age of Strife.[3]

Maṅgalā is the goddess of the Kashmiri Kālīkrama founded by Jñānanetra in Kashmir. Two other important developments of the Kālīkrama took root in Nepal, namely, the worship of Guhyakālī and Siddhalakṣmī. The goddess Siddhalakṣmī developed out of a form of Kālasaṁkarṣiṇī, the principle goddess of the *Jayadrathayāmala*, called Mahālakṣmī. Several forms of Mahālakṣmī are described in the JY, although Siddhalakṣmī is barely mentioned. The central feature of this goddess is that she is worshipped in a circle of Kālīs and, although

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The cremation ground of the venerable Northern Seat is Karavīraka which is worshipped by Śiva, the Supreme Self. [. . .] The terrible Bhairavī, present in the gross and the subtle, resides there accompanied by the mistresses of the sacred seat and surrounded by the Siddhas.

śrīmaduttarapīṭhasya [k: śrīmaduttaraṁ-] śmaśānaṁ karavīrakam |
pūjitaṁ devadevena śivena paramātmanā [k, kh: -ne; g: -no] || [. . .]
tatrasthā bhairavī bhīmā sthūlasūkṣmānuvartinī [kh, g: -śūkṣmānu-] |
pīṭheśvarībhiḥ saṁyuktā siddhaiś ca parivāritā || DP 1/3, 7

Jñānanetra, the founder of the Kashmiri Kālīkrama, presents Karavīra in the beginning of his *Hymn to the Five Wheels of Emptiness* (*khacakrapañcakastotra*) as the main site in the Northern Seat (*uttarapīṭha*) where the Kālīkrama was first taught. It is here that the bacchanalia he depicts unfolds. Jñānanetra writes:

(The Yoginīs) in the venerable Northern Seat,* born of the Lotus Seat (*abjapīṭha*) have assembled in a single gathering (*cakra*) in Karavīra, the cremation ground.

śrīpīṭha-uttarāntasthā abjapīṭhasamudbhavāḥ ||
karavīraśmaśāne tu ekacakre [k, kh: ekacakra] samāgatāḥ [k, kh: -tā] | KhCPS 7cd-8ab
*I understand *śrīpīṭha-uttarā-* to mean *śrī – uttarapīṭhā-*.

[1] KuKh 6/25cd-26, 30/175cd-177c and YKh (1) 14/31.

[2] KuKh 38/15.

[3] With reference to the scripture the AS declares:

Initially it was hidden for three ages (*yuga*) at the root of a Kadamba (tree). It was retrieved in (the cremation ground) Karavīra in the fourth (age) when it was made manifest.

pūrvaṁ kadambamūle tu gopitaṁ (gopi) tu yugatrayam |
karavīre (-vīraṁ) samāsādya caturthe prakaṭe kṛte || AS 28/74.

a form of Viṣṇu's energy (*vaiṣṇavīśakti*) and Narasiṁha's consort, she is essentially a form of Kālī. In some early Kālīkrama sources she is portrayed in this aspect in Karavīra.[1] Kolhapur is still famous as the centre of worship of the goddess Mahālakṣmī. The presence of her cult there in the second half of the eighth century is attested by an inscription dated 789 CE.[2] Another refers to Kolhapur as the original seat (*ādyapīṭha*) of Mahālakṣmī.[3] In 871 CE the Rāṣṭrakūṭa king Amoghavarṣa made an offering of one of his fingers to this goddess to ward off an impending calamity.[4] Nowadays there is a well known shrine to Narasiṁha in Kolhapur.[5]

While the texts testify to Jālandhara's gradual rise in the early period to the rank of one of the major seats, conversely, with the passage of time, Pūrṇagiri is mentioned progressively less in later sources. The late (probably Bengali or perhaps Assamese) *Kubjikātantra*, for example, does not refer to it, although it does mention the other three. Similarly, the *Jñānārṇavatantra* refers to eight seats, but Pūrṇagiri is missing even though the other three are amongst them. The same is the case with the *Aṣṭādaśapīṭha* and the *Mahāpīṭhanirūpaṇa*, which belong to the seventeenth and eighteenth centuries, respectively.[6] The fate of Oḍḍiyāna was similar. But it would be wrong to infer that this seat and Pūrṇagiri were fictitious, as Nandi has suggested.[7] It is more probable that they simply fell out of use. The case of Pūrṇagiri is much more open to doubt probably because it was superseded by other centres relatively early and, moreover, never attained the importance of Oḍḍiyāna.

If we accept the southern location of Pūrṇagiri and a northern one for Jālandhara, the only major inconsistency with the texts is the location of Uḍḍiyāna. If this place was, as most scholars believe, located in the Swat Valley of northern Pakistan, it is far from the centre of this triangle, where many texts position Uḍḍiyāna. This anomaly is more striking if we compare this standard layout with the one found in the *Niśisaṁcāratantra*. Although this Tantra may have been lost,[8] the reference we have is particularly important because it was

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[1] It is surprising that Karavīra is not mentioned in the *Jayadrathayāmala*. Nonetheless, this couple is portrayed amidst the bacchanalia in which the Siddhas and Yoginīs of the Five Currents (*pañcavāha*) are engaged in Karavīra is chapter fifteen of the *Kulakaulinīmata* which has drawn it from an unidentified Kālīkrama Tantra. See below, p. 582, note 1 concerning the Five Currents.
[2] *Statistical Report on Kolhapur,* cited in the JBBRAS 11, 1875, p. 66.
[3] J. C. Fleet, *Dynasties of Kanarese Districts* p. 540, cited in EI, 18, no. 26, p. 235 ff.
[4] EI, 18, no. 26, v. 47.
[5] But note that a Hasan record dated 1114 CE refers to Bhūtanātha as the Bhairava of Mahālakṣmī. See EC, 5, Hn. 135.
[6] See Sircar 1973: 18 and 42.
[7] Nandi 1973: 118.
[8] An old palm-leaf manuscript of a *Niśisaṁcāratantra* is preserved in the National Archives at Kathmandu (MS No. 1/1606, NGMPP reel no. B 26/25). 48 folios long, it is written in old Newari

chosen by Abhinavagupta who lived in 11th century Kashmir which, more extensive than today, included Uḍḍiyāna in its outlying north-western provinces. Uḍḍiyāna (also spelt Oḍḍiyāna[1]) was an extremely important Tantric site. It is still famous in Vajrayāna circles as the land of the great exponent of Vajrayāna in Tibet, Padmasambhava, whom Tibetan historians refer to as a Kashmiri.[2] Bakker notes that several locations for Uḍḍiyāna have been suggested. These are the Swat Valley in northern Pakistan, Orissa, and a region in Bengal. After briefly examining various views, Bakker opines that: 'the arguments for the location of Uḍḍiyāna in the Swat Valley seem to be stronger. Actual proof that the Swat Valley was known as Uḍḍiyāna is obtained from Tibetan travellers in the area. The Tibetan name for the Swat Valley was O rgyan or U rgyan, but a Buddhist pilgrim from Tibet, named Buddhagupta, tells us that Tibetan U rgyan is derived from Uḍḍiyāna, on account of the similarity of sound.'[3] The site must have been well known to Abhinava as the place where Jñānanetra, the founder of the Kashmiri Kālīkrama, was said to have received his revelations. Those sources refer to it as the Northern Seat (*uttarapīṭha*)[4] further confirming a northern location.

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script. The first few folios are in disorder and the beginning and end is missing. Possibly because the manuscript is incomplete, no *testimonia* have been traced in the text to certify that this it is the one to which Abhinavagupta refers.

[1] The spelling ‘Uḍḍiyāna’ is the one most popular in the secondary sources referred to here and in general. The form 'oḍḍi-' is the MIA of the Sanskrit 'uḍḍi-' . Śitikaṇṭha spells the name 'oḍḍiyānu' in a verse written in old Kashmiri and 'uḍḍiyāna-' in his Sanskrit commentary (see MP (1) p. 49). In order to be consistent with the secondary sources to which I refer, I have retained the spelling 'uḍḍiyāna' here. Largely in accord with the sources the spelling of this name varies in my expositions. We hardly ever find the spelling ‘uḍḍiyāna’ in the Kubjikā sources. The closest to this spelling there is ‘oḍḍiyāna’ which is also found in the Kālīkrama sources. In default of other variants this is the one we shall generally use. Concerning the large variety of spellings of the name of this seat, see note to the Sanskrit text of KuKh 2/28a.

[2] Dyczkowski 1987: 3 with reference to Nadou 1968: 38.

[3] Bakker 1983: 54.

[4] A typical colophon of the *Devipañcaśataka*, a Kashmiri Kālīkrama text, says that it is part of the ‘venerable Kālikākula brought down to earth by the venerable Śrīnātha and has come forth from the venerable Northern Seat’ (*iti śrimaduttarapīṭhodbhūte śrīśrīnāthāvatārite śrikālikākule*). Similarly, the colophons of the KS begin: ‘(this chapter is part of the Tantra) brought down (to earth) by the venerable Śrīnātha that has come forth in the venerable Northern Seat’ (*iti śrīmaduttarapīṭhe vinirgate śrīnāthāpādāvatārite*). Moreover the DP declares that:

(The teaching) as it in the lotus of the heart of the mistresses of the sacred seat that has come in this the venerable Northern Seat has been transmitted from mouth to mouth and by (hearing) from (one's) ear to ear.

śrīmaduttarapīṭhe 'smin [k, kh, g: sminn] āyātaṁ yādṛśaṁ sthitam ||
pīṭheśvarīṇāṁ hṛdy abje [k: hṛdayabje; kh: hṛdtya bje; g: hṛty ājje] yādṛśaṁ vartate sadā |

The layout presented by the *Niśisaṁcāra*, a Bhairava Tantra, gives pride of place to Kāmarūpa as the main sacred seat. Its pre-eminent status is vividly symbolized by deriving it directly from the core of reality as the cosmogenic will (*icchā*), an identification suggested by the first part of its name, which literally means 'sexual desire'. This assumes the form of the foundation (*ādhāra)* wherein all creation resides and finds its support. This desire emanates the Point (*bindu*) and Sound (*nāda),* which are the breath of the core as its pervasive vitality at rest within itself and in an active state, respectively. Uḍḍiyāna, to the right, is the Point and Pūrṇagiri, to the left, is the Sound. Kāmarūpa the Empowered Seat (*śāktapīṭha*) is in front.[1] By comparing the passage quoted from the *Niśisaṁcāra* by Jayaratha in his commentary on the paraphrases of the same by Abhinavagupta, it appears that there was no seat in the centre of the triangle. Abhinava, who apparently was aware that other sources posit the existence of a 'half seat' in the centre of the triangle, says that 'one should know that the 'half seat' is a conceived intent'.[2] One need not understand Abhinavagupta here as simply rejecting the possibility of a fourth seat in the centre. Perhaps what he meant is that one could understand it be various places according to one's intentions and needs.

This layout also produces a reasonably well-shaped triangle, although it is not equilateral, unlike the one of the first scheme.[3] The *Niśisaṁcāra* knows of the existence of Jālandhara but relegates it to the status of a secondary site (*upasaṁdoha*), along with the borderlands of India, Nepal, Kashmir and 'the direction in which foreigners (live) (*mlecchadik*)'. Perhaps, when the *Niśisaṁcāra* was redacted, Jālandhara, along with these other places had not yet gained the importance it was to have later. But despite the secondary status accorded to Jālandhara in this Tantra, it may have been given prominent status by others. Abhinava describes the *maṇḍala* that is worshipped as a preliminary to the Kaula

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karṇātkarṇaprayogeṇa [g: -na] saṁcaraṁ ca [k: saṁcaraśca; kh: saṁcaraṁśca] mukhān mukham || DP 7/9cd-10.

The final colophon of the KhCPS by Jñānanetra says:

> This, the venerable Hymn to the Wheels of the Five Voids is finished. It has come forth from the venerable seat of Oḍḍiyāna and is offered to all the Yoginīs. It has emerged from the oral tradition in order to (impart) the knowledge of the Mahārthakrama.

iti śrī – oḍḍiyānapīṭhavinirgataṁ sarvayoginīpraṇītaṁ mukhānmukhavinirgataṁ mahārthakramajñānārthaṁ śrikhacakrapañcakastotraṁ samaptam | NAK MS no. 1/252 numbered fl. 77a; also BSP vol. 4, part 1, p. 38.

[1] TĀ 15/84-86.

[2] *jñeyaṁ saṁkalpanārūpam ardhapīṭham ataḥ param* | Ibid. 15/86ab.

[3] See map in Dyczkowski 2004: 158.

rites he constructs in chapter twenty-nine of his *Tantrāloka*. There he states that, along with the Kaula teachers of the four ages and other things, the sacred seat (*pīṭha*) should be worshipped in the *maṇḍala*. Jayaratha comments saying that this sacred seat is 'Jālandhara from which this (the *Kula*) system has come down through that sequence of Siddhas and Yoginīs.'[1] One wonders, however, if Jayaratha is not mistaken. The sacred seat normally associated with the propagation of the Kula teachings in this age is Kāmarūpa, not Jālandhara.

Largely on the basis of these references, Dviveda states in his introduction to the *Nityāṣoḍaśikārṇava*[2] that there were originally three primary seats, not four. This view is examined and rejected by Bakker.[3] In support of Diveda's thesis we shall see that we can observe in the Kubjikā Tantras the remnants of a development from a scheme of three seats, which did not include Jālandhara, to one of four that did.[4] Thus, I would tentatively suggest that there are two triangles: an earlier one, which did not include Jālandhara, and a later one that did. The importance of Oḍḍiyāna would not allow its omission in the later scheme and so it was conveniently placed in the centre to symbolize not its location, but excellence. A more realistic variant, found in both the Kubjikā and Kālī Kulas, may lend further credence to the triangular model. This is the identification of Oḍḍiyāna with the syllable Oṁkāra. From this point of view, this seat is worshipped within the sound of the sacred syllable.[5] This identification may relate to the town of Oṁkāreśvara in what is now Madhya Pradesh, in the centre. Although this site is not in the literal geographical centre it does, at least, lie within the triangle.[6]

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[1] *pīṭham it jālandharaṁ yatas tatsiddhayoginīkrameṇa asya darśanasya avatāraḥ* Comm. TĀ 29/27cd-29ab.

[2] NṢA p. 81.

[3] Bakker 1993: 50-52.

[4] See KuKh 2/28 and note. This development is outlined below on p. 563 ff. and will be discussed in greater detail in chapter six, which is dedicated to the lineages and teachers venerated in the Kubjikā Tantras.

[5] Kālīkrama sources say: In this way it should also be contemplated in the syllable OṀ which is this, the essential nature of the sacred seat (called) Oḍyāna . . . . (*evam oṁkāre 'py anusandheyam* | *yad ayam oḍyāṇapīṭhasvabhāvo* . . . MM p. 92) . Also: (Now) the sacred seat Oḍḍiyāna is explained. Externally, it is that sacred seat of *praṇava* (i.e. the syllable OṀ), the place where (one meets the deity). (*pīṭham oḍḍiyānam nirucyate* | *bahiś ca tat praṇavapīṭhaṁ devatāsaṁketasthānam* MP (1) p. 50). In this case the *praṇava* is A, even so the connection between a *praṇava* and Oḍḍiyāna is clear. Accordingly the MM refers to the contemplation of the letter A with OṀ as an alternative in relation to Oḍḍiyāna (MM p. 92, with reference to MP (1) 32).

[6] The AS concludes a description of Oḍḍiyāṇa saying:

> I have emitted that goddess who is present in the seat called OṀ.

sṛṣṭā (sṛjetaś) sā (ca) mayā devī oṁkāranāmapīṭhagā (oṁkāraṁnāma-pīṭhayāḥ) || AS 4/90cd. Cf. also KMT 24/83a where Oṁkāra is the name of the first seat.

By the time we get to the KMT the four sacred seats of Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa are so well standardized and important that they appear in a fixed order, and their names have even been conveniently abbreviated for easy reference. Moreover, a fifth seat is emerging on the horizon. This became the most well known and recognized set of four sacred seats long after the disappearance of the Kubjikā tradition in India because it was projected into the core of Śrīcakra. But despite its later popularity (which developed when two of the sites – Pūrṇagiri and Oḍḍiyāna – had already ceased to be functional), this exact grouping does not appear to have a precedent in the Śaivāgama, although in retrospect we can observe preceding stages in its formation. The early TS, for example, in the course of enumerating the places where Yoginīs reside, lists Jālandhara, Oḍḍiyāṇa and Pūrikā together. However, the following entry is Ayodhyā, not Kāmarūpa – although the latter does appear in the same list.[1] We have seen that the *Niśisaṁcāratantra* quoted in the TĀ refers to only three major seats and gives pride of place to Kāmarūpa, which is symbolically represented as the source of the other two seats, namely, Uḍḍiyāna and Pūrṇagiri. The KJN, which boasts of its special association with Kāmarūpa, also signals only two other seats along with Kāmarūpa. These are Śrīśaila and Māhendra, both mountains in South India, that appear in another less common group of four sites found in the Kubjikā and other Tantras, in which Kailāśa and Arbuda are added to the other two mountains.[2]

Mountains, it seems, were amongst the earliest sacred places. The worship of sacred mountains is a feature of Epic and Purāṇic religion no less than Tantric. Amongst them the Kula mountains are considered to be the most sacred. According to the Epics and the Purāṇas they are seven.[3] Considered to be the centre of the world by Buddhists, Jains and Hindus alike, Kailāśa is by far the best known of all the sacred mountains in Asia. As it is Śiva's abode, it is understandably an important place in the sacred geography of the Kubjikā Tantras where it is identified with the triangular mount Meru. Said to be another form of Kailāśa,[4] it is, as we have seen, one of many representations of the triangular Yoni located in the End of the Twelve above the head. The teachings are transmitted from here and so are said to come down along the Path of Meru. The KRU

[1] *jālandhare viśālākṣī oḍiyāṇe ca śiṣṭimā?* |
pūrikāyāṁ [k, g: -yā] mahākāyā āyodhyāṁ vīranāyikā [k, g: -kāḥ] || TS 16/100.
Previously we read:
vasate [g: ?] kāmarūpe [g: ?] tu [g: ?] piṅgalā yoginī śubhā [k, g: śubhāḥ] | TS 16/88ab.

[2] See below, p. 568 with reference to ŚM 3/124-126ab.

[3] As usual, the names of these seven mountains is not uniform in all the sources. In one place in the MBh (*bhīṣmaparvan*, 67/56cd-57ab) they are said to be: Māhendra, Malaya, Sahya, Śaktimān, Ṛkṣavān, Vindhya and Pāripātra. Quoted in Mani 1984: 438.

[4] KuKh 3/1.

couples this mountain, which is located in Tibet behind the Himalayas, with mount Malaya in South India. The former, in the extreme north, symbolizes Śiva and the latter, in the south, Śakti. The KRU lists forty-eight more mountains, thus making fifty altogether – corresponding, presumably, to the letters of the alphabet. A virgin goddess (*kumārikā*) is linked to each one, which is projected onto the body starting form the top of the head down to the left foot. The daughter of the Himalayas is thus herself a goddess made of sacred mountains.[1]

These mountains, which are the world and the body of the goddess, originate, according to the KRU, from the first two mountains – Kailāśa and Malaya – which represent the most fundamental of polarities. In their original transcendent oneness they constitute the *Kramamaṇḍala* of the goddess. Kailāśa stands for 'Krama', that is, the series of mantras that constitute the transmission, and Malaya for the '*maṇḍala*' into which they are projected. As such they are both the First Seat (*ādipīṭha*) in its transcendental aspect symbolized by mount Meru, which represents the Supreme Space (*parākāś*a) of ultimate reality from which emanation and, with it, the teachings (*krama*) issue forth. From Meru emerge the polarities: the male Malaya and Kailāśa, which is full of female blood. Their union generates the First Sacred Seat, which is symbolized by the Point (*bindu*) in the centre of the *maṇḍala*. Bhairava explains in the following passage in the KRU that it is called the Flower from which originates the Divine Current of the transmission known as that of the Flower and the seed of the universe. It is the First Seat in its immanent form.

> The supreme sky (*nabhas*) is pervasive and free of (all) qualities, including sound and the rest. It should be known to be the supreme space (*parākāśa*), which is (the supreme) reality (*tattva*), namely, the Void (*śūnya*) free of imperfection. It is the lineage (*santāna*) called the Path of Meru in the Kula teaching.
>
> I am that Path of Meru and the omnipresent supreme space. O great goddess, that beginningless Transmission (*krama*) originated from its presence. That is called the Primordial Seat (*ādipīṭha*), the beginningless *Kramamaṇḍala*.
>
> These two are Kailāśa and Malaya. There, they are said to be sacred seats. My (*madīya*) merger (*laya*) takes place there (and so) is called 'Malaya'.

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[1] The Kālīkrama identifies Kailāsa with the goddess's body. In the CGC (verse 12) we read:

> He who was (before creation) is in truth Lord Śiva (Kilasa). O Mother, you are his mountain of purity (*sattva*) and upon its uppermost peak, adorned with (his) radiant purity, famed (in the scriptures), he resides perpetually.

Again, O goddess, (the meaning of) Kailāśa is explained as (it should be) understood. O goddess, dear one, it is (so called as it relates) to the blood (*kīlāla*) that I have placed in that (sacrificial) vessel. Kailāśa originates where that has been offered as a libation.

The Great Seat (*mahāpīṭha*) originated, O mistress of the heroes, where the Flower originated from that union of us two. It is the middle (seat) and is located in the centre, O dear one, and accompanied by its own energy, is called the 'Flower' by name.

O supreme mistress, it is said to be the pervasive lord of the sacred seat who, in the aforementioned Primordial Seat, bears (his) own name. O Rudrā, O supreme Goddess, one should know that he is endowed with his own power.[1]

Arbuda was another much-venerated Śaiva site. It is modern mount Abu in Rajasthan, which is nowadays an important Jain site. It appears along with the three main sites of the *Niśisaṁcāra* quoted by Abhinavagupta in his TĀ. Arbuda is also an important site in the KJN. This and other sacred mountains may well have preceded the sacred seats. An echo is still heard of this earlier tradition in the ŚM. There we are told that the subsidiary seats (*upapīṭha*) the goddess created by her gaze (*avalokana*) are four sacred mountains, of which one is Arbuda. A goddess resides on each mountain and exerts her authority there at Kubjikā's behest (*ādeśa*), granting success (*siddhi*) to her devotees.[2] They are: 1) Śrīśaila –

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[1] *śabdādiguṇanirmuktaṁ vyāpakaṁ paramaṁ nabhaḥ [g: mahat]* |
parākāśeti vijñeyaṁ śūnyaṁ tattvam anāmayam ||
santānaṁ merumārgeti [g: merumārgreti] proktaṁ yat kulaśāsane [k kh: -sāsane] |
so 'haṁ devi [k kh: missing] mahāmeruḥ [g: -meruṣ] parākāśaś ca [kh: -s va] sarvagaḥ ||
tatsakāśāt mahādevi anādikramasaṁbhavam [k kh g: -vaḥ] |
ādipīṭhaṁ tad evoktaṁ anādikramamaṇḍalam [g: manā-] ||
kailāsamalayāv etau tatra pīṭhau [kh: pīṭhe] prakīrtitau |
[The following three lines are missing in MS Kh.]
madīyaṁ hi layaṁ yatra malayaḥ so 'bhidhīyate [g: tidhīyete] ||
kailāsaṁ tu punar devi vakṣyamāṇaṁ nibodhataḥ |
yat tatpātre [k: tatpatre; g: tatpātra] mayā devi kīlālaṁ sthāpitaṁ priye ||
yatra tat [k kh g: sā] tarpaṇe dattaṁ [k kh: dattā; g: darttā] kailāsas [g: kilāsas] tatra [k: taṁtra] saṁbhavet [k kh g: -vaḥ] |
yat tat saṅgodbhavaṁ puṣpaṁ āvayor vīranāyike ||
tatrotpannaṁ [kh: -tpanna] mahāpīṭhaṁ [g: -ṭha] madhyamaṁ madhyasaṁsthitam [g: -taḥ]|
puṣpasaṁjñābhidhānena svaśaktisahitaṁ priye ||
vyāpakaṁ parameśāni pīṭhanāthaṁ [kh: -nāthā] prakīrtitam |
pūrvokte ādipīṭhe [kh: -pīṭhaṁ] tu svasaṁjñānāmadhārakam [g: svayaṁ jñānamadhārakaṁ] ||
svaśaktisahitaṁ [k: svaśaktisekti-; kh: svasakti-] rudre [k: madre; g: bhadre] jñātavyaṁ parameśvari [kh: -meśvarī] | KRU 2/44-52ab.

[2] *śrīśailaṁ [g: -caile] caiva māhendraṁ kailāsam arbudaṁ tathā* |
upapīṭhāni deveśī [g: -śi] kṛtvaitāny [kh: -tān; g: kṛtvenānye] avalokanāt [g: vilokayan] ||

Barbarā 2) Māhendra – Mahātārikā 3) Kailāśa – Kamalā 4) Arbuda – Koṅkaṇā. Three mountains are mentioned in the KJN, that it equates with the three qualities (*guṇa*) of Nature where the devotee attains union with the Yoginī (*melāpaka*) from whom he thereby gets success (*siddhi*). These are: Śrīśaila (*tāmasa*), Māhendra (*rājasa*) and Kāmākhya (*sāttvika*).[1] Note, by the way, that Kāmākhya i.e. Kāmarūpa, like the other three major seats, that is, Oḍḍiyāna, Pūrṇagiri and Jālandhara is in a mountainous region. Arbuda does not appear in that group of three. Even so, it is considered to be a particularly important place in the KJN. There Kāmākhya is considered to be the first sacred seat to have been produced,[2] after which come Pūrṇagiri and Oḍḍiyāna. These three have secondary seats (*upapīṭha*) associated with them as does Arbuda, even though it is said to be just a 'half seat' (*ardhapīṭha*).[3]

These patterns of development perhaps focused at one time on Arbuda, rather than Jālandhara. Then, as the latter rose to prominence, the former receded into obscurity until it virtually ceased to be a Śaiva or Śākta sites, as the scanty references to it in the later sources indicate.[4] Thus, the ŚM also refers to Arbuda as a 'half seat'. The other three, mentioned above, Śrīśaila, Māhendra and Kailāśa are secondary seats (*upapīṭha*). These are set in the corners of a triangle with Arbuda in the middle – a sign of its special importance, despite its designation as a 'half seat'. Juxtaposed with the triangle of the primary sacred seats that the ŚM describes just before,[5] this triangle of secondary seats (*upapīṭha*), meant to be worshipped together with the other one, was clearly felt to be somehow equivalent and important. Surprising as it may seem – due no doubt, to our scant knowledge of the history of the place – Arbuda here is given pride of place as the mountain on which Kubjikā herself resides and is worshipped in the middle of the triangle.

śrīśaile barbarā devī māhendre mahatārikā |
kailāse kamalā devī arbude koṁkaṇā priye ||
adhikāraṁ prakurvanti devyādeśād varānane | ŚM 3/124-126ab.

These four goddesses preside over four of the goddess's six limbs (*aṅga*). According to KuKh 10/29-30 Barbarā is the Topknot, Mahatārikā (= Mahantārī) is the Eye, Kamalā is the Heart and Koṅkaṇā the Weapon (cf. KMT 7/13cd-18 = ṢSS 13/12cd-17). So indirectly, in this way also, the association between the goddess's body and the mountains mentioned above is established.

[1] KJN 16/7.

[2] KJN 8/20.

[3] KJN 8/21-22 and see Bagchi 1934: 24.

[4] Sircar 1967: 81.

[5] *śailaṁ [kh: sai-] māhendra-kailāśaṁ [k: mahendraṁ-] upapīṭhatrayaṁ [g: -ye] priye* ||
arbudaṁ ardhapīṭhaṁ tu [k: cordhva-; g: urddha-] upapīṭhān [k: missing] prapūjayet [k: missing] |
vāme dakṣe tatordhve [kh g: tatorddhe] ca madhyasthaṁ [g: pūjayitvā] ca tataḥ priye [g: yathākramaṁ] || *[k: missing]*
*śaile [k: * *] tu [k: *] barbarā devī māhendre [k: mahendre] mahatārikā* |
kailāśe [kh: kailāse] kamalā devī punar [k: pūrṇa] madhye tu kubjikā [k: vajrikā] || ŚM 9/56cd-58.

The same primary grouping of seats is also given pride of place in the Buddhist *Hevajratantra*. This is not the case with other Buddhist Tantric sources just as it is not in other Śaiva sources. It is therefore highly significant that the HT groups these four together as the foremost sites specifically called *pīṭha*, rather than *upapīṭha*, *kṣetra* or the like. However, the order in which they are listed differs. This is: Jālandhara, Uḍḍiyāna, Paurṇagiri[1] and Kāmarūpa.[2] The Buddhist *Saṁvarodayatantra* lists four such *pīṭha*s namely: Pūrṇagiri, Jālandhara, Oḍiyāna and Arbuda. Kāmarūpa figures as a *kṣetra* and is the ninth in serial order out of twenty-four.[3] Seven other Buddhist Tantric texts[4] list these same five places in the same serial order, the sole difference being that Pūrṇagiri, the first entry, is replaced by Pullīramalaya.[5] We notice that this substitution also takes place in one instance, at least, in the Kubjikā Tantras. This change has led some scholars to conjecture that Pūrṇagiri is Pullīramalaya (also spelt Pilliyamalaya) in the south of India.[6] Pūrṇagiri may well be in the South, as we have seen.

Finally we should note that the parallel developments we find in Buddhist and Śaiva sources may not necessarily be due to their common outer sacred geography as much as the fact that the texts shared common literary sources. Sanderson has clearly established that Tantras of all traditions draw from one another. In particular he has identified a number of instances of borrowing of Buddhist Tantras from their Śaiva equivalents.[7] Much more research is required to gauge the extent of this phenomenon and to establish to what degree the Buddhists are drawing from the Śaivites and how much the Śaivites have drawn from them. Even so, what we observe taking place in the Buddhist sources already

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[1] I have maintained the spellings of these places as they are in the texts in which they are mentioned.

[2] According to the *Hevajratantra*:

> Jālandhara is said to be a sacred seat (*pīṭha*), as is Uḍḍiyāna. Paurṇagiri is a sacred seat and so is Kāmarūpa.

pīṭhaṁ jālandharaṁ khyātam uḍḍiyānaṁ tathaiva ca |
pīṭhaṁ paurṇagiriś caiva kāmarūpaṁ tathaiva ca || HT 1/7/12.

[3] Tsuda, Sinichi: The Saṁvarodaya Tantra selected chapters. Quoted in Dhīḥ vol. 1 p. 137.

[4] They are: *Vasantatilaka, Jñānodaya, Vajravārāhīyogarājottamarahasya, Śrīcakrasaṁvaraherukābhisamaya, Laghutantraṭīkā, Abhisamayamañjarī,* and the *Yoginījālamahātantra*. See *Dhīḥ* vol. 1, p. 137-148.

[5] In the *Vasantatilaka* this place is called Malaya and in the *Vajravārāhīrahasya* just Pullīira.

[6] Davidson (2002: 209) writes: We have yet to locate the exact position of another of the pīṭhas, Pulliya-malaya (sometimes identified with Paurṇagiri). However its name (*malaya*) seems to indicate that it was located in South India and was probably a Buddhist name for all the Agastya Malai, the southernmost mountain range of India and very close to the fabled Buddhist pilgrimage site of Potalaka.

[7] See Sanderson 2001.

contributes directly to our understanding of developments in their Śaiva and Kaula equivalents.

Returning to the details of our discussion we can surmise that Arbuda was an important place for the Śaiva, Kaula and Buddhist Vajrayāna Tantras. But although, as we have seen, it is highly regarded in the ŚM, which is an early Kubjikā Tantra, in other Kubjikā sources it is not considered to be a prominent site. The HT relegates it to the thirteenth place in the series of thirty-two places listed there[1] and classifies it as a 'secondary sacred site' (*upakṣetra*). It appears therefore that the prestige of Arbuda with respect to Kāmarūpa decreased in the other Buddhist sources to which we have referred where it is classified as a primary site (*kṣetra*) and is the ninth entry out of twenty-four. Moreover, the HT relegates Pūrṇagiri to the third position, which is where it appears in the Kubjikā sources, and lists Jālandhara in its place followed by Oḍḍiyāna. In short, it appears that the standard grouping of these places in the Buddhist sources, like their Śaiva equivalents, tends to be evolving towards the form we find in the KMT. As the KMT develops its own regional, sacred geography by a process of transposition of these four *pīṭha*s, we may assume that the redactor of this portion was influenced by an already well-established tradition of their importance. If this is correct, and the evolution of this model is taking place in parallel in both the Buddhist and Śaiva-*cum*-Kaula Tantras, it can serve as an indication of the relative dates of these texts. If this is so, the HT is later than the other Buddhist Tantras mentioned above and approximately contemporaneous with the KMT.

The texts reflect, dimly and indirectly, the situation in the outer world, the paradigm largely developed in the ideal world of the Tantras. So it is to the written sources that we must turn to search for precedents. These appear to be more in the Buddhist than the Śaiva Tantras. The presence of this configuration of four seats in the HT is particularly striking if as it is not found in other Buddhist or Śaiva sources. The Kubjikā Tantras consistently relegate Buddhism to the lowest level in the hierarchy of schools. They warn their votaries to avoid Buddhist Kaulas, especially in sacred sites, and to never eat with them. The Nine Siddhas whom the later Kubjikā sources exalt as the second generation of teachers are said to be converted Buddhist monks – as was, according to the ṢSS, their teacher, the 'foolish' (*durbodhi*) Vajrabodhi. The Buddhists are no less against their Śaiva and Kaula counterparts. But despite these barriers, much filters through from one side to the other. Accordingly, in one place at least, the MBT accepts that mantras learnt from Buddhist Siddhas are effective. Well then, did the HT draw from Kubjikā sources or did the later draw from the former? The second option seems unlikely. It is an unusual configuration for the Buddhist Tantras and

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[1] HT 1/7/14.

is not a particularly significant one even in the HT. Conversely, the KuKh can justifiably boast that:

> The Gestures (i.e. goddesses), the Siddhas and the four sacred seats, have (all) been brought down (to earth) on the Island of the Moon. Little known to any other school (*darśana*), they are the main (principles) in the Western Tradition.[1]

Although the four sacred seats are already well established in the KMT, we find that the model continues to evolve in the Kubjikā corpus. Conversely, the Kubjikā sources retain an earlier triadic model which we also find, as we have seen, in the Śaiva sources. Although this set-up concurs with the strong triadic tendency apparent in the symbolism of the Kubjikā Tantras, it lacks the symmetry and completeness of a quaternary. The configuration of the sacred seats deployed in the corners of a triangle is unstable, tending naturally towards a set of four by filling the empty centre. As in other traditions, we have noticed an attempt to do this by placing a 'half seat' (*ardhapīṭha*) there. But this is unusual and is probably a leftover of an earlier view that somehow survived.[2]

According to the *Saṁvartāmaṇḍalasūtra*, there are only three original Siddhas and three corresponding seats, namely, Oḍḍīśanātha of Oḍḍiyāna, Ṣaṣṭhīśanāth of Pūrṇagiri and Mitreśanātha of Kāmarūpa.[3] The 'missing' seat is, as we would expect, Jālandhara. These three Siddhas correspond to the three Transmissions (*krama*) handed down through the lineages (*oli*) founded by them. These are those of the Aged, Youth and the Child, respectively. The scheme of three transmissions does not fit well with that of the four seats. Even so, it appears to be the most basic scheme. This is the layout we find, for example, in one account in the *Ṭīkā*.[4] The addition of an extra seat skewed this simple symmetry

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[1] KuKh 60/70.

[2] Apart from the reference from the ŚM cited above, I have been able to trace only one other to the 'half seat' in the Kubjikā corpus. This is found in the SKh where we read:

> The sacred seats beginning with (the one called) the syllable OṀ are said to be three and a half. And the secondary seats and meeting grounds are in the (cardinal) directions, primary and secondary.

oṁkārādyas tu [k, kh: okārādiṣu; g: uṁkārādiṣu] ye pīṭhās trīṇi [k kh g: pīṭhā-] sārdhāḥ [kh: sārddhā] prakīrtitāḥ [g: -tā] ||
upapīṭhāś ca sandohā diśāsu [kh: diśāṣṭa] vidiśāsu [g: vidisāsu] ca || SKh 7/6cd-7ab.

[3] KuKh 2/28.

[4] Ṭ MS K fl. 143bff. This long passage will be presented and analysed in the chapter of this introduction dedicated to the teachers and lineages of the Kubjikā school.

necessitating the addition of an extra transmission, that is, that of the Skyfarers.[1] As the original three seats were Oḍḍiyāṇa, Pūrṇagiri and Kāmarūpa, the extra transmission has been linked to Jālandhara. The Skyfarers are the eighteen that make up the Divine Current (*divyaugha*) of teachers[2] absorbed in the higher, inner states of the goddess and so is said to be 'divine' (*divya*).[3] Once attained, one achieves liberation.[4] Generally, however, we find, as we would expect, that the Divine Current is associated with the Point in the centre of the Triangle that represents Oḍḍiyāna. But conversely, Oḍḍiyāna is normally the home of the lineage of the Eldest. Even when only three seats are projected into the Triangle, this location is maintained. The Middle lineage is in the southern and northern corners represented by just Pūrṇagiri while that of the Child is associated with Kāmarūpa, which is in the front one.[5]

That Jālandhara is an additional 'empty' place that needs to be filled is suggested by the name of the Siddha who is said to reside here, namely Caryānātha. Of all the names of the Siddhas of these seats this is the only one that is both specific and generic. The name of the Siddha in Jālandhara, as the texts themselves say, is more an epithet than a proper name, derived from his assiduous Tantric practice (*caryā*). The other three Siddhas could also be called Caryānātha. The title is given, for example, to the original teacher, the First (*ādi*) Nātha. The development from three to four Siddhas suggests that they were not originally linked to the sacred seats. They became four in order to accommodate them into the triangle, which requires three for the corners and one in the centre. Note that the extra one is not in the centre – which is another indication that this is not an original, basic projection.

The triangle with its sacred seats is well known to the KMT. Even so, the close – indeed, virtually invariable – connection between the seats and the standard three or four Siddhas, seen we see repeatedly in the KuKh and other Kubjikā Tantras after the KMT, has not been established. This is particularly apparent in chapter two of the KMT. Kubjikā goes to places that are linked to the sacred seats of the Triangle and even establishes lineages (lit. generates 'sons' and 'daughters') but the Siddhas there are not the standard ones, although there names do appear here and there in the KMT. Thus, for example, in one place, Ṣaṣṭhīśāna, usually linked with the sacred seat of Pūrṇagiri, makes an appearance as Kubjikā's consort but with no mention of any sacred seat.[6] A less recondite example is Mitranātha. This is the name Bhairava is given when he receives initiation from

[1] See KuKh 6/190cd-191ab.
[2] KuKh 57/28.
[3] KuKh 3/11.
[4] KuKh 57/105cd-106ab.
[5] KuKh 7/93-95ab.
[6] KMT 19/26c.

the goddess. Subsequently, although he retains his status as the First Siddha, he is linked to Kāmarūpa, rather than Oḍḍiyāna, which is generally recognised to be the first seat. As if conscious that this is a novel development, the apparent contradiction is resolved by making this the main seat in this cosmic age and investing Mitranātha with the title of the First Siddha of this age.

The four seats are described in chapter 11 of the KMT as the core of the sixteen vocalic energies of the sphere of Purity (*viśuddhi*). The Lords of these are the four Siddhas but they are tenuous, nondescript figures, although the KMT seeks to establish the importance of these places as primary symbols for the most elevated metaphysical principles. We shall see that these projections prefigure many that reappear in numerous variant forms in the Kubjikā Tantras. Subsequently, similar equations are formulated in the Śrīvidyā tradition; and so, by the time of its emergence, the model of four sacred seats and their residents is fully established. And as the Śrīvidyā tradition survived and still enjoys an extensive spread and prestige all over India, the four sacred seats became the most universal and standard set.

The later Kubjikā Tantras developed at a time (probably between the 10th and 12th centuries) when these seats were also progressively gaining prestige in the textual tradition. This development in the texts probably does not reflect an analogous one in the outer world. The colophon of the KMT (which may belong to the 9th or 10th century) claims that Oḍḍiyāna is the place where the Kubjikā tradition originated. While the claim may reflect a North Indian origin of the KMT, the ascription may well be ideal. By the beginning of the 11th century the Swat Valley where Oḍḍiyāna was located was overrun by Muslim invaders led by Mahmud of Ghazni.[1] Although the population took its time to convert to Islam, Buddhism there was clearly declining and with it, no doubt Śaivism, even though Tibetan pilgrims in the 13th century did find a few surviving remains of Buddhism and maybe also its Hindu counterparts.[2]

An indication that this decay had already set in earlier is the perplexing confusion we find in the KMT and in the later sources that directly or indirectly

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[1] The last great pre-Muslim empire to rule this region was that of the Kuṣanas up to the end of the 4th century CE. The following four centuries saw Sasanid rule, then that of the Hephtalites, and the Turkish Shahis. These were followed by the Hindu Shahis who ruled first from Kabul and then Hind on the Indus. By this time there had already been a few Arab incursions that further weakened this divided Afghan empire. In 962 CE the Turk Alp Tegin, a Samamid general, descended from Bukhara followed by his slave Subuk Tegin. They managed to establish themselves in Ghazni and founded an empire that covered most of Afghanistan and reached into Iran. Subuk Tegin was succeeded by his son Mahmud of Ghazni who reigned from 998 to 1030. In the course of establishing his vast empire Mahmud overcome the Hindu Shahis, who had been left to face him without support, and so the Swat Valley fell into his hands. See Tucci 1978: 93-54.

[2] Tucci 1978: 94.

drew from it, between Oḍḍiyāna and Orissa – Oḍra. According to the KMT, after her tour, the goddess finally reunites with the god in a place called Uḍu. According to the edited text of the KMT the god is called, the 'Great Lord of Oḍra' (oḍramaheśāna).[1] At first sight it seems that Oḍra i.e. Orissa is meant here. But unfortunately the readings in these places and elsewhere in the corpus are so varied and numerous that it is not possible to be sure that this reading or place is in fact intended. There may very well have been a close connection between Orissa and the early development of the Kubjikā cult. It is well known that Orissa was, in the period we are considering, a major centre of Śaivism not only Pāśupata and Siddhānta but also Kāpālika and Kaula. But, taking the evidence as whole – especially the fact that clear references to Oḍra are very few, and that these too are subject to confusing variant readings – it would be hazardous to maintain that Orissa is treated as a special region of importance in the KMT in the same way Koṅkaṇa is treated in the later sources.

Let us examine a few sample references. The KuKh refers to the place where the teachings were originally propagated as Uḍapīṭha.[2] Here the three Siddhas, Oḍḍīśanātha, Ṣaṣṭhanātha and Mitranātha, received knowledge. As the first of these Siddhas presides over Oḍḍiyāṇa this may be taken to mean that Uḍapīṭha is a separate place. But the texts imply that the first of these three Siddhas remained where the original transmission took place, whereas Ṣaṣṭhanātha went to Pūrṇagiri and Mitranātha to Kāmarūpa, where they founded separate seats. Again, we find that the first sacred seat, which is normally said to be Oḍḍiyāna or the 'seat of OṀ' (*oṁkārapīṭha*), is also called Uḍu or Oḍī *pīṭha*.[3] According to the system of eight seats described in the YKh presented at the end of this chapter, the 'original sacred seat' (*ādipīṭha*) is called both Oṁkāra and Uḍupīṭha. Moreover, the account in the YKh does not list Oḍḍiyāna separately. The other three main sacred follow in the normal serial order after Uḍu, implying that Oḍḍiyāna and Uḍu are the same. The first seat described in the beginning of chapter six of our text is Oḍḍiyāna but it is called Udri in all but three manuscripts. The reading of the remaining MSs is Uḍi, which is the one that has been accepted.[4] However, the Siddha of this place is called Oḍīśa.[5] The variety of spellings of this place name add to the confusion. Even so, there can be little doubt that we should not distinguish between an original seat and Oḍḍiyāna. The

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[1] See KMT 2/121cd quoted above, chapter 1, p. 61 note 2. This line is reproduced in KuKh 6/223cd-224ab where the reading is of this name is Oḍḍumaheśāna. Cf. KMT 11/50d where the name is Śrīmadoḍrakuleśvara. In ṢSS 18/66ab Oḍamaheśvara is said to be the lord of Oḍḍiyāna.
[2] KuKh 7/58cd-59ab.
[3] The first spelling is in YKh (1) 14/16a and the second is a variant in YKh(2) 5/18a where the same lines appears.
[4] See the Sanskrit text of KuKh 6/6.
[5] KuKh 6/9 and cf. ibid. 6/31.

range of spellings is probably not just the result of copyist errors, although this is a factor. It may well be an indication of some confusion in the tradition itself, which was prone to a degree to consider the land of Oḍra, that is, Orissa, to be an important, if not the original, site of the spread of the teachings.

One could reasonably speculate that this confusion was related to the uncertainty of the location of Oḍḍiyāṇa. Unknown to the *Brahmayāmala* – which stood on the threshold of the development of the Kaula cults – and of lesser importance in the initial stages, it became one of the most prestigious of all sacred seats (*pīṭha*) for the Kaula cults and those of the Anuttarayoga that developed in parallel to them amongst Vajrayāna Buddhists. We have already noted that the Kashmiri Kālīkrama is associated with the Uttarapīṭha (the Northern Seat) and, identified with Oḍḍiyāna, is also called Oṁkārapīṭha. The last two associations are repeatedly stressed in the Kubikā Tantras and a connection is tacitly maintained with the Kālīkrama by worshiping Kālasaṁkarṣinī in Uḍu / Oḍīpīṭha,[1] which is clearly Oḍḍiyāna – located, according to these Kālīkrama sources, in the north-west of India. The strange variation in the name of the First Seat persisted in the Śrīvidyā tradition, which adopted the *pīṭha* system from the Kubjikā cult although it made various additions and changes to it to suit its own lineages. There the First Seat is the Seat of the Command (Ājñāpīṭha); an apt name, we also find it in the Kubjikā sources.[2] According to the *Saṁketapaddhati* quoted by Vidyānanda in his commentary on the NṢA, the *Artharatnāvali*, the 'Seat of the Command' is Oḍupīṭha and the cognate Siddha is called Oḍḍu or Oḍunātha.[3]

It is not impossible that Oḍḍiyāna had nothing more than a symbolic existence when the redactors mentioned it as the place of the revelation of the KMT in its concluding colophon. If the Kubjikā cult did originate there, one wonders why it was hardly known in Kashmir in the 10th and 11th century, as the near absence of references from Kubjikā Tantras in Kashmiri Śaiva sources leads one to suppose. The evident shift to the Deccan in general and Koṅkaṇa in

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[1] See YKh (1) 14/17.

[2] For example, `the Pervasion of the Sacred Seat of the Command (Ājñāpīṭha)' is the name of chapter six of the KuKh.

[3] Vidyānanda (NṢA p. 220) explains that Paramaśiva in the form of Caryānātha presides in the First Seat with his consort Kāmeśvarī. She selects the three Siddhas – Oḍḍu, Ṣaṣṭha and Mitra – and places them in authority in the three seats of Pūrṇagiri, Jālandhara and Kāmarūpa, respectively. These skewed correspondences are the result of same problem that arises by trying to accommodate three Siddhas into four seats. Moreover, in this case also the difficulty is compounded by the ambiguous identity of the First Seat. Although Caryānātha is linked to first seat, it is clear that this is the seat of Oḍḍu. We shall have occasion to discuss this configuration in greater detail in chapter six which is dedicated to the teachers and lineages of the Kubjikā tradition.

particular in the later Kubjikā Tantras presumes that they came from elsewhere.[1] This may have been the north of India, but it may well also have been the eastern Deccan. This possibility is suggested by the prominent status attributed to Śrīśaila in Andhra in the original form of the goddess's myth and, to a lesser extent, to the Sahya forest in central Maharashtra where the goddess projected Pūrṇagiri. Perhaps the shift of emphasis from Oḍḍiyāna to Kāmarūpa, where the teaching is said to be propagated in this cosmic age, is indicative of the former's decline. Just as the Kubjikā and Kālī Kulas are associated with Oḍḍiyāna, Kāmarūpa is associated with Matsyendranātha and the propagation of the Kula modality. Conversely, Jālandhara, which like Kāmarūpa is still functional, figures in the Kubjikā sources as a site of developing importance.

Despite all these uncertainties, the Kubjikā sources consistently maintain that Oḍḍiyāna is the original place where the scriptures were brought down into the world. This is stated repeatedly in the long colophons of the KuKh where the scripture is said to be *ādyapīṭhāvatārita*, which means both 'brought down into the first sacred seat' and 'brought down from the first sacred seat'. Both translations are correct and, no doubt, both are intended. The scripture originates from the Command, symbolized by the Point in the centre of the Triangle into which Oḍḍiyāna is projected. From there it is 'brought down' into its outer counterpart. Whether its outer location was known or not to the redactors of the texts, Oḍḍiyāna remained throughout the development of the Kubjikā cult, unambiguously the First Seat (*ādipīṭha*).[2] This remains the case even when Kāmarūpa is mentioned first in the series of the main sacred seats[3] and is promoted as the seat of this, the Age of Strife (*kaliyuga*), in contrast to Oḍḍiyāna, which was the seat in the First Age.

Accordingly, Oḍḍiyāna enjoys pride of place at the centre of the goddess's triangle. Here the energy of bliss rests on the plane of repose (*viśrāmabhūmi*).[4] This is the Śāmbhava plane.[5] Beyond even the cessation of suffering attained by the realisation of *Nirvāṇa*,[6] it is the ultimate end of all bondage. As the Point in the centre of the goddess's Triangle, the First Seat contains all that is most essential of the entire *maṇḍala*. It is where the seed-syllable of the goddess is located,[7] as is the goddess's Vidyā, which, by extension, is itself said to be the first

[1] The shift of the Kubjikā Tantras to Koṅkaṇa and the Deccan will be discussed in detail in a following chapter.
[2] See e.g. KuKh 38/6b.
[3] See, for example, charts 7 and 9 below on, p. 628 and 631.
[4] KuKh 1/1a, 1/4a.
[5] KuKh 68/125-126ab.
[6] KuKh 21/47.
[7] KuKh 8/71cd-73ab.

of the sacred seats.[1] Other important mantras come from it, including the 'terrible weapon' (*ghorāstra*) of the Five *Praṇava*s.[2] It is said to be the repository of all the seed-syllables.[3] Similarly, the entire series of letters and their sacred counterparts represented in the Assembly of Sounds (*śabdarāśi*) are collectively identified with the First Seat.[4] The essence (*sadbhāva*) of the Krama is said to be 'sealed' or 'stamped' (*mudrita*) here.[5] Accordingly, the worship of the Krama (*kramārcana*) in the *maṇḍala* starts from here[6] and so it is the 'first seat' also in the sense that it is the first to be worshipped. Similarly, just as it contains in a potential form the Krama that spreads out from it, in the same way the deities of all the sacred sites are contained within it.[7] Encompassing all things within itself, the First Seat is the Void said to be 'the womb of Bhairava'.[8]

Pīṭha

In order to understand how this sacred seat and the others are charged with such powerful symbolic significance let us first turn our attention to the original meanings and evolution of the term *pīṭha*. Although the term '*pīṭha'* in the early Siddhāntāgamas denotes the location of a deity, sacred person or entity, it not generally used to denote a sacred site. A *pīṭha* is a part of the *maṇḍala* where the deity sits.[9] The NTS refers to the central square of its primary *maṇḍala* as the *pīṭha* that is 'the best of seats'.[10] Similarly, the term *pīṭha* may denote the pedestal on which a Liṅga is placed and bathed (*snānapīṭha*) in a pavilion erected for that purpose.[11] The same word also denotes the part of the plinth on which a Liṅga is erected. It may be of various kinds and variously named according to its size, shape, layers and the like. Such *pīṭhas* are described in the Siddhāntāgamas.[12] *Pīṭha* is also the seat that is

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[1] KuKh 8/120-121ab.
[2] KuKh 15/30.
[3] KuKh 58/4-5ab.
[4] KuKh 19/20.
[5] KuKh 13/140ab.
[6] KuKh 8/114cd-116ab.
[7] See KuKh 16/99-100ab and note.
[8] KuKh 58/5cd-7ab.
[9] Bhaṭṭa Nārāyaṇakaṇṭha commenting on *Mṛgendrāgama, Kriyāpāda* 8/30 says that: *Pīṭha* is the lotus which is the Supreme Lord's seat. *pīṭham iti parameśvarāsanaṁ padmam.*

See Brunner 1985: diagram 1 for a drawing of the *maṇḍala* where the *pīṭha* and its other parts are noted.

[10] *caturasram bhavet pīṭham anantaṁ hy āsanottamam* |
dharmajñānaṁ ca vairāgyam aiśvaryaṁ ca catuṣṭayam | NTS MS Kh fl. 43a.

[11] *śakaṭenānayel [k: kakaṭo-] liṅgaṁ sthāpya tat snānamaṇḍape [k: srāna-]* |
*snānapīṭhe [k: srana-; kh: -pīṭha] sthite deve snāpanaṁ [k: * pana] ca [kh: *] * kārayet [k: * rayet]* || NTS MS Kh fl. 46a.

[12] See, for example, chapter 16 of the *Kriyāpāda* of the *Ajitāgama*.

offered to the teacher along with other sacred, ritual implements.[1] In a more general sense *pīṭha* is the locus or place of a metaphysical principle set in relation to other principles similarly located in a *maṇḍala*.

The term has a number of other meanings conveying the general sense of a container, group or part. The Bhairava Tantras are classified in both the BY and the later JY into four *pīṭha*s, that is, 'groups' or 'containers' of Tantras. The *Vidyāpīṭha* is said to be the group that contains the Tantras that teach Vidyās i.e. mantras of goddesses. The BY, which belongs to the *Vidyāpīṭha*, for example, claims that this and the *mantra*-, *mudrā-* and *maṇḍala- pīṭhas* are all represented in it.[2] Accordingly, the BY prescribes that the *maṇḍala* should be drawn in four parts corresponding to these four groups.[3] The JY also retains the earlier technical sense of the term. Thus the JY refers to the place where the sacrificial jar is placed in the course of a rite as the '*bhadrapīṭha*'. [4] The BY refers to the place where the seat is placed for the teacher to sit as the '*yogapīṭha*'.[5] The JY uses the same term to denote the seed-syllable OṀ[6] and the innermost part of a *maṇḍala*.[7] The Kubjikā Tantras do the same both with reference to the external *maṇḍala* and its internal counterpart in the End of the Twelve. Moreover, the Kubjikā Tantras, like the Siddhāntāgamas, use the same term to denote the pedestal where the scripture is kept and worshipped. [8]

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[1] Having offered a seat (*pīṭha*), umbrella, turban and knife, (one should say): "You are the teacher, Śiva's equal; exercise (your) grace in the world."

pīṭhaṁ [k: pīṭha] datvā tathā chatram uṣṇīsaṁ [k: chatraṁ-; -sa] kartariṁ [k: kertarin] tathā ||
śivatulyas [k: śivantulya-] tvam ācāryo loke cānugrahaṁ kuru | NTS MS Kh fl. 22b.

[2] *mudrāmaṇḍalamantrāṇi vidyāpīṭhopalakṣitam* ||
sahasrāṇi daśadve ca catuḥpīṭhaṁ tu bhairavam | BY 1/2cd-3ab.

[3] *catuṣpīṭhavibhāgena ālikhet maṇḍalottamam* | BY 57/60ab.

[4] *kṛtvā pūrvoktavad yāgaṁ kalaśaṁ tatra rājatam* ||
śatābhimantritaṁ kṛtvā bhadrapīṭhopaveśitam | JY 3/14/226cd-227ab.

[5] *mūlāsanaṁ tato nyasya āsanasyopari [k: āsanabhyo] priye* |
yogapīṭhaṁ tato pūjyaṁ [k, kh: pūjya] vidyayā [kh: vidyeyā + tu] sādhakottamaiḥ [k, kh: -maḥ] ||
upaviśya guruṁ tatra candanena vilepayet | BY 34/360-361ab.

[6] *praṇavaṁ yogapīṭhaṁ tu* | JY 1/11/42a.

[7] *granthibhir granthir [k, kh: granthi] vai vīro yogapīṭhasamanvitam* |
antaḥkoṣṭhārdhabhāgena yogapīṭhaṁ vivarjayet [k, kh: vivartayet] || JY 1/18/35cd-36ab.

[8] The KMT (25/193cd-194ab) declares with respect to itself:

The town of one who possesses (this scripture) is equal to a sacred seat (*pīṭha*) and the house (in which it is present) should be considered by those possess the tradition to be a *Yogapīṭha*.

The scripture may be worshipped in the triangular core of the *Kramamaṇḍala* of the goddess Kubjikā. Hence one of the names of the Yoni, which represents it is '*Yogapīṭha*', implying thereby that it is not only the repository of the scripture but also its source. We shall discuss the worship of the Āgama in the last chapter of this introduction and in the course of the

That the body is the abode of deities is an ancient Indian intuition. One of the first references to this view goes as far back as the *Atharvaveda,* where it is said that the gods reside in the body like cows in a cow-pen. As a *pīṭha* is the residence of deities, the body or parts of it may be referred to as a *pīṭha*. Thus we find the expression *kāyapīṭha*, which literally means 'seat of the body' but denotes specifically the head as the epitome of the body and seat of the deities worshipped on it.[1] The term *pīṭha* has a special sense in the BY as another part of the body. Also called *śaktipīṭha*,[2] it is the sacred sexual organ of Śakti, the ritual consort. There the adept 'places', that is, performs his own sacrificial rite (*svayāga*) of union, which produces the sacrificial substances offered to the deity:

> Having placed Śakti in front, wearing the five insignia (of the wandering ascetic), standing (*ūrdhvarūpā*) naked, hair dishevelled and firm in the observance of her vow, clean her sacred seat (*pīṭha*). (Then) having smeared it with perfumes and holy water (*astrodaka*), fashion there the place (*āsana* of union). [. . .] Once the excellent adept has cleaned the sacred seat with holy water, he places his own sacrifice there beginning with the (formation of the) place (of union) and the rest. Once done that, O fair lady, he kisses and embraces the sacred seat (*pīṭha*) and having caused the male organ to enter, preceded by the (formation of the) place (of union) and the rest, he then conjoins the omnipresent (*sarvagata*) (i.e. sperm), along with flowers, scent and the rest, to it. Then, having aroused the Śakti and collected the sacrificial substance (i.e. sexual fluid) generated from that and then having eaten (some of

exposition of chapter thirty of the KuKh, which is dedicated to the rites and other matters relating to the transcription and worship of the scripture.

[1] TĀ 29/15c. Jayaratha explains: the *kāyapīṭha* is one's own head or that of another. That is said (in the following): "the head is considered to be the foundation of all the deities.

[2] The BY (45/276cd-277ab) directs:

Then having offered libation in the *śaktipīṭha* and kissed (it), the one who recites mantra should place the penis there and begin to wash (it) mentally.

śaktipīṭhe tato 'rghaṁ tu datvā kṛtvā tu cumbanam ||
liṅgaṁ tatra kṣipet mantrī manaḥkṣālanam [k: mano-; kh: manā-] ārabhet |

Again:

Having deposited (the mantras) on the *śaktipīṭha*, place that (Śakti) on a seat (*āsana*). Having kissed and embraced (her), place the penis there.

śaktipīṭhe nyāsaṁ kṛtvā āsane sthāpayet [k, kh: -ye] tu tām [k: mā] ||
cumbanāliṅganaṁ kṛtvā liṅgaṁ tatra vinikṣipet | BY 40/10cd-11ab.

that) substance and offered libation, he should then offer it (to the deity).[1]

Along with their distinctive sacred geographies, the Tantras developed their own terms to denote their sacred sites. The early usages of the term *pīṭha* paved the way for its later application to what were considered to be the most important sites where deities, especially, but not exclusively, goddesses and Yoginīs reside. A basic feature of these sites is that they were also all internal. We have noted some examples of projections of the sacred seats into the body. Before we go on to examine others found in the KuKh and the Kubjikā Tantras in general, we may discuss deeper projections. The constituents of the goddess's *maṇḍala* are explained in chapter two of the KuKh to be those of the psychophysical organism, the senses, mind and its basic states. In the centre of the *maṇḍala* is the pure energy of the Transmental radiating into the sacred seats in the Triangle representing thus the core energies of consciousness. Symbolic projections of sacred space into the Divine Core of reality are common in other schools as well. According to the Kālīkrama, for example, the supreme power of the deity's divine consciousness is simultaneously both the source and the sacred seat – *pīṭha* – of its energies:

O Mother! This, the great sacred seat (*pīṭha*) born from you, is the energized vitality (of consciousness) which pours forth when Śiva becomes one with you by virtue of your perpetually expanding body of energy.

And this, the (divine) intellect, the supreme vitality (of consciousness) is you, O (goddess) Śivā, whose body of light abides within the five elements beginning with Earth and who generates the Wheel of the Sacred Seat (*pīṭhacakra*) (corresponding to them). You, who alone possess all the powers of the Wheel of the Sacred Seat, abide always and everywhere. Perceived, O Mother, by the wise who

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[1] *agrataḥ śaktim āropya [k: -māṇapa] ūrdhvarūpāṁ digāmbarām [k: diśām-; k, kh: -raṁ]* ||
mudrāpañcakasaṁyuktāṁ [k, kh: -yuktaṁ] muktakeśīṁ [k, kh: -śī] dṛḍhavratām |
pīṭhaṁ tu mārjayet [k, kh: mārcayet] tasyā [k: tasmā] astrodakasamanvitaiḥ [k: -tām; kh: -tāḥ] ||
vilepayitvā gandhais tu [k: gandhraistu] āsanaṁ tatra kalpayet |
yāgaṁ pūrvavidhānena aśeṣaṁ tatra vinyaset || *[. . .]*
astrodakena saṁmājya pīṭhaṁ vai sādhakottamaḥ |
svayāgaṁ tatra vinyasya āsanādipuraḥsaram ||
cumbanāLiṅganaṁ kṛtvā pīṭhasyāpi varānane |
liṅgaṁ praveśayitvā tu āsanādipuraḥsaram [k: punaḥ-] ||
sarvagataṁ [k: sarvāga] tato yojya puṣpagandhādibhis tathā |
kṣobhayitvā tataḥ śaktiṁ dravyaṁ gṛhya tadudbhavam ||
prāśayitvā [k, kh: prāsa-] tato dravyaṁ arghyayitvā tato 'rpayet | BY 45/197cd-199, 247-250ab.

> are at one with the force (of pure consciousness) (*udyama*), you are the unobscured dawning (of enlightenment).[1]

From this perspective, the Great Reality – Mahārtha – taught in the Kālīkrama is itself *Pīṭha*. Indeed, it is the entire tradition of the Great Reality and so is consciousness, the inner dimension of the body in the form of the Five Currents (*pañcavāha*) of the cycles of the goddesses of consciousness[2] as explained in the following passage from chapter two of the *Mahānayaprakāśa* (3). Notice that all the spheres of reality are included in this one, great sacred seat identified with the syllable OṀ (*praṇava*) that externally is Oḍḍiyāna. This ranges from the gross elements through to the body, senses, and mind. All the major elements associated with an outer sacred site are incorporated into it: a cremation ground, guardian, the union between Siddhas and Yoginīs that takes place there and the sacrificial rite. Moreover, just as the sacred seat is considered to be the outer foundation of the tradition, for it is there that it is revealed and there that the rites and Yoga are performed with success, so too the *Pīṭhakrama* – the Transmission of the Sacred Seat – is the foundation of the Kālīkrama, and with it all of reality:

> First comes the exposition the nature of the transmission of the sacred seat (*pīṭhakrama*), having bowed to it, the supreme secret * * * and true seed of the tradition that comes from the mouth of the most excellent teachers. The ground (*saṁsthāna*) of the *Pīṭhakrama*, pleasing to the heart (*hṛdayaṅgama*), will now be explained in relation to the universe of living beings and (insentient) phenomena (*bhāva*). (1-2)
>
> The unfolding (*sphāra*) of the sphere of the (five) goddesses (*devīcakra*) takes place as the *Pīṭhakrama* in form of the sequence beginning with the (inner) sacrifice (*yāga*), the knowledge of which is explained by the teacher. (3)
>
> Daily life (*vyavahāra*) in the world is predominantly of the nature of action; accordingly, knowledge of the *Pīṭhakrama* is explained in terms of that. With this intention, the teacher makes the fettered (disciple) (*paśu*) a recipient of the tradition once he has eaten the sacrificial pap (*caru*). (4-5)
>
> Here the *Pīṭhakrama* consists of the Sacred Seat (*pīṭha*), the Cremation Ground (*śmaśāna*), the Lord of the Field (*kṣetreśa*), Union (*mela*), and the Sacrifice (*yāga*). (It arises from) from the sacred seats

[1] CGC 76-78.
[2] MP (1) p. 56.

as (the five) beginning with Vyomeśvarī,[1] in due order. (6)

(This group of five) consists of the Void (*śūnya*), vital breath (*prāṇa*), intellect (*dhī*), and the senses of knowledge and action. (These together are) the body (*kāya*), which as an insentient, external object of the senses consists of the (five gross elements) starting with Space and ending with Earth. It is attended by perfected yogis whose foundation (*ādhāra*) is the experience of the infinite (*anantānubhava*).

Located in this, the meeting place (*saṁketasthāna*), the rays of consciousness are clearly visible, due to which this *Pīṭhakrama* is thereby (experienced). Thus (the *Pīṭhakrama*) ranges from the Sacrifice which is the (aggregate of) the organs of action (*karmendriya*) up to the Void and the sequence beginning with 'exertion' (*udyoga*)[2] in the body and externally as (the gross elements) beginning with Earth in due order. (7-10)

The great pervasion of each previous one (in the subsequent) takes place everywhere and, (related one to the other as) the support and the supported, abides undivided. (11)

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[1] Vyomeśvarī, also called Vyomavāmeśvarī or just Vāmeśvarī, presides over four spheres of consciousness that, together with her, constitute the Five Currents (*pañcavāha*) of the Process of Consciousness (*saṁvitkrama*). Sanderson (1995: 69-70) explains:

> . . . in Kṣemarāja's Krama, Vāmeśvarī is identified with the power of consciousness in its absolute, uncontracted state and is said to give rise to four circuits of subordinate deities: the Khecarīs, the Gocarīs, the Dikcarīs and the Bhūcarīs. These are the same power of consciousness but projected towards and into plurality on the levels of (1) the subject, (2) the mental apparatus (*antaḥkaraṇam*), (3) the faculties of sense perception (*buddhīndriyam*) and action (*karmendryam*) and (4) the sense elements (*tanmātra*).

See Singh 1982: 81-82; Dyczkowski 1992 (b): 69-70 and Gnoli 1985: 287-289. In this text the five are called: Vyomeśvarī, Khecarī, Bhūcarī, Saṁhārabhakṣiṇī and Raudreśī.

[2] 'Exertion' (*udyoga*) is the first of four moments in the act of perception in which, as Dupuche (2003: 59-60) explains:

> consciousness emits the object. The second stage is *avabhāsa*, the manifestation of reality. The third is the absorption, the relishing or savouring (*carvaṇa*) of reality. The final stage is dissolution when reality is reabsorbed in its every aspect (*viśrānti*) of subjectivity. For example,
> . . . at first there is will to perceive a jar (*udyoga*), then there is actual perception of the jar (*avabhāsa*), relishing of the perceptive experience (*carvaṇa*), and finally assimilating the perceptive experience of the jar to the essential nature of the Self.

The reference is from Singh 1988: 197-198, note 7. See also Padoux 1990: 238, note 37. In one place, the MP (3) (3/1) lists these four as 1) *udaya* – 'arising', 2) *avabhāsa* – 'manifestation'. 3) *kālagrāsa* – 'assimilation of time (into non-temporal consciousness)'. 4) *svarūpaviśrānti* – 'repose in one's own nature'.

The five phases of the *Pīṭhakrama* are as follows:

1) Sacred Seat / Vyomeśī / Void: Vyomeśī is the undisturbed (*anākulā*) repose of all (these forms of) consciousness in the essential nature of the Sacred Seat because (her) nature is unobscured[1] and endless. She resides inwardly in the body as the *Pīṭha*, which is the Void (*śūnya*). The unfolding of consciousness up to the organs of action has as its support (*āśraya*) the insentient (body consisting of the gross elements) starting with Space and ending with Earth (which exists) because of its grounding in that (consciousness). (In this case) the energy of the sacred seat of Space is the (one that functions) externally. (12-14)

2) Cremation Ground / Khecarī / vital breath / touch: The energy of consciousness (*citi*) that pulsates (*spandamānā*) in the Void (*vyoman*) (of consciousness) undifferentiated by time which, by the combustion of time, is one, is said to be Khecarī who is the Cremation Ground. Again, the Cremation Ground is said to be the vital breath (*prāṇa*) within the body that, endowed with the power of the pulsation (of consciousness), devours time in those who are in objectless, deep sleep. The external Cremation Ground (*śmaśāna*) is the skin because it devours time as time ends without the differentiated perception of objectivity.[2] (15-17)

3) Kṣetrapāla / Bhūcarī / intellect: That (conscious) nature is the supreme field (*kṣetra*) present on the plane of the light and bliss (of consciousness) * * * [3] (The Guardian of the Field) is within the body as the subject corresponding to the intellect and, because he protects the field consisting of the Void and the vital breath, he is Lord of the Field (*kṣetrapāla*) who is of that nature. He also protects the field in the outer sphere that consists of the aggregate of light (*tejas*), touch and space and so that (energy of consciousness) is of that nature. (18-20)

4) Melāpa / Saṁhārabhakṣiṇī: That same (energy of consciousness) is the (goddess) who devours destruction (*saṁhārabhakṣiṇī*). She is the perception consisting of the manifestation of all things within supreme consciousness in a state of oneness

[1] Read *nirāvaraṇarūpatvād for niśāvaraṇarūpatvād.*

[2] I suppose that what is meant here is that as touch is a pervasive, undifferentiated sensation, it is not temporal because time is based on differentiated perception.

[3] There is a lacuna in the edited text here. Probably for this reason the name of the goddess of this phase is missing. However, the same series appears in a different context in MP (3) 7/104cd-118. There it is clear that the third goddess is Bhūcarī.

(*sāmarasya*), and so is Union (*mela*). (21).

The inner abiding state of the light (of consciousness) as a state of oneness is the withdrawal of (all) manifestations (*ābhāsa*) (brought about) when this same (energy) has turned in on itself in all respects (*samantataḥ*). (22)

She is called Saṁhārabhakṣiṇī because she devours (all things) through inner touch.[1] It is where the knowledge consisting of the manifestation of the organs of knowledge, intensified by the wonder that is the experience (*ābhoga*) of sense objects, comes to rest. (23-24ab).

Pleasing (*snigdha*) Union (*mela*) is brought about by the inner Self, which is in a potential state. *** Externally it is this (energy) that is capable of perceiving the reflection (of perceptions within the intellect). It is experienced as the Union[2] that is the taste of the inner universal aesthetic delight (*rasa*) (of consciousness) (24cd-25)

5) Yāga / Raudreśvarī: This (energy) is the Primordial Sacrifice (*ādyayāga*), the (most) noble and profound plane (of reality). It is intent towards the plane of repose within one's own nature, which is hard to grasp and free of obscuration. It is the wine of Kula (i.e. immanence) and Akula (transcendence) consisting of the flow of the Great Resonance (of consciousness), which is internal and full. It is the abiding condition (*sthiti*) (of the energy of consciousness) as the unity (*sāmarasya*) brought about by the purification of objectivity and the latent traces (of the previous phases) when (all) is being destroyed with great force in order to perform the supreme lustration (*tarpaṇa*). Thus the most excellent teachers consider (this Sacrifice) to be Raudraraudreśvarī. (26-28)

This is the sequence of universal absorption (*alaṁgrāsakrama*). The place where the Great Force (*mahāsāhasa*) originates. It is the Violent Union (*haṭhamelāpa*)[3] that takes place by the most pleasing union (*adhikapriyamelāpa*) (29).

All the aforementioned states (*bhāva*), including those in the inner body, are made clearly manifest by the organs of action. Here this Sacrifice, witnessed as it is by it own inherent nature (*svasākṣita*), is clearly perceived to be in accord with this goddess's nature. It is the inner repose that is the forgetting of those (previous states and

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[1] 'Inner touch' is the contact the dynamism of individual consciousness, along with its instruments and content, makes with the Process (*krama*) of universal consciousness which thereby assimilates it and brings it to rest.

[2] Read -*melāpā*- for -*melāvā*-.

[3] Read -*melāpalakṣanaḥ* for -*melopalakṣaṇaḥ*.

manifestations) that takes place in that moment because all desire (for them) has ceased. (30-31ab)

(The supreme reality is) perceived externally by means of that (energy) due to the cessation the activity of each (of the phases of consciousness). That is the Sacrifice where (all) states subsequently repose. (31cd-32)

Having by means of the *Pīṭhakrama* entered in this way into objectivity, the nature of which is the insentient (objective world) consisting of consciousness in (its most gross) condensed form (*saṁstyānatārūpa*),[1] the Wheel of the Goddesses unfolds. (33)

It pervades all things and is directly perceived. It is the foundation of all things from (their) beginning to the end. It is the best of all and bears all things. It is the cause of gracing others and is nothing but the most excellent form of worship. (Thus for all these reasons) it is the Sacred Seat called *Praṇava*. (34-5)

The Four Sacred Seats

The inveterate love for classification in India has generated from ancient times numerous sets of categories. One of the most common and exemplary is the set of five that corresponds, for example, to the five gross elements, five subtle objects of sense, and the five senses that perceive them. They can correspond to the four directions with the fifth in the centre. Similarly, eight corresponds to the eight directions primary and secondary. We get ten by adding the nadir and zenith and eleven with the centre. Examples could be multiplied at great length. In view of the India love of symbolic representation and exegesis, it is surprising that we do not find works in India on Numerology, that is, the occult symbolism of numbers. But this is not really so. Numbers are manipulated in an analogous way through sacred geometries. *Maṇḍalas* in this perspective are visual representations of sets of categories whose interrelationship is depicted by the successive layers of geometric forms inserted into one another to form them. Geometric figures serve as empty shelves upon which the archetypical contents of reality can be arranged, for ease of comprehension, manipulation and worship. In this perspective the seats are just that – open sites in which realities may be accommodated.

Indeed, the seats are such open categories that they can contain, in one way or another, most if not all the realities distributed in the micro-and macrocosms. They are not just convenient receptacles, but are themselves sacred in a special way. The worship of the seats is the apogee of all the means to the attainment of accomplishments, even the greatest of them – the Accomplishment

[1] Read *saṁstyānatā-* for *smāśyānatā-*.

of Speech which is liberation itself. In relation to the contemplation of the goddess Parāparā[1] – who is essentially Sarasvatī, the goddess of Speech and learning –the KMT teaches:

> Intent in this way on (her) visualization (*dhyāna*), he becomes the Lord of Speech. He speaks in Sanskrit and Prākṛt and utters the profound (secret of) the Vedas and Siddhānta according to the texts and (their) meaning. This happens by practicing in the middle of the sacred seats or by means of them.[2]

In the following pages we will examine a few examples. There is no point in presenting all the many variants we find in the sources; we shall try instead to analyse the kind of permutations that take place by means of these examples. The seats can be treated as 'concrete' mythical sites. They have a history and a geography. The goddess and the Siddha of the place and a range of beings inhabit them. They are also the 'locations' of metaphysical principles of various types. As such they are their symbolic representations and are variously manipulated in relation to these principles and each other in accord with the configurations they may assume. To facilitate this process in the KuKh we find that there may be three, four, five or six seats.[3]

As new forms are added, the old are variously recapitulated in the context of the new. In this way nothing is abandoned from the past, nor does it drag on the present. Just as an extra sacred seat has been added to the four to make five, we find that the texts add up to four more to make eight – a configuration we find exclusively in both recensions of the YKh.[4] The fifth seat is invariably Tisra, also called Trisrota or Mātaṅga, as we find in the KMT. The sixth is either Koṅkaṇa or Candra, which may be implicitly identified with Candrapura. The extra two in the YKh are the sacred seat of Sound (*nādapīṭha*) and the Unmanifest (*avyaktapīṭha*),

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[1] The form of Parāparā described in the KMT is virtually that of Sarasvatī which would be more appropriate for the goddess Parā (see Sanderson 1990: 37ff.):

> Contemplate Parāparā, beautifully white, in the middle of the Wheel. She holds a book and makes the Gesture of Knowledge along with a necklace of crystal. She is adorned with all the ornaments. A garland hangs from (her) neck and she is adorned with a radiant halo. She has two arms and one face. Her light is like that of ten million moons. She utters in a great stream countless scriptures. KMT 6/30cd-33ab.

[2] KMT 6/33cd-35ab. The expression '*pīṭhadvāre*' can mean either 'by means of the sacred seats' or 'at the door of the sacred seats'.

[3] The five sacred seats are described in chapter 46 of the KuKh and the six seats in chapter 61.

[4] See chapter nine for a summary of the contents of the main Kubjikā Tantras including the two recensions of the *Yogakhaṇḍa* of the *Manthānabhairavatantra*. The latter are labelled YKh (1) and YKh (2). In some cases, such as this one, where the contents of the two recensions are the same, I refer to them together as the YKh.

which, although treated the same way as the other as geographical places, have only an internal, symbolic identity. The most elaborate description of the sacred seats in the Kubjikā corpus is found in this section of the YKh where 64 + 7 constituents for each of the eight sacred seats are listed. The same YKh presents a less elaborate version with just the basic four seats of which there are sixteen constituents. This makes sixty-four units. This modality of worshipping the seats is there said to be the 'division of sixty-four'.[1] The YKh refers to this set collectively as the Śrīpīṭha.[2] The set of six seats is also presented in YKh (1) and is carried over into the KuKh. The four seats are in the Triangle, the six in the Hexagram and the eight in the surrounding eight-petal lotus. Consistent with this progression, YKh does not expound a system of five seats in any great detail, although the seat called Tisra is the fifth in the groups of six and eight seats. For convenience and clarity these will be presented as they appear in the YKh together.[3]

Although according to the KMT the goddess transforms five places into her primary seats, the fifth is distinguished from the other four; it is the seat of the future. So the actual seats are four and the KMT maintains the same configuration consistently. However, although the ṢSS and ŚM generally follow the KMT closely, we find that in a few instances they add the fifth seat.[4] The fifth seat serves as a marker of elevation rising towards transcendence and so is significant. Moreover, in terms of the projection onto the body it fits with the general pattern of distinguishing the trunk from the head. Similarly, we shall see in the following pages that the ŚM adds the extra seat to the basic four described in the KMT as

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[1] Similarly, sixteen constituents of each sacred seat are worshipped in two sets of mantras presented in the SKh as those of the four sacred seats that make up the first of the six groups that constitute the Krama.

[2] The concluding colophon of the exposition of the contents of the four seats says: *iti śrīpīṭhacatuḥṣaṣṭibhedabhinnapīṭhacatuṣkam* | YKh (1) after 13/9.

[3] See below, p. 702.

[4] For example in one place in the ṢSS the fifth seat, Mātaṅga, is placed above the square *maṇḍala* of the Earth which contains the four seats. The latter are projected into four parts of the body and the fifth seat into the head. The goddess explains:

I will (now) tell (you) about the external deposition, as it is, in due order. (The adept) should wander carefree once he has recollected the teacher's feet after having deposited the Ages and the sacred seats in the four directions of Earth and the fifth (sacred seat) called the `Outcaste' (*antyaja* i.e. Mātaṇga the `Sweeper') (above) on the upper path.

bāhyanyāsaṁ pravakṣyāmi yathāvad anupūrvaśaḥ ||
bhūmer yugān tu [k: bhūmairyugastu; kh: bhūmaiyugastu] vinyasya pīṭhāñ caiva caturdiśi |
pañcamam ūrdhvamārge tu yat tad antyajasaṁjñakam [k kh: padaṁtyaja-] ||
gurupādaṁ smaritvā tu paryaṭed aviśaṅkitaḥ | ṢSS 34/15cd-17ab.

part of the centre in body called the Self-supported (*svādhiṣṭhāna*) located between the genitals and the navel.

While the addition of the fifth seat – already prefigured in the myth of the goddess narrated in the KMT – makes sense, we notice that, nonetheless, the complex system expounded in the KMT actively avoids increasing the number of seats beyond four. Thus, for example, in Place of the Jar (*ghaṭasthāna*) located in the throat, the four sacred seats are configured in a complex relation to one another so as to occupy six places. But while one could understand the need to do this in a system that does not accept six seats as we find in the later sources, one wonders why the group of four is maintained even in cases when seats are projected into a pentad. In one place, for example, the five faces of Sadāśiva are the loci of projection of the sacred seats.[1] But instead of making use of the 'extra' fifth, the four are projected into the faces set in the four directions and the fifth upper face of Īśāna is treated as the pervasive abode of all sacred sites.[2] This is all the more surprising as the five faces are equated with the Five *Praṇavas* and with them a series of pentads which in the latter sources, including the KuKh, are commonly equated with the five sacred seats.[3] Groups and cycles of five are

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[1] Actually in this particular instance two more faces have been added to make seven. Nonetheless, the example holds good as far as the basic five are concerned.

[2] The face Sadyojāta is the supreme sacred seat Udyānaka. The sacred seat which is said to be Vāmadeva is Pūrṇagiri. Jālandhara is the sacred seat of Aghora and its light is (like that of) the Fire of Time. One should know that the sacred seat called Kāma is the all-pervasive lord Tatpuruṣa. The abode of all the primary and secondary seats, the meeting grounds (*sandoha*), primary and secondary sacred fields and the rest is said to be the omnipresent Īśāna.

sadyojātaṁ tu yad vaktraṁ tat pīṭhodyānakaṁ param ||
vāmadevasvarūpākhyaṁ pīṭhaṁ pūrṇagiriḥ [k kh: -riṁ] smṛtam |
jālandharam aghoraṁ [k kh: jālāṁdhara-] tu pīṭhaṁ kālānalaprabham ||
kāmākhyaṁ nāma yat pīṭhaṁ jñeyaṁ tatpuruṣaṁ vibhuḥ [k kh: vibhum] |
pīṭhopapīṭhasandohakṣetropakṣetrakādinām [k kh: – saṁdohā-; -māṁ] ||
ālayaḥ sarvam eteṣām īśānaṁ sarvagaṁ smṛtam | ṢSS 42/58cd-61ab.

[3] These five are called Siddhas and they are Śiva's five currents (of scripture). The gross elements are together with these five and these five are said to be the *praṇavas*. They are the (five) subtle elements, sound and the rest, the vowels, lunar mansions and planets. The entire universe is pervaded by these Five Siddhas from Brahmā to Śiva right up to the sphere of the Unmanifest (*avyakta*).

pañcaite kathitāḥ siddhāḥ pañcasrotāḥ [k kh: -śrotāḥ] śivasya ca ||
pañcabhis tair mahadbhūtāḥ pañcaite praṇavāḥ [k kh: praṇavā] smṛtāḥ |
śabdādyās te ca tanmātrās te svarās tithayo grahāḥ [k kh: grahā] ||
pañcabhis tair mahāsiddhair yair vyāptam akhilaṁ jagat |
ābrahmādiśivāntaṁ tad yāvad avyaktagocaram || ṢSS 42/52cd-54.

important in the Kubjikā system, as they are generally in the Indian tradition. Thus, as the sacred seats are essentially repositories of sacred and metaphysical principles, we find that the early sources try to accommodate pentads into the sacred seats. But instead of following the simple route of just accepting the extra fifth seat, they are variously adjusted into the four main seats or into other configurations such as the sixteen 'seats' of the vowels.[1] Although the ṢSS and ŚM do on one or two occasions incorporate a fifth seat into their expansion of the system expounded in the KMT, the groupings into six seats we find in later texts, including the KuKh, is unknown to these sources. Thus a section dedicated to six groups of six in the KMT does not include the six seats.[2] This is a strikingly significant omission in view of the extensive symbolic development of this configuration in the later sources.[3]

Examples of the various configurations of four, five, and six seats are presented below. They have been selected as typical examples of what we find in the texts. Before we begin to analyse particular examples we should first deal with one of the major universal principles operating in the many homologies, namely that the seats are in a special way receptacles of sonic energies. We have observed already that the goddess's Triangle is a matrix of sonic energies. As the origin and ground of all of them, it is the first and foremost of all the seats (*ādipīṭha*).[4] Accordingly, the tradition that originates from there is the 'transmission of the sacred seat of Yoga'.[5] The Triangle of the goddess becomes, according to the ṢSS, the inner epitome of field, village, town, city and the sacred seats. But these are unnamed, open-ended categories destined to be filled out with fifty sacred seats each with a specific geographic location. Ultimately, all the letters are ascribed to their own sacred seat[6] but in the first formulations just the main four seats are fused with the letters in the corners and centre of the triangle. It is their presence

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See below, p. 652 for a table (no. 20) drawn from KuKh 21/33ab-34cd ff. in which the five sacred seats are equated with the five elements, *praṇavas*, Wheels in the subtle body and states of consciousness. Also, see below, p. 631 concerning the Five Siddhas.

[1] The wise know that the (thirty-four) Islands (representing the consonants) are sustained by the energies (*kalā*) and the (sixteen) sacred seats (representing the vowels) by the Islands. The principles within the (sixteen) sacred seats are the Five Elements.

kalāvadhiṣṭhitān [k kh: -taṁ] dvīpān dvīpaiḥ pīṭhān [k kh: pīṭho] vidur budhāḥ ||
pīṭhāntasthāni tattvāni pañca bhūtāni teṣu vai | ṢSS 35/11cd-12ab.

[2] See KMT 10/63cd ff.

[3] Numerous permutations of this configuration are presented in chapters 28 and 29 of YKh (1). These are reproduced with the usual variants, additions and omissions, as chapters 58, 59, 60 and 61 of the KuKh.

[4] KuKh 8/87.

[5] KuKh 10/33. See note to KuKh 2/18 and 7/47.

[6] See KuKh 6/212cd-219 and notes.

there that transforms the triangular Yoni into a sacred grid of letters (*gahvara, prastāra*), which serves as the source of the phonemic energies of mantras. Although there are just four seats, they encompass the energies on all sides and sustain them. At the same time all the letters are distributed within them and the seats are considered to be present in them.[1] They may also be arranged in other ways within them and used to generate the syllables of mantras. The seats are charged with the phonemic energies of Speech through which mantras, deities and the orders of reality to which they correspond are emanated. Thus the seats possess the power of mantras and so can, for example, purify from sin, as does the

[1] O goddess, I will tell (you what is to be done next) once the letters have been placed in the grid (*gahvara*). One should know the locations of the sacred seats in the grid by means of the letters in the grid (*gāha* lit. `innermost recess') (placed there in due order) according to the sequence KĀ (Kāmarūpa), PŪ (Pūrṇagiri), JĀ (Jālandhara) and O (Oḍḍiyāna). The letters that denote (the sacred seats) within the sacred seats beginning with Kāmākhya are the ones beginning with A, O, Jha and Pha.

Commentary: Which are the sacred seats one should know in the *Gahvara*, that is, the grid? How are they characterized? They are the four – Kāmarūpa, Pūrṇagiri, Jālandhara and Oḍḍiyāna. The four letters that denote them are the letters A Ṛ Ga and Ha. (These) letters should be deposited (in the grid). How? The letter A in the east. The letter Ṛ in the southwest. The letter Ga in the northwest. The letter Ha in the middle. What are the letters that denote Kāmarūpa, Pūrṇagiri, Jālandhara and Oḍyāna? (The ones in) Kāmarūpa are A Ā I Ī U Ū Ṛ Ṝ Ḷ Ḹ E Ai (12). (The letters in) the sacred seat of Pūrṇagiri are O AU AṀ AḤ Ka Kha Ga Gha Ṅa Ca Cha Ja (12). (The letters in) the sacred seat of Jālandhara are Jha Ña Ṭa Ṭha Ḍa Ḍha Ṇa Ta Tha Da Dha Na Pa (12). (The letters in) the sacred seat of Oḍyāna are Pha Ba Bha Ma Ya Ra La Va Śa Ṣa Sa Ha (12).

varṇanyāse kṛte devi gahvare kathayāmy aham ||
*antagāhasthitair varṇaiḥ kā-pū-jā-okrameṇa [k kh: -jā *krameṇa] tu* |
pīṭhasthānāni caitāni jñātavyāni tu gahvare ||
akārokāramādya [k kh: akārokaracādyā] vai jhādyaḥ [k kh: śadya] phādyas [k kh: mādyaṁ] tu gahvare |
kāmākhyādiṣu pīṭheṣu ete vai [k kh: etad vai] vācakākṣarāḥ [k kh: -rā] ||

(vyākhyā): gahvare prastāre jñātavyāni kāni pīṭhāni kiṁ viśiṣṭhāni kāmarūpa – pūrṇagiri – jālandhara – oḍyānāni [kh: -jālāṁdhara-] iti catvāri || *etadvācakāḥ [k, kh: -kāni] akṣarāḥ [k: akṣarāṇi] catvāraḥ [k: catvāri] akāra [k: -raḥ] – ṛkāra [k: -raḥ] – gakāra [kh: -raḥ] – hakāra [k: -raḥ; kh: -raṁ] -varṇāni nyaset* || *kathaṁ* || *pūrve akāraḥ [k, kh: -raṁ]* || *nairṛtye ṛkāraḥ [k: -raṁ; kh: ṛ * *]* || *vāyavye gakāraḥ [k: -raṁ; kh: ga * *]* || *madhye hakāraḥ [k: -raṁ; kh: ha * *]* || *kāmarūpa – pūrṇagiri – jālandhara – oḍyānavācakāḥ [k: kāmarū *-] akṣarāḥ ke te* | *(kh 17b) kāmarūpe a ā i ī u ū ṛ Ṝ ḷ Ḹ e ai (12)* || *pūrṇagiripīṭhe o au aṁ aḥ ka kha ga gha ṅa ca cha ja (12)* || *jālandharapīṭhe [kh: jālāṁdhara-] jha ña [kh: * *] ṭa ṭha ḍa ḍha ṇa ta tha da dha na pa (12)* || *oḍyānapīṭhe pha ba bha ma ya ra la va śa ṣa sa ha (12)* || ṢSS 8/38cd-40 and commentary.

Cf. ṢSS 34/2-3ab and the commentary. The latter explains that, by projecting the four seats into this diagram, 'instead of a triangle, it is called a *Gahvara*'.

repetition of the goddess's Vidyā.[1] Indeed, pilgrimage to the seats, whether external, inwardly projected or otherwise represented is invariably coupled with the repetition of the Vidyā. The seats surround the goddess of Speech in which she abides as the energies of Sound. They are the doors through which one has access to higher levels of consciousness and the goddess. Through them the yogi attains the empowered state and the grace of the Command.[2]

The mantra of a deity is the 'sonic body' in which it resides. In this perspective it is its sacred seat. Again, as the mantra is the deity in sonic form, like the iconic form, it may reside in one or more sacred seats. Accordingly, the seats may be projected into mantras and mantras into the seats. In particular, this dual relationship between the container and the contained, reminiscent of that between the goddess's Triangle and the Point, is a primary feature of the goddess's Vidyā in all its forms and parts. Although, surprisingly, this equation is not made in the KMT and its expansions, the later Kubjikā Tantras stress that the Vidyā of the goddess is the 'original seat' where the adept achieves the liberated condition of Flight.[3] Just as the goddess of each of the sacred seats (*pīṭheśvarī*) is a Vidyā,[4] the Vidyā is the one deity of all the sacred seats. The goddess in the form of her Vidyā is distributed in the seats.[5] This may take place wholly or in parts. Thus, the three parts of the mantra called Trikhaṇḍā, which is considered to be the extensive form of the goddess's main (*samayā*) Vidyā, are housed in the three major sacred seats.[6] Divided into six limbs, as are all major mantras and Vidyās in general, Kubjikā's Vidyā is projected into the six seats on the corners of

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1 (Even one) who drinks blood is purified if he goes (on pilgrimage) to the sacred fields and seats.

raktāśī [k kh: -sī] śuddhim āpnoti kṣetrapīṭhān bhramed yadi || ṢSS 8/148cd.

2 See above, p. 586 with reference to KMT 6/30cd-35ab.

3 KuKh 8/120cd-122.

4 See, for example, KuKh 23/21 ff. where the Vidyā of Pīṭheśvarī is described. This is a lengthened, 64-syllable form of the 32-syllable Samayā Vidyā in which the goddess is invoked as Koṅkaṇī – the goddess of Koṅkaṇa where, as we shall see, much if not all of the MBT was probably redacted.

5 The Samayā (*Vidyā*) is in the four sacred seats. They have all come from there. It is accomplished (easily) without reflection by the (practice of) the Yoga of Stillness (*nirācāra*).

catuṣpīṭhe tu samayā tatra sarve vinirgatāḥ |
nirācāreṇa yogena siddhyate hy avicārataḥ || ṢSS 13/7.

6 *tato vai samayāṁ vidyāṁ triṣu pīṭheṣv anukramāt [g: pīṭhesva-]* ||
stutikhaṇḍaṁ tu kāmākhye mātṛkhaṇḍaṁ tu pūrṇake [kh: mūrtake] |
mantrakhaṇḍaṁ tathoḍyāṇe [k: tatho prāṇe] . . . . ||

SKh 5/99cd-110. See note to KuKh 48/85cd-86.

the hexagram.[1] Again, just as the goddess is in the sacred seats, they are also within her. Thus four syllables of her Vidyā are identified in a special way with the four seats.[2] Indeed all thirty-two syllables of the Vidyā are considered to be sacred seats in the later Kubjikā Tantras.[3] Moreover, this was seen to be true of every mantra extracted from the grid of letters as each letter within it came to be located in a sacred site. Thus in the final stage of this development in the *Ambāmatasaṁhitā*, these inner sites supply the code names for the letters of a mantra presented in a hidden form.[4] Similarly the seats came to be understood as loci of the energies of the letters that make up the goddess in the form of her seed-syllable. Six seats correspond to the letters of the seed-syllable HSKHPHREṀ.[5] Later sources also project six seats into the triangular syllable AIṀ.[6]

Let us return now to the seats in relation to the energies of the letters, especially as they are presented in the KMT and its expansions. Although in some set-ups in the KMT, the seats are associated with all the letters, more often they are especially linked with the sixteen vowels. According to one representation, the vowels are called 'Sacred Seats' and the thirty-four consonants 'Islands' (*dvīpa*) inhabited by Yoginīs and their lords.[7] Note that although the Islands are specifically identified, the seats remain anonymous in keeping with the general principle in the early tradition of keeping to just four seats. Similarly sixteen Yoginīs reside in the sixteen seats of the vowels. These are, as one would expect, lunar (*somātmikā*) and correspond to the sixteen energies of the Moon.[8] One is reminded of the goddess who, as Mālinī, is the New Moon (*amākalā*). She is the

[1] The six limbs of the Vidyā are listed in KuKh 11/42cd-44. See table there and diagram for projection of the seats and limbs into the hexagram.
[2] These are the four nasals Ṅa, Ña, Ṇa and Na. See KuKh 8/59cd-60ab. The goddess's Vidyā, its parts and permutations will be discussed in detail in chapters 8 to 12 of our text.
[3] KuKh 8/85cd-86 and note.
[4] See note to KuKh 6/212cd-219ab. The *Śrīmatasāra* (2) uses a similar code. But instead of sacred seats (*pīṭha*), the fields (*kṣetra*) of the Mothers (*mātṛkā*) correspond to certain letters.
[5] See KuKh 8/77cd-79ab. Their colours, deity and location in the body are taught in KuKh 9/8-11. See table 22 below (p. 657) in which the ascriptions made there and in KuKh 11/19-21 ab are compared.
[6] See below, p. 654.
[7] Twelve Yoginīs representing aspects of the energies of the consonants combined with the twelve vowels (not counting the 'neuter' Ṛ Ṝ ḷ and Ḷ) reside on each of the Islands along with one guardian (*adhipa* lit. 'lord'). The name of the Islands and their inhabitants and related matters are taught in chapters 20 and 21 of the KMT and 31 and 32 of the ṢSS. In chapter four of the KRU the number of Islands is expanded to fifty by adding sixteen Islands for the vowels. Like the other Islands each of these is the residence of a guardian and twelve Yoginīs, the names of which generally begin with the vowel of that Island.
[8] *ṣoḍaśaitāḥ samākhyātāḥ kalāḥ somātmikāḥ [k kh: – kā] priye* | ṢSS 15/22ab.

sacred seat of the Moon[1] surrounded by the vowels, the sacred seats of her sixteen lunar energies:

> (The goddess who is) omniscient and the bestower of all things, is accompanied by the sacred seats and their lords. She is the mother of the awakening of the Command, she who perfects (the yogi's) divine nature.[2]

Especially important are the lords of the sixteen sacred seats of the vowels. Their conjunction with the Lords of the Islands of the consonants empowers the latter, transforming them into the components of a series of seed-syllables.[3] Indeed, in this way every name not only denotes an object, it is also charged with the spiritual energy of sacred place. In this way the initiate manages to adhere to the essential core of his practice, that is, the worship of the sacred seats, although they are not specific places.

The sixteen seats of the vowels and the thirty-four Islands of the consonants can be projected into the head and the trunk of the body, respectively. The latter represents the insentient constituents of the body that require the vitalizing energies of the 'head' to make it sentient, just as the consonants require vowels to be articulated. The body as the repository of the phonemic energies is commonly analysed into these two parts. The Kālīkrama refers to the head as the Liṅga and the body as the *pīṭha* – its pedestal. The former is the energy of knowledge and the latter of action, because the sense organs (*jñānendriya*) are located in the head and the organs of action (*karmendriya*) in the body.[4] The KMT teaches a projection of the four seats into the heart, navel, and right and left parts of the body. Projecting the same seats onto the ears, mouth and nose then completes this projection onto the truck of the body.[5] They are arranged in two

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[1] *amākalā candrapīṭham ucyate* | Comm. on ṢSS 28/50.

[2] *pīṭhapīṭhādhipair yuktā sarvajñā sarvadāyikā* |
ājñāvabodhajananī divyarūpaprasādhanī || ṢSS 28/51.

[3] This is done by forming a series of seed-syllables composed of the consonants on the model of KRAUṀ followed by KHRAUṀ and so on. See ṢSS 31/105cd-106ab and commentary.

[4] See MP (1) p. 50-5. Ultimately, this distinction relates to the Self – which is the Liṅga – and the body which is the Pīṭha. Thus Śitikaṇṭha teaches the practice related to these two as follows:

> Just as the Self, which is pure consciousness, presides over one's own body, in the same way there is just one Self, which is pure consciousness within all bodies. One should think that it is one only and present in all living beings like the reflection of the sun in (many) pots of water. MP (1) p. 51.

[5] KMT 17/7ff. We find a similar projection in the CMSS (7/23-26), which attributes it to the *Siddhayogeśvarīmata,* but this is very unlikely. The four sacred seats, pleasing to the Yoginīs, are each associated with a gesture and are located in the head as follows:

downward-facing triangles, one in the body and the other in the head. The heart is in the middle of the triangle of the body. The navel is in the lower corner. The left and right parts of the body are probably represented by the respective shoulders which are thus in those corners of the triangle. Similarly, on the face, the nose is in the middle, the mouth is in the lower corner and ears in the upper two. Thus:

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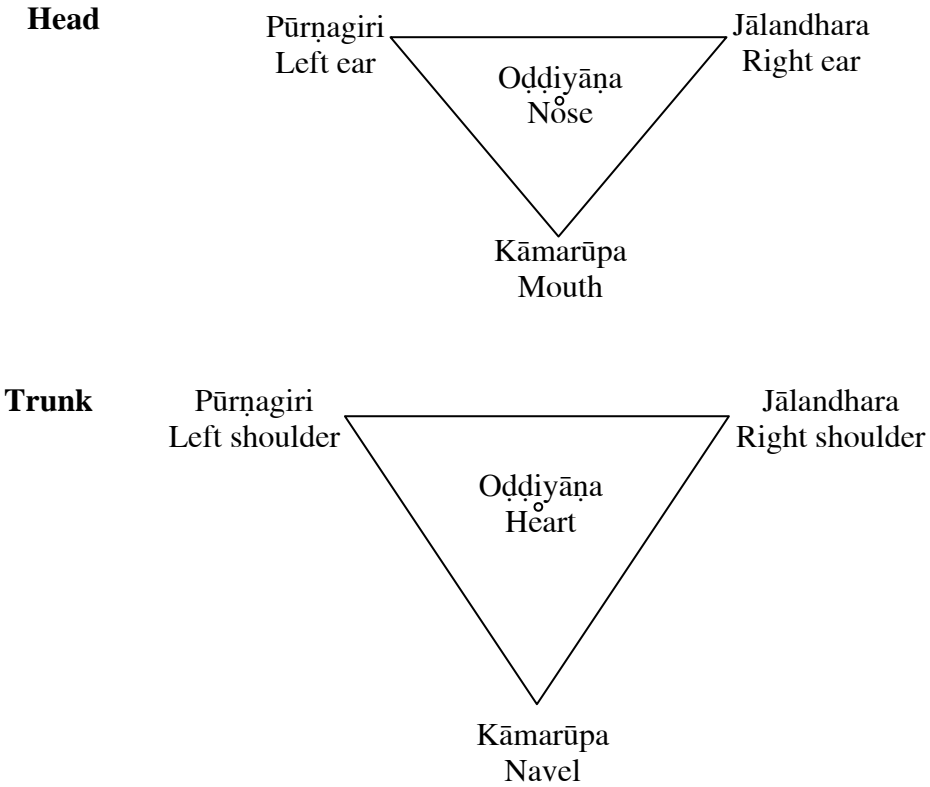
1) Oṁkāra – the mouth. The fists are clenched and the thumbs are extended. This gesture is practiced by Siddhas and Yoginīs.
2) Jāla – right ear. The hands are extended and the fingers are spread. The Yoginīs are pleased by this gesture.
3) Pūrṇa – left ear. The hands, together with the thumbs, are folded together in the form of a pot. This gesture burns away sin.
4) Kāmarūpa – tip of the nose. First one makes the hands into the shape of a triangle with two fingers extended in front. This gesture is pleasing to passionate young women.

A fifth gesture is then described which is for the goddess (*devīsaṁketa)* and is made whenever the Skyfaring goddesses reveal themselves (*khecarīsamadarśana*). The index finger is extended upwards and the back of the hand is bent slightly (ibid. 7/29cd-34>>).

Another projection of the seats into the two parts of the body takes into account the phonemic energies the seats contain. As in the previous example, the head is the location of the sixteen vowels and the trunk of the body that of the thirty-four consonants and two sets of four seats are associated with them. The four seats Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa are in the head, on the face as a whole, the top of the cranium, the eyes and the teeth, respectively.[1] The four seats in the head are followed by the four gestures. These are the four gross elements represented by the four semi-vowels.[2] The four Ages in which the teachings of the seats were revealed correspond to the navel, stomach, heart and throat in the truck of the body and the series of remaining consonants.[3] Projecting the seats into the body in this way transforms it into that of Śiva.

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[1] Oṁkāra is the great sacred seat within the face as a whole. The sky (*ka*) is the head there and is (the sacred seat) called Jāla. The one called Pūrṇa is in the (group of four) called the eye. The one called Kāma is within the teeth. [. . .]

The four groups of four are said to be, the one which begins with the first (letters) (A to Ī), the fifth (letters) (U to Ṝ), the ninth (letters) (ḷ to AI), and the thirteenth (O to AḤ).

The first group of four on the face is, along with the two cheeks, on the forehead and chin. Your second (group of four) is on the left, right, west, and east. The third deposition, that of the vowels, is at the beginning and end with the two eyes. The fourth set of four is in the row of teeth (below) and above.

Oṁkāraṁ tumahāpīṭhaṁ samaste mukhamaṇḍale ||
kaṁ śiras tatra jālākhyaṁ netrākhye pūrṇasaṁjñakam |
daṁṣṭrāntare [k kh: dṛṣṭāntare] tu kāmākhyaṁ . . . . [. . .] ||
ādyādi [k kh: -dau] pañcamādyaṁ ca navamādyaṁ tathaiva ca |
trayodaśādi catvāri catuṣkaṁ parikīrtitam ||
gaṇḍābhyāṁ bhālacibuke catuṣkamādi sanmukhe |
vāme [k kh: vāma] dakṣe 'pare pūrve dvitīyaṁ te [k, kh: ke] vyavasthitam ||
ādyante netrayugmābhyāṁ svaranyāsaṁ [k: svarānyāsya; kh: svarānyasya] tṛtīyakam [k kh: -ke] |
dantapaṅktidharaś cordhve catuṣkaṁ ca caturthakam || ṢSS 19/122cd-123c, 126-128.

[2] According to the commentary on ṢSS 19/123 the four gestures are: 1) La – Earth 2) Va – Water 3) Ra – Fire 4) Ya – Air.

[3] The denotators within the (four) gestures and the rest are located within (the four semi-vowels) La Va Ra Ya. The group of four Yoginīs is (in them and) in the four Ages and four sacred seats. The eight, six, twelve, and eight (consonants) born from the letters Krodha (Ka) onwards (correspond to the four) Ages. I will explain (this) as it truly is both externally and internally. (The four Ages) Kṛta, Tretā, Dvāpara and Kali are in the navel, stomach, heart and throat, respectively. Oḍḍiyāna and the rest, that is, O (Oḍḍiyāna), Jā (Jālandhara), Pū (Pūrṇagiri) and Kāma (Kāmarūpa) are located there. This is said to be the group of four, both internally and externally. O goddess, I have explained that group of four in the domain of Kula. The yogis who are on the plane of Stillness (*nirācāra*) should know this.

mudrādau vācakās tatra lavarayeṣv avasthitāḥ |
caturyuge catuṣpīṭhe yoginīnāṁ catuṣṭayam ||
aṣṭa ṣaḍ dvādāśāṣṭau ca yugāḥ [k kh: yugaiḥ] krodhādikākṣajāḥ [k kh: -kākajaiḥ] |
sabāhyābhyantareṇaiva kathayāmi yathārthataḥ ||

In another similar example, the main four seats are projected into the same places along the trunk of the body, which in this case is understood to represent the square *maṇḍala* of the Earth. Mātaṅga, the fifth seat, is the head.[1] The same distinction may be maintained in a triadic arrangement. The four seats are worshipped as a group in three areas of the body arranged on the four extremities of a cross. The triad corresponds to the three Transmissions (*krama*). The sacred seats are worshipped according to the Transmission of the Child (*bālakrama*) below the navel in the genitals. They are worshipped in the Middle Transmission (*madhyakrama*) within the heart. They are worshipped in four places of the head – ears, mouth, nose and above the eyebrows – in the Transmission of the Aged (*vṛddhakrama*). These three regions – the genitals, heart and head – correspond to the extension of three areas that cover the thirty-six principles of existence. These are 1) the Self (*ātmatattva*) that extends from Earth to Māyā; 2) Knowledge (*vidyātattva*) that extends from Pure Knowledge (*śuddhavidyā*) to Śakti, and 3) Śiva (*śivatattva*), which is just that one principle.[2] Towards the beginning of most, if not all, Kaula rituals and, indeed, those of the Siddhānta, these three principles are saluted by the officiant as he rinses his mouth out three times to purify himself

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nābhyudarahṛtkaṇṭhe ca kṛ-tre-dvā-kam anukramāt |
o-jā-pū-kāmarūpiṇya oḍḍi-āṇādisaṁsthitāḥ ||
sabāhyābhyantareṇaiva catuṣkaṁ parikīrtitam |
etat te kathitaṁ devi catuṣkaṁ kulagocare ||
nirācārapadasthānāṁ jñātavyaṁ caiva yoginām | ṢSS 19/129-133ab.

The commentary explains that:

1) The first sacred seat contains the eight letters Ka to Jha. This belongs to the Kṛta Age and is located in the navel.
2) The second sacred seat contains six letters from Jha to Ḍha. This belongs to the Tretā Age and is located in the stomach.
3) The third sacred seat contains the twelve letters from Ṇa to Ya. It belongs to the Dvāpara Age and is located in the Heart.
4) The fourth sacred seat contains the eight letters from Ra to KṢa. This belongs to the Age of Strife and is located in the throat.

[1] (Yoginīs serve) the adept wherever he may wander, whether in sacred seat, town, (or) village, below the navel, belly, heart, and throat, (corresponding to the) Kṛta, Tretā, Dvāpara, and Kali (Age), respectively. These four, namely, O (Oḍḍiyāna), Jā (Jālandhara), Pū (Pūrṇagiri) and Kāma (Kāmarūpa), are located in the square (which represents the Earth).

pīṭhe vā pattane grāme paryaṭed yatra sādhakaḥ |
nābhyadhodarahṛtakaṇṭhe kṛ-tre-dvā-kam [k, kh: kṛ-tri-] anukramāt ||
o-jā-pū-kāmarūpiṇyaś caturasre [k kh: -rūpiṇyaś-] caturas tāḥ [k, kh: caturasre] |
ṢSS 34/14-15ab.

The commentary adds that 'the fifth seat is in the head' (*pañcamapīṭhaṁ śirasi*).

[2] See note to KuKh 2/40-41.

and, in particular, his speech which he is about to use to recite the sacrificial mantras. Accordingly, they are collectively called the 'triple purification' (*triśuddhi*) because the flames of the purifying fire that burns in the midst of the sacred seats purify them.[1] They are experienced collectively in the Śāmbhava state. The ṢSS teaches:

> (This is) the Śāmbhava Krama which, omniscient, is the place (*sthāna*) beyond (immanent) Kula and (transcendent) Akula and is, by virtue of the Yoga of the Doomsday Fire, in accord with the teaching of the Lord of the Abyss (*gahvareśa*). Endowed with the pervasion of all things, (the adept) should worship it with the flowers of the Command.[2]

Entry and movement through the seats projected into the yogic body is thus entry and movement through the goddess herself. The yogi is led from the Self in the heart, which is the core of the yogic body, up into the summit of it where the seats are located and the goddess resides who leads him up into the plane of the supreme deity.[3]

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[1] I will tell you how (this group of four) abides in its pervasive state. (The sacred seats) Oḍḍiyāna, Jālandhara, Pūrṇagiri, and Kāmarūpa that are in the middle are (situated) on the left, right, in front, and above, respectively. One should worship all this, including the Siddhas, in (their) pervasive state from below the navel (upwards). What is located in the sequence of the sacred seats is in the midst of Dakṣa and the rest (in the heart) above the navel.* One should know (this), the Śāmbhava state, by means of the teaching from the teacher's mouth. One should worship (the sacred seats in the order listed above) in the same way, in the ear, mouth, nose, and above the eyebrows (respectively).

(The four sacred seats) have the aforementioned flames (*arci*) and the hosts of Siddhas. It is part of the (Sequences of) the Child, the Youth, and the Aged which are is located in the three pure (places – *triśuddhi* – the genitals, heart, and head) and are associated with the Triple Principle (of the Self, Vidyā, and Śiva, respectively).

etat te kathayiṣyāmi vyāptibhūtaṁ yathāsthitam ||
o-jā-pū-kāś ca [k, kh: -nya] madhye [k kh: madhyā] ye vāmadakṣāgratordhvataḥ |
vyāptibhūtaṁ yajet sarvaṁ nābhyadhaḥ siddhapūrvakam ||
o-jā-pū-kākramāntasthaṁ [k: .ojā-] dakṣādau vāmanābhigam |
upadeśena jānīyād guruvaktrāt tu śāmbhavam ||
evaṁ karṇāsyanāsāsu [k kh: -sāstu] bhruvordhve [k kh: – rdhvaṁ] pūrvavat yajet [k kh: tyajet] |
pūrvoktārcisamāyuktaṁ [k kh: -yuktā] siddhavṛndaiḥ samanvitam ||
bālakaumāravṛddhasthaṁ triśuddhisthaṁ tritattvagam | ṢSS 26/13cd-17ab.
* The commentary explains: *vāmanābhigaṁ iti hṛtsthāne*.

[2] *vāḍavānālayogena gahvareśopadeśataḥ [k kh: gahvareso-]* ||
kulākulaparaṁ [k kh: -kulepare] sthānaṁ [k kh: -ne] sarvajñaṁ śāmbhavaṁ kramam |
sarvavyāptisamopetaṁ ājñāpuṣpaiḥ prapūjayet || ṢSS 26/17cd-18.

[3] See KMT 4/17-21 quoted above, p. 211 ff. and p. 287.

The Sacred Seats, the Moon, the Vital Breath and Time

The close symbolic connection between the four seats and the sixteen lunar energies embodied in the vowels and the cycle of time is expressed in a series of manipulations of the names of the seats. All four names are made of four syllables, corresponding to as many 'Knots'.[1] The syllables are divided into four groups consisting of the first, second, third and fourth syllable of each name, thus: 1) O JĀ PŪ KĀ, 2) ḌI LA RṆA MA, 3) Ā NDHA GI RŪ, and 4) NA RA RI PA. The Tantra teaches how to assimilate them into metaphysical principles that make up the body of the goddess, and project them both into a geometric figure and into parts of one's own body. They are linked to mantric sounds and enveloped by them in encompassing circles in the figure so as to both reinforce and tap their lunar energy. Projected into the breathing cycle, the sacred seats are also linked with differentiations of time distributed within them to represent the temporal macrocosm.[2] The sixteen syllables correspond to the sixteen phases of the Moon, symbolized, as usual, by the sixteen vowels. The former are the means by which gross time is measured and the latter the means by which the cosmogenic Speech is articulated that generates the cycles of creation. Flowing within the supreme principle, they are phases of its supreme and ultimate energy. Projected into the current of the vital breath, they measure subtle time.

The Kubjikā Tantras teach, in common with those of other schools that developed in the same period, that the cycles of time – day and night, bright and dark lunar fortnight, the two halves of the year etc. – are represented in the microcosm by the cycle of the breath.[3] This is imagined to consist of two paths. One is the Northern Path, which is that of entry of the breath, the Moon and life. The other is the Southern Path, which is that of the exit of the breath, the Sun and death. In accord with the holistic logic of the identity of the container and the contained, just as the four seats are projected into the Yoni, similarly each group of four is itself a Yoni. They represent the first four gross elements and the Yoni that contains them, which is Space. Contained in the original Yoni, each gives rise to an aspect of the attainment achieved by penetrating the Yoni and its sacred seats. The ṢSS explains:

> (The fourfold grouping of the sixteen parts of the sacred seats) differentiate (*kalanti*) the whole of time according to whether it

[1] The following teachings concerning the Sixteen Knots are found in chapter 17 of the KMT (verses 60 ff.) and chapter 27 of the ṢSS.

[2] ṢSS 4:5/143-150 and Schoterman 1981: 175-176.

[3] One of many versions of this projection is constructed to a large extent on the basis of the SvT by Abhinavagupta in chapter six of his *Tantrāloka*.

is gross or subtle. Gross, subtle, and ultimate (*antima*), they resonate (*nādanti*), established in the essential nature of time.

They arise within the first digit of the moon (*tithi*) (and continue to arise in the succeeding digits) up to the end of the left (current of vitality to) then again (enter) the right. (In this way) life and death (alternate) in accord with the division of the Moon and Sun (which symbolize the inhaled and exhaled breath, respectively).[1] [. . .]

There is a Knot in each (of these) syllables. (Thus) there is a group of four Knots in each seat. The Yoni consists of the four sacred seats and the entire (universe) consists of the four Yonis. The Knot of the fifth and supreme Yoni is in each part (*pada*).[2]

All this is (right) in the centre of the causal Fire (*kāraṇānala*) and is pervaded by (the Yoni). That is said to be the supreme part (*pada* i.e. syllable) within which all the parts are present. That part is clearly attained by the division of the sixteen syllables.

The first group of four generates the unfailing Command. The second group of four leads to Kubjinī's abode. The third one is called

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[1] *kalanti sakalaṁ kālaṁ sthūlasūkṣmavibhāgaśaḥ* |
nādanti [k kh: nadaṁti] kālarūpasthāḥ sthūlāḥ [k kh: sthūla] sūkṣmāḥ [k kh: -kṁa-] tathāntimāḥ ||
tithyādye [k kh: tithyāyā] udayaṁ yānti vāmānte dakṣiṇe [k kh: -ṇāṁ] punaḥ |
candrasūryavibhāgena jīvitaṁ maraṇaṁ bhavet || ṢSS 27/5-6.

The commentary explains: Beginning from the first digit, that is the first day (of the first lunar fortnight), up to the first day of the second (lunar fortnight), there are sixteen (nights). Beginning with the first day of the second (fortnight), (the moon) wanes until the first day of the first (fortnight). Thus there are sixteen (lunar days). This is the movement of the Moon and that of the Sun. These are the vowels. The two movements are life and death. These are also the parts (*pada*) that are located in the syllables of the sacred seats.

tithyādye pratipadārabhya [k kh: -bho] yāvad dvitīyapratipadaṁ iti ṣoḍaśa [k, kh: -śaḥ] (16) || *dvitīyapratipadārabhya astamanaṁ yāvat prathamapratipadam iti ṣoḍaśa [k, kh: -śaḥ]* (16) *iti candragatiḥ sūryagatiś ca* || *iti ta eva svarāḥ* || *gatidvayaṁ jīvitaṁ maraṇaṁ ca (2)* || *eta [k kh: etad] eva pīṭhākṣarasthānīyāḥ padāḥ* ||

[2] There is an important play of words here. The word '*pada*' may mean a syllabic unit. It denotes the metric units into which a line of verse or metrical prose is divided. In the case of mantras the same word denotes the units into which it is divided. In this case each 'part' corresponds to one syllable and so there are sixteen parts. These originate from the four 'Yonis'. There is a fifth Yoni. This corresponds to the seat Mātaṅga which is similarly said to pervade the other four seats, just as in this case it pervades all the 'parts'. It is the sound itself of the other parts understood to be grounded in the spiritual reality that pervades them all and thus contains them as their essential sonic nature here understood to be the energy – 'Fire' – which is their ultimate cause and source (*yoni*). The word '*pada*' may also mean a plane or state of being. Thus the expression with reference to this fifth 'part', namely *padaṁ paramam* means both 'supreme part' and 'supreme plane (of being)'.

> the Vidyā of Power (*śakti*)[1] and leads to that most excellent abode. The fourth attains the abode which is the Divine Current (*divyaugha*) and (this cannot be attained) in any other way.[2]

The inhaled breath produces the sound SA and the exhaled HA. Together they make HAṀSA, said to be the Self of every being that breathes. This is to be conjoined to these sixteen parts, represented by the sixteen lunar vowels. As the word '*haṁsa*' in Sanskrit is the name of a type of wild gander, this is the Division of the Gander, which the Siddhas of Pūrṇagiri are said to illumine in the KMT.

> The four sacred seats consist of four groups of (four vowels) beginning with the letter A. One should conjoin this group of four seats with HAṀSA. The four sacred seats and the four groups of four (make up) these sixteen parts and the (sixteenfold) Knot which consists of the letters SA and HA. (These) two (letters) should be conjoined to the (sixteen) vowels. (Thus) (all this) resonates in the form of the (sixteen energies of) the digits (of the moon represented by the vowels).
>
> The (lunar) energies within the first lunar day in the beginning (and those energies of the subsequent days), the waxing and waning

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[1] The Vidyā of Power is the seed-syllable mantra AIṀ that is, as we have seen, the sonic form of the Yoni and one of the two seed-syllables of the main mantra – Samayā Vidyā – of the goddess.

[2] *akṣare akṣare [k kh: -raṁ] granthiḥ [k kh: graṁthi] pīṭhe [k, kh: pīṭha] granthicatuṣṭayam* |
catuṣpīṭhamayā [k kh: -nayā] yoniś caturyonimayo 'khilaḥ [k kh: yoni- -mayaṁ khilaṁ] ||
pañcamī yā parā yonis [k, kh: yoni-] tasyā granthiḥ pade pade |
tayā vyāptam idaṁ sarvaṁ kāraṇānalamadhyagam ||
tat padaṁ paramaṁ proktaṁ yatra sarve padā gatāḥ [k kh: gatā] |
ṣoḍaśākṣarabhedena tat padaṁ labhate sphuṭam ||
catuṣkaṁ prathamaṁ yac ca amoghājñāṁ [k kh: -jñā] karoti ca |
dvitīyaṁ [k, kh: -ye] yac catuṣkaṁ tu nīyate kubjinīpadam ||
tṛtīyaṁ [k, kh: -ye] śaktividyākhyaṁ nayet [k kh: naye] tat padam uttamam |
caturthaṁ [k, kh: -ye] caiva divyaughapadaṁ prāpnoti nānyathā || ṢSS 27/9-13.

The commentary explains: The Knot of the fifth Yoni possesses sixteen Knots. They should be placed within it, each in (their own) place as everything is pervaded by that (Yoni). That is the supreme plane (*pada*), which is attained as the sixteen syllables of the sacred seats. There they are the fourfold Yoni. What do they do? The first (Yoni) accomplishes the unfailing Command, the second, Kubjinī's abode, the third what is called the Vidyā of Power, and the fourth, the Divine Current.

pañcamī yoniḥ tasyāḥ grantheḥ ṣoḍaśagranthayaḥ || tās tasyāṁ [k kh: -tasya] sthāne sthāne kartavyāḥ yataḥ tayā sarvaṁ vyāptam || tat padaṁ paramaṁ ṣoḍaśākṣara-pīṭhākṣaratvena labhyate [k kh: labhyante] ity [k kh: tya] arthaḥ || tatra caturdhā [kh: caturddhā] yonayaḥ [k kh: yoniḥ] santi || tāḥ kiṁ kurvanti || prathamā amoghājñāṁ [k kh: -jñā] sādhayati || dvitīyā kubjinīpadaṁ sādhayati || tṛtīyā śaktividyākhyaṁ sādhayati || caturthī divyaughaṁ sādhayati ||

(of the moon) and are (all) here. And (here) the lunar days and the rest reach the (supreme) plane (*pada*). It is said that the entry (of the breath) is the left and the exit is the right, (corresponding) to the division of the Moon and Sun. One should know that death resides in the exit (of the breath) and that life is in the entry. Exit and entry are (brought about) by these sixteen parts. He who knows this with effort is a yogi who (truly) knows Yoga.[1]

(The four sacred seats) O JĀ PŪ KĀ (correspond to the four elements) from Earth onwards. The Yoni of Space (*vyoman*) is the fifth. [. . .]. Once the division of the Peak (syllable) has been learned, the god Haṁsa should be applied. That man, O lady praised by the heroes, is the destroyer of time (which he does in this) and no other way.

There are four syllables for each syllable of the name of (each) seat. The Knots accord with the division (of the syllables of) the seats. (The wise) know that (this is) the arising of the seed-syllable HAṀSA.[2]

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[1] ṢSS 27/16cd-19ab. The commentary explains:

Well then how does this take place in consonance with the movements of the Sun and Moon? When the (the breath) enters (bit by bit) in consonance with the sixteen energies (of the digits of the moon of which it is composed) that is then the Northern Path and emanation takes place. When it exits in consonance with the sixteen energies, it is then the Southern Path and 'death' takes place. Who is it that thus enters and exits? It is the Gander of the Breath (*prāṇahaṁsa*). The person (*puruṣa*) who knows how to fashion (*kalpayitum*) the part (*bhāga*) of the Gander (*haṁsa*) of the inhaled or exhaled breath with sixteen limbs, as well as the movement of the Knots, which is the sign of the motion (of the breath and the energies) in each place, is a yogi who is without error.

tarhi [kh: kathaṁ] candrasūryagatyā katham || *yathā ṣoḍaśakalānugatyā praviśati tadā uttaramārgaḥ sṛṣṭir bhavati* || *yadā nirgacchati ṣoḍaśakalānugatyā tadā dakṣiṇamārgo [k kh: -rgaḥ] maraṇaṁ bhavati* || *ko 'sau tāvat praviśati nirgacchati* || *prāṇahaṁsaḥ yaḥ punaḥ [kh: missing] puruṣaḥ prāṇahaṁsasya apānahaṁsasya [k: apānaḥ-] vā ṣoḍaśāṅgabhāgaṁ [k: -vaṁ] kalpayituṁ jānāti tathā granthisaṁcālanaṁ sthāne sthāne bhramaṇopalakṣaṇaṁ sa nirbhrāntayogī [k kh: nibhrānta-]* ||

[2] *catuṣpīṭhavibhedena akārādicatuṣṭayam* |
haṁsayuktena kartvayaṁ etat pīṭhacatuṣṭayam ||
*catuṣpīṭhāni yāni * [kh: yā * *] catuṣkāṇi catus tathā [k kh: catuṣpathā]* |
padāni ṣoḍaśa hy evaṁ granthiś caiva sahākṣarau ||
svarair yuktau prakartavyau [k: ghakartavyau] kalārūpeṇa śabdati |
kalāḥ [k kh: kalā] pratipadādau tu udayo [k, kh: udayā] 'staś ca atra vai ||
tithyādyāśca padaṁ yānti [k kh: yāti] praveśaṁ vāmam ucyate |
dakṣiṇaṁ caiva niṣkāśaṁ candrasūryavibhāgaśaḥ ||
niṣkāśe maraṇaṁ jñeyaṁ praveśe caiva jīvitam |
padaiḥ ṣoḍaśabhiś caite niṣkāśaṁ ca praveśakam ||

The KMT explains how syllables and mantras should be integrated into the sixteen Knots – that is, the letters of the four seats – so that, projected into the body and the breath, the yogi who practices this may destroy time. The Knots are in the following places in the body:

> The Knot[1] called Ananta, which is HAṀSA, should be placed (on the body). It is at the middle toe of the sixteen parts (of the body). Again, (2) the Knot of Time is below the ankle. (3) Raudrī's Knot is in the channel. (4) Jyeṣṭhā's Knot is below the hip and (5) Vāmā's Knot is (above) on the other side. (6) The Kaula Knot is in the foundation of the anus. (7) The (Knot) called Piṅgā is in the fraenum of the prepuce (*sīvanī*). (8) (The Knot) called Brahmā is in the penis (*svādhiṣṭhāna*) and (9) the Knot of the Moon (*soma*) is in the stomach. (10) The Knot of the Sun is in the navel and (11) the one called the Vital Breath is in its own place (that is, in the breath). (12) The Knot of the Living Being is in the place of the heart, while (13) the one called Viṣṇu is in the throat. Know that (14) the one called Rudra is in the palate. (15) Īśvarī is in the cavity (between) the eyebrows and (16) the one called Sadāśiva (*sādākhyā*) is in the Sound (*nāda*). And Vāgbhava (AIṀ) is above the Triple Fort (*trikoṭi*).[2]

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yo jānāti prayatnena sa yogī yogavedakaḥ |
o-jā-pū-kā [k: .o-] pṛthivyādi [k: -pi] vyomayonis tu pañcamī || [. . .]
kūṭabhede parijñāte haṁsadevaṁ [k kh: -devo] niyojayet ||
sa pumān kālahantā ca nānyathā vīravandite |
yathā pīṭhanāmākṣarasyaiva ekaikasya catuś catuḥ ||
pīṭhabhedena granthis tu haṁsabījodayaṁ viduḥ | ṢSS 27/14-22ab.

[1] The noun '*granthi*' is normally masculine but is treated here as feminine presumably because each Knot is an energy or aspect of the goddess.

[2] *nyasanīyā anantākhyā [k: samantākhyāṁ; kh samantākhyaṁ] granthir [k kh: granthi] haṁsasvārūpiṇī* |
kālagranthiś ca gulphādho raudrīgranthir [k kh: raudra-] nalāntare ||
jyeṣṭhāgranthir [k kh: -graṁthi] nitambādho vāmāgranthis tathopari [k kh: tathāpare] |
kaulagranthir [k kh: -graṁthi] gudādhāre sīvanyāṁ [k kh: – nyā] piṅgasaṁjñikā [k kh: -kaṁ] ||
svādhiṣṭhāne ca brahmākhyā somagranthis tathodare [k, kh: tat-] |
sūryagranthis tathā nābhau prāṇākhyā ca prāṇe [k kh: pade] tathā ||
jīvagranthir [k kh: -graṁthi] hṛdi sthāne kaṇṭhe vai viṣṇusaṁjñikā |
rudrākhyā tāluke viddhi īśvaro [k kh: -rī] bhrūbilāntare ||
sādākhyā nādagā caiva trikoṭyāś cordhve [k kh: trikoṭyo cordhva] vāgbhavam | ṢSS 27/23-27ab.

The commentary explains that the syllables that make up the names of the sacred seats can be arranged in two different sequences. The first is the normal serial order (which the commentary terms `*anuloma*', lit. `with the grain'), that is, O ḌI Ā NAṀ, JĀ LA NDHA RAṀ, PŪ RṆA GI RIḤ, KĀ MA RŪ PAṀ. Each syllable has a corresponding Knot and location where it is placed on the body. This is the order in which the Tantra lists them. The second sequence (which the

The sixteen Knots are parts of the goddess's body. Accordingly, they are projected into the adept's body to transform it into the Triple Fort, that is, the triangular body of the goddess replete with the energies of the sacred seats. She is both with form, consisting of the letters and mantras, and without form as the Transmental (*manonmanī*) energy of the god. Just as the goddess is now within it in her differentiated (*sakala*) immanent aspect, she is also above it in her undifferentiated (*niṣkala*) transcendental aspect. In her immanent aspect she is differentiated into her full mantric form. In her transcendent aspect she is her seed-syllable:

> In this way, the energy of Māyā is above (the sixteen Knots) flooded with the nectar of the bliss of (the deity's) will. The goddess who has sixteen limbs is the Skyfarer, (indeed she is) the goddess of the Skyfarers (*khecarīśvarī*). She resides in (each of the syllabic) parts and in the middle of (each) part. She (both) resides in the breath (*haṁsa*) and transports the breath (*haṁsavāhinī*). The goddess is both with parts (*sakalā*) and without parts (*niṣkalā*). Her body is the Wheel (of the sixteen lunar energies) and she is the Transmental (*manonmanī*). Situated in the midst of the sequence of the parts, she shines brilliantly with the ornaments of the parts that are (her) limbs. She is the (supreme) plane (*pada*) attained by (this) mantra of the parts. The goddess, born of the sixteen syllables, playfully attains the eight yogic accomplishments (*aṇimāṣṭaka*)[1] by (her) power (*mahat*).[2]

The text goes on to deal with a series of manipulations of the Knots to form a series of mantras. These consists of four Knots each and so, full of the energy of the four seats, they are projected into the body where the Knots are located. The text concludes:

> Linked to the Siddhakrama (i.e. the vowels) and possessing the

commentary terms `*pratiloma*' lit. `against the grain') follows the serial rearrangement of the order of the syllables as described previously (in ṢSS 27/8), that is, O JĀ PŪ KĀ, ḌI LA RṆA MA, Ā NDHA GI RŪ, NA RA RI PU. The commentary lists the corresponding Knots and their location on the body in full in this order.

[1] Concerning these eight yogic powers (*guṇa*s or *siddhi*s) see KuKh 8/122cd-124ab.

[2] *māyāśaktis tathā cordhve icchānandāmṛtaplutā* ||
ṣoḍaśāvayavā devī khecarā khecareśvarī |
padasthā [k, kh: padma-] padamadhyasthā [k, kh: padma-] haṁsasthā haṁsavāhinī ||
niṣkalā sakalā devī cakradehā manonmanī |
*padakramasya [k kh: padakrama *] madhyasthā padāṅgābharaṇojjvālā [k, kh: -ṇojvālā]*||
padamantrapadā [k kh: -mantraṁ-] labdhā līlayā hy aṇimāṣṭakam |
sādhayen mahatā devī ṣoḍaśākṣarasaṁbhavā || ṢSS 27/27cd-30.

> line of teachers (*gurupaṅkti*), one should deposit this group of four by means of the vision of knowledge. This is the Kulākula body, supreme and common to all things. It is said to be the body of the parts (*padadeha*) of the planes (*pada*) of the enjoyment of the parts (*padabhuktipada*).[1]

The Four Sacred Seats in the Wheel of Purity

The seats may also be the receptacles of states of consciousness. Their progressive development from one to the other marks the stages of the unfolding of these states related to one another, as are the sacred seats. The four seats projected into the triangle thus represent the states and their corresponding energies that are configured and work together to bring about emanation on the one hand and lead to the liberated condition on the other. We will find several examples of how this works in relation to the six seats in chapters 59 to 61 of our text. The energies and states are represented by letters and symbols set in geometric figures that may be projected along the axis of the body. Each a complex unit, they are juxtaposed to represent the complex layers of networks of states, energies, vital forces, metaphysical principles and phonemic energies.

One example is the Wheel of Purity (*viśuddhicakra*) described in the KMT and its related sources.[2] A complete, detailed explanation of this complex configuration would lead us too far astray. Here we mention just a few details to illustrate our point. Associated with the elemental Wind, the Wheel of Purity is the centre of the faculty of Speech. There are several modalities of this Wheel, but essentially it consists of the four seats from which emanate the energies of the lunar vowels distributed within them. They are contemplated in the centre of the Wheel of Purity, which consists of the sixteen energies of the vowels each of which corresponds to one of following sixteen principles that together make up the body of the Pure God (Viśuddhadeva).[3] They constitute two parallel 'paths', Southern and Northern, that correspond to aspects or forms of it. The end of each of these ‘paths’ is the End of the Sixteen. The one on the ‘Southern path’ is below

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[1] *siddhakramasamāyuktaṁ gurupaṅktisamanvitam* ||
jñānadṛṣṭyā [k: jñānaṁ dṛṣṭvā; kh: jñānadṛṣṭvā] nyaset taṁ tu catuṣkedaṁ kulākulam |
etat kulākulaṁ dehaṁ sarvasādhāraṇaṁ param ||
padabhaktipadānāṁ [k kh: -bhukti-] tu padadehaṁ [k kh: pade-] prakīrtitam |
ṢSS 27/63cd-65ab.

[2] See KMT chapter 11, ṢSS chapter 18 and ŚM chapter 16 (16/71ff). The term in the KMT for this and the other centres in this series is ‘*padārtha*’ – ‘category of reality’, not ‘*cakra*’ – ‘Wheel’. However, as the latter term became the common one and the former one was dropped, in order not to confuse the reader I use the latter.

[3] KMT 11/93cd = ṢSS 18/118cd.

in the throat; the other is above the head.[1]

The Northern Path is linked to the power of the will (*icchāśakti*) and corresponds to the downward entry of the vital breath into the body. The Southern Path is linked to the power of action, which brings about the upward exit of the vital breath. The former takes place by means of Śiva and the latter by means of Śakti, who thus operate together. The phonemic counterparts of both Paths are the sixteen vowels representing the sixteen parts of the Self, which is linked in particular with the Southern Path. The sixteen realities corresponding to the sixteen vowels on the two Paths are similar. Both begin with the Transmental. The first eight members of the series on the Southern Path are levels in the higher development of mantric sound. The following five concern the psycho-physical organism, while the last three are mantra and the supreme principles of Śiva and Śakti, as follows:

1) The Transmental (*unmanā*), 2) the Equal One (*samanā*), 3) the Pervasive One (*vyāpinī*), 4) the Point (*bindu*), 5) Sound (*nāda*), 6) the End of Sound (*nādānta*), 7) the Obstructress (*nirodhinī*), 8) the Half Moon (*ardhacandra*), 9) the Self (*ātman*), 10) mind (*manas*), 11) the vital breath (*vāyu*), 12) the channels of the vital breath (*nāḍī*), 13) the body (*piṇḍa*), 14) Mantra, 15) Śiva, and 16) Śakti.

While the Southern Path ends with Śakti, the Northern Path ends with Śiva who is, in this case, the End of the Sixteen.[2] Power (*śakti*) (which should not be confused with the sixteenth entry in the first list) is inserted as an extra stage in the development of mantric sound and so there are not eight but nine members in this series. Again, the Gander (*haṁsa*), which is, amongst other things, the 'unstruck' sound of the vital breath, is between mind and the breath. These two extra realities account for the elimination of mantra and Śakti that are on the Southern Path.

The ṢSS manipulates these two Paths in a variety of ways, juxtaposing them in complimentary polarities, analysing and grouping the phases of each one. The vocalic energies contained in the sacred seats that correspond to the two Paths are understood to be their counterparts in such a way that they are the northern path with respect to the southern one when that is dominant and the southern when the northern polarity is the focus of attention. Thus:

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[1] (The Wheel of) Purity (*viśuddhi*) is the mother of awakened consciousness (*bodha*). It is the End of the Sixteen above (the head on the Northern Path) and below (in the throat on the Southern Path).

viśuddhir bodhajananī ṣoḍaśānta-m-adhordvataḥ | KMT 11/17ab.

[2] ṢSS 18/25cd.

The Northern (path is as follows): 1) Kula: this is the group of four, namely, the Transmental (*unmanā*), the Equal One (*samanā*), the Pervasive, and Power (*śakti*, i.e. Kuṇḍalinī). 2) Akula: this is the group of five, namely, the Point (*bindu*), the End of Sound (*nādānta*), Sound (*nāda*), the Obstructress (*nirodhī*), and the Half Moon. 3) Kulākula: this is the group of six, namely, the Self (*ātman*), mind (*manas*), the Gander (*haṁsa*), the vital breath (*vāyu*), the channels (*nāḍī*), and the body (*piṇḍa*). 4) Thus Kula, Akula and Kulākula, the groups of four, five and six (respectively), make fifteen. Then (there is) Śiva who is (all-) pervasive. Both together make sixteen.

The southern one consists of the sixteen vowels. In this way (how the Pure Wheel consists of) sixteen vowels (distributed) in the groups of four, five, and six has been explained in terms of the four sacred seats. Thus, (there are) four vowels in the four sacred seats, (the next) five vowels are in the four sacred seats and in space (*ākāśa*), the (following) six vowels are in the four sacred seats, in space and in the middle. Thus there are fifteen vowels. Here (in this case) the letter Ḥ is pervasive and completes (the set of sixteen). This is the description of the vowels in terms of the southern path. (Moreover) there are sixteen clear signs of purity (*viśuddhi*), which are the states of the plane of the Pure (Wheel) such as horripilation and the shedding of tears.[1] This (concludes the exposition of) the Wheel of Purity.[2]

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[1] These sixteen are: 1) horripilation, 2) shedding of tears, 3) the vision of the Moon during an equinox, 4) a tactile sensation like that of an ant crawling on the skin, 5) a vision of the sun at night, 6) one flies upward with the clouds of the sky, 7) one makes terrible sounds, 8) one attains mastery over speech (*vāgīśatva*), 9) one speaks nonesense, 10) arousal, 11) conquest of hunger, 12) sleep, 13) the Transmental state from moment to moment, 14) a pleasing body odour, 15) brilliance, and 16) the Accomplishment of Speech (*vācāsiddhi*).

The KMT (at the end of 11/95-99ab) concludes by saying that: If one experiences these sixteen great states (*mahāvasthā*) directly, one becomes the beloved of the Kula of the Skyfaring Energies with this body.

Note that the last and presumably highest of these states is the Accomplishment of Speech (*vācāsiddhi*), which we have seen is understood to be the attainment of liberation.

[2] *yathā uttaram* || *kulam [kh: nāsti] unmanā 1* || *samanā [k: śamana] 2* || *vyāpinī [k: -ini] 3* || *śaktiḥ [k: -śakti] 4* || *akulam [kh: nāsti] binduḥ 1* || *nādāntaḥ [k: -nta; kh: -ntaṁ] 2* || *nādaḥ [k: nāda] 3* || *nirodhī 4* || *ardhacandraḥ [k: -ndraṁ] 5* || *kulākulam [kh: nāsti] ātmā 1* || *manaḥ [k: mana] 2* || *haṁsaḥ [k: haṁsa] 3* || *vāyuḥ [k: vāyu] 4* || *nāḍī 5* || *piṇḍaṁ 6* || *evaṁ [kh: + 6] kulam [k: -la; kh: missing] 1 akulam [kh: akula] 2 kulākulam [k: -la; kh: kulakulākulaṁ] 3 iti trayaṁ [kh: traye] catuṣkapañcakaṣaṭkaṁ [kh: -ṣaṭke] pañcādaśa [k: 15]* || *tato vyāpakaḥ [k: kaṁ] śivaḥ 1* || *ubhau soḍaśa [k: missing] 16* ||

dakṣiṇaṁ yathā a ā i ī u ū ṛ Ṝ ḷ Ḹ e ai o au aṁ aḥ || *evaṁ catuṣpīṭhagatyā ṣoḍaśasvaratvaṁ [kh: -svaraṁ *] catuṣkapañcakaṣaṭkatvena [k kh: -tve*] pratipāditaṁ yathā catuḥ svarāś catuṣpīṭhe pañcasvarāś catuṣpīṭhe [kh: + ca] tathākāśe ca [k: ya 2; kh: + 5] ṣaṭ svarāś catuṣpīṭhe*

The commentary on the ṢSS goes on to explain that the sixteen parts are arranged in a hierarchy such that the higher is sustained by the lower starting with Śiva who is supported by the Transmental and the latter by the Equal One and so on.[1] The first three of the four groups relate to each other, as do the means to the goal or as what is indicated in relation to what indicates it. Thus the ascending series, explained in the following summary of a passage in the commentary on the ṢSS, is a journey through the sacred seats leading to Śiva who, in the highest seat, encompasses it all:

> In this way successively (there are three teachings) concerning these sixteen parts. The succeeding one serves as the object of knowledge (*prāmāṇya*) that is (established) with the three indications (*uddeśa*). . . . Thus, the first group of four possesses the means of knowledge, which is devoid of indication (*niruddeśapramāṇa*). The sequence beginning with the Transmental (i.e. the Transmental, the Equal One, the Pervasive, and Power) is not indicated (by anything) (*anuddiṣṭa*) as it is (the group) which perceives (the others) (*tasya grahaṇam*). The second, which is the group of five, does have an indication (*uddeśa*). (This is) the object of the means of knowledge (*prāmāṇya*) (in relation to the preceding group of four).[2] . . .
>
> In the same way (there are) groups of four, five and six. (These three groups make a whole consisting of) fifteen (parts) and there is Śiva's mantra with its foundation (*sādhāra*) in the wheel, (thus making the whole) with sixteen parts.[3]

This subtle representation of the Wheel of Purity runs in parallel with a grosser, more 'concrete' modality. In this one also the contents of the four seats are

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ākāśe madhye ca || *evaṁ svarāḥ [k: -rā; kh: -ra] pañcadaśa [k kh: + 15]* || *atra sarvavyāpakaḥ śivabhūtaḥ [k: siddhinī-; kh: śivībhūtaḥ] aḥkāra [k: akāra; kh: aḥ * *] iti svarāṇāṁ [k: -ṇā] dakṣiṇagatyā vyāvarṇanam* || *viśuddhisthānasya padāvasthā [k: paścādadhastho; kh: paścāt avasthā] romāñcaṁ aśrupātam [k: aśrupata] ity ādi ṣoḍaśa sphuṭāḥ [k: -ṭā] viśuddhyupalakṣaṇā [k: viśuddhopalakṣaṇād; kh: -ṇāt] bhavanti* || *iti viśuddhicakram* || Commentary on ṢSS 18/114 ff.

[1] *uttaramārgaṁ sarvam ādhārādheyarūpam [this sentance is missing in k]* ||*kathaṁ* || *yadā [k: yathā] śiva [kh: śivaḥ] ādheyas [kh: ādheyaḥ] tadā unmanā ādhārabhūtā* || *yadā unmanā ādheyarūpā tadā [k: tathā] samanā ādhārabhūtā [k: -rūpā]* || Comm. on ṢSS 18/23ab.

[2] *evaṁ krameṇa [kh: sarvvatra + evaṁ] ṣoḍaśāvayavasya [kh: vayavatvasya] uttarotthitasya trayoddeśaiḥ [kh: -ddeśa] prāmāṇyaṁ [k: pra-]* || *yathā niruddeśo [kh: -śaḥ] dvitīyoddeśaś ca tṛtīyoddeśaḥ [k kh: nāsti]* || *katham* || *yathā prathamacatuṣkasya niruddeśapramāṇaṁ [kh: -naṁ] yathā unmanādikramam anuddiṣṭam [kh: -aṁtāddiṣṭaṁ]* || *tasya grahaṇaṁ yathā unmanā [kh: unmanī] samanā vyāpinī śaktiś ca* || *dvitīyasya pañcakasya uddeśaṁ [kh: uddeśa] prāmāṇyaṁ* | Ibid.

[3] *evaṁ [k kh: + nava. kh: + 9] catuṣkaṁ pañcakaṁ ṣaṭkam* || *evaṁ pañcadaśakaṁ tathā śivamantraṁ [kh: -matra] sādhāraṁ cakre [kh: sarvvatrā] iti ṣoḍaśāvayavam* || Ibid.

the entire reality, but of another dimension of existence. The former ranges through the stages of emanation, initially through planes of consciousness down into the psychophysical organism and its vitalizing principles. It runs parallel to the progressive emanation of the lunar vowels, the phonemic energies that generate them. In this modality the four seats are the repositories of the archetypical essences of the primary components of the 'concrete', 'physical' dimension of existence. These are the principles of the four gross elements. The fifth element – Space (*ākāśa*) – is not directly represented. However, the KMT and ṢSS describe two modalities of Kāmarūpa that contain the element Air. One is this one in the End of the Twelve; the other is above it in the End of the Sixteen. Although the texts do not say so specifically we may assume that the second modality represents Space.[1]

Thus the Wheel of Purity is a complete system in itself that covers the full extent of the micro- and macrocosms displayed in and through the four sacred seats. In their most elevated modality in this scheme they correspond to the four highest principles – the Transmental, Equal One, the Pervasive and Resonance (*dhvani*), which is more commonly known as Energy (*śakti*).[2] They generate the other principles and with them all the letters and hence the entire range of existing things. The KMT and its expansions then proceed to evolve a complex series of stages of emanation based, as usual, on the phases of the energies of Sound. These are described and related to the sacred seats as follows:

> Sound (*nāda*) has arisen from Resonance (*dhvani*) and is said to be of five kinds as 1) subtle (*sūkṣma*), 2) very subtle (*susūkṣma*), 3) manifest (*vyakta*), 4) unmanifest (*avyakta*), and 5) artificial (*kṛtrima*). It is placed within the half-portion of the Self, in the lower place. From there it brings about emanation, which is of many forms. The subtle bliss is in Udyāna.[3] That which is within the very subtle is in Jālākhya.[4] Similarly, the unmanifest is in Pūrṇākhya, the manifest is in Kāmākhya.[5] The artificial (sound) is (brought about) by the

[1] Here is another example of how the older tradition, even though it did allow for the possibility of a fifth seat, limited the number to four, even at the cost of complex adjustments.
[2] KMT 11/78cd-79ab.
[3] MS Kh reads: *The subtle bliss is in the vital breath.*
[4] The KMT (11/81cd) reads: *sūkṣmanādo guhāvāsī kālāgnau tu susūkṣmagaḥ* |
Subtle Sound is (the goddess) who resides in the Cave. That which is within the very subtle is in the Fire of Time.
[5] The KMT (11/82ab) reads: *svasthānasthas tu avyaktaḥ padānte vyakta-m-āśritaḥ* |
The unmanifest is in its own place and the manifest is at the end of a syllable *(pada)*.
Note that the ṢSS has modified the readings of its source, the KMT, so as to include a reference to the four seats. The ṢSS departs from the KMT according to which the Transmental, the Equal One, the Pervasive and Resonance (*dhvani*) constitute the group of four sacred seats (KMT

conjunction (of objects) and is located in space *(ākāśa)*.

From that the series of letters which is the play (*vilāsa*) of Speech comes into being. Once the Self, both manifest and unmanifest, has been aroused by that, this Śāmbhava (state) of subtle being is confined (*nirodhita*) by it. 1) Thus (the principle) called the Confiner (*nairodhika*)[1] arose first in the form of a ball (*golākāra*). 2) The second form (*pratimūrti*) is that aspect (*svarūpa*) that is linked to the Self (*ātmālagna*). 3) Having aroused the Self with that, the Half Moon was made. Oozing divine nectar, it is of benefit to the whole universe. In order to flood it (completely), the three have been intensified with 4) Emission (*visargodīrita*). The Sun has risen there. He is the lord of the letters. The Lord of the Universe is in the form of a (dimensionless) Point (*bindurūpa*) beyond action, time, and the qualities (of Nature). He, radiant with energy (*suvarcasa*), shines intensely and emanates the letters. This fourfold energy (*catuṣkala*) of the quaternary beginning with the Transmental has arisen (thus). It is disturbed by (this) Krama Yoga and is the pure Śāmbhava body which has sixteen divisions (formed) by (each) group of four individually.[2]

11/79abc). This passage concerns the four forms of Resonance to which 'artificial' sound – i.e. articulated, audible speech is added as a fifth. These five should all be related to just one seat, that is, Kāmarūpa, not all four. The KMT is therefore more consistent than the ṢSS. While this unwarranted modification may be simply understood as a mistake, it nonetheless illustrates the increasing prominence accorded to the projection the sacred seats.

[1] Read with the KMT '*nairodhikaṁ*' in place of '*nirodhitaṁ*'.

[2] *dhvaner nādaḥ [k kh: dhvanir-] samutpannaḥ sa ca pañcavidhaḥ smṛtaḥ* (KMT: *cānekavidhaḥ sthitaḥ*) ||
sūkṣmaś caiva susūkṣmaś ca vyaktāvyaktaś ca kṛtrimaḥ |
ātmano hy ardhakoṭyante [kh: hyarddhaḥ-] hy adhaḥsthāne [k kh: hyadha-] niveśitaḥ ||
tasmāc ca kurute sṛṣṭim anekākārarūpiṇīm [k: -ṇiṁ; kh: – ṇī] |
sūkṣmānandas tathodyāṇe [k: -tathoprāṇe] (KMT guhāvāsī) jālākhye ca (KMT: kālāgnau tu) susūkṣmagaḥ ||
pūrṇākhye caivam (*KMT: svasthānasthas) avyaktaḥ [k kh: -kta] kāmākhye (KMT*: *padānte*) *vyakta āśritaḥ* |
kṛtrimaś caiva saṁyogāt [k kh: -gā] sa cākāśe vyavasthitaḥ ||
tasmād akṣarasantāno vāgvilāsaḥ pravartate |
tena saṁkṣobhya cātmānaṁ [k, kh: mā-] vyaktāvyaktasvarūpiṇam ||
nirodhitaṁ tu tenedaṁ sūkṣmabhāvasya śāmbhavam |
tena nirodhitaṁ [k kh: nairo-] (KMT: nairodhikaṁ) nāma golākāraṁ [k kh: -ra] puroditam (KMT: vyavasthitam) ||
ātmālagnasvarūpeṇa pratimūrti dvitīyakam [k, kh: -kā] |
tena saṁkṣobhya cātmānam ardhacandraṁ (KMT: -candra) vinirmitam ||
sravantam amṛtaṁ divyaṁ sarvasya jagato hitam (KMT: sthitam) |
tasya saṁplāvanārthāya (KMT: -nātyarthaṁ) visargodīritas trayaḥ [k: visargāṅgiritastu yaḥ; kh: visargebhiratastu yaḥ] (KMT visargābhiratastu yaḥ) ||

This Wheel of Purity is thus portrayed as the configuration of energies within the pure states of being epitomized by the four sacred seats. But although these are abstract states of consciousness, it is nonetheless essential for the seats to have some form of 'concrete' physical existence to 'perceive' them inwardly and represent them concretely in the outer *maṇḍala*. Each seat is the world of the deity who resides there and belongs to the sphere of its corresponding metaphysical principle, experienced in its own part of the yogic body. The four seats are arranged on the three peaks and in the centre of Kailāśa. Each of them contains four vowels distributed in the usual alphabetical order.[1] Each containing a gross element, each possesses the colour associated with it, its geometric form and seed-syllable supplied by the ŚM in code. The variables may be tabulated as follows.

4. Table of the Four Sacred Seats in the Wheel of Purity

Seats	Elements	Colours	Shapes	Directions	seed-syllables
Oḍḍiyāna	Earth	Yellow	Square	Centre	VMLRYŪṀ
Jālandhara	Water	White	Half Moon	South	JLUṀ
Pūrṇagiri	Fire	Brown	Triangle	North	RMRYŪṀ
Kāmarūpa	Air	Grey	Hexagram	Front	KMLVRYŪṀ

The venerable great lord of Oḍra[2] resides in the cavity in the Middle Land. It is (Oḍḍiyāna) the first (sacred seat) and, yellow in colour, it has mountains, forests, and groves, large and small, and is adorned with golden walls. It has rivers and rivulets and many (other) things. It is full of all the seeds and is square all around. It has

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tatrādityaḥ [k kh: -tya] samutpanno varṇāṇāṁ prabhur īśvaraḥ |
bindurūpaṁ jagannāthaṁ [k, kh: -nātha] kriyākālaguṇottaram ||
varṇasya [k: varṇa] sṛṣṭes [k kh: -ṣṭas] tu kartāraṁ dedīpyantaṁ suvarcasam |
unmanādicatuṣkasya saṁjātedaṁ catuṣkalam ||
kṣubhitaṁ kramayogena [k, kh: śrama-] viśuddhatanu [k kh: viśuddhaṁ] śāmbhavam |
sthitaṁ ṣoḍaśabhir bhedaiś catuṣkeṇa pṛthak pṛthak || ṢSS 18/104cd-114 = KMT 11/79cd-89.

[1] (The sacred seats located) in the south, north and centre are triangular, semicircular, and square (respectively). There is a hexagram in the front part (of Kailāśa). Know the energies (to be as follows). The four, the letters A and the others, are in the middle of the sacred seat of the Earth. There are four in the triangle, four belong to the Half Moon, (and four are) in Kāmarūpa. The four seed-syllables of the sacred seats are below, above, to the left and the right.

dakṣiṇe vāmamadhye tu tryasrārdhenducaturmukham ||
agrabhāge ca ṣaṭkoṇaṁ kalāś caiva nibodhataḥ |
dharāpīṭhasya madhye tu akārādicatuṣṭayam ||
tryasre catvāri cārdhendoś catvāraḥ [k kh: mardhenducatvāraḥ] kāmarūpake |
caturṇāṁ pīṭhabījānām adhordhve vāmadakṣiṇe || ṢSS 18/87cd-89.

[2] KMT: the venerable Kuleśvara of Oḍra.

thunderbolts as door chains and Mālinī (who resides there) holds a thunderbolt (*vajra*) in her hand. Endowed with the sovereignty of the Wheels, it is the sacred seat (Udyāna) attended by the mistress of the sacred seat.[1]

(Jālandhara) is in the southern corner of (Kailāśa). It shines (like) the moon and has the moon's radiant lustre. Its form is that of the city of the Half Moon. It has deep lakes and rivers full of waves. It contains the ocean of the six planes *(ṣaṭpada*),[2] and is fearsome (with the many great) waves that wash against its shores. That city of the Supreme Lord is on top of the lord of the principles. It is adorned with snow (white) moonstones (*candraśilā*) and varied enclosing walls, archways, and palaces (*aṭṭāla*).[3] It possesses many qualities and wonders. There the god is the lord of the (Water) principle and his form is sustained (*adhiṣṭhita*) by the goddess. He is dark blue and, possessing great power (*sutejas*), he holds a noose and has beautiful eyes. It is the foundation of all creation and is on top of the great sacred seat. Full of many (divine) qualities, one should mark the sacred seat of Jālandhara there on Kailāśa's southern peak.[4]

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[1] *madhyadeśe tu randhrasthaṁ śrīmadoḍramaheśvaram [k, kh: śrīmadoḍa-] (KMT: śrīmadoḍrakuleśvaram)* |
prathamaṁ pītavarṇaṁ [k, kh: pīṭha-] tu saśailavanakānanam [k, kh: saśailā-] ||
vanopavanasaṁbhūtaṁ (KMT: -samayuktaṁ) hemaprākāramaṇḍitam |
nadīnadasamākīrṇam anekārthasamākulam [k, kh: anekārciḥ-] ||
sarvabījasamākīrṇaṁ caturasraṁ samantataḥ |
vajrārgalasamopetaṁ vajrahastā [k, kh: sasya-] ca mālinī ||
cakrādhipatyayogena (KMT: tatrā-) pīṭhaṁ pīṭheśvarīyutam |
ṢSS 18/66cd-69 = KMT 11/50cd-53.

[2] I suppose that the 'six planes' are the six divisions of the Krama. Groups of six appear in the following two seats also. In Pūrṇagiri, Time has six faces. In Kāmarūpa, the *maṇḍala* has six spokes.

[3] The '*aṭṭāla*' are the upper apartments of a temple or palace. Note that these are all parts of monumental temples.

[4] *tasyaiva dakṣiṇe koṇe candrābhaṁ candravarcasam* |
ardhacandrapurākāraṁ saritsarasamāvṛtaṁ [kh: -ta] ||
jalakallolagambhīraṁ ṣaṭpadārṇavasaṁkulam |
vīcītaraṅgakallolataṭāsphālanabhīṣaṇam ||
tattvanāthoparisthaṁ tu puraṁ tat pārameśvaram |
himacandraśilābhiś ca samantāt nicitaṁ [k kh: tuvitaṁ] tu tam ||
prākāreṇa [k: -krāreṇa] vicitreṇa gopurāṭṭālaśobhitam |
anekaguṇasaṁcchannam anekāścaryasaṁkulam ||
tatra tattveśvaraṁ devaṁ devyādhiṣṭhitavigraham |
śyāmavarṇaṁ sutejāḍhyaṁ pāśahastaṁ sulocanam ||
ādhāraṁ sarvasṛṣṭes [k kh: -ṣṭis] tu mahāpīṭhoparisthitam |
kailāsadakṣiṇe śṛṅge anekaguṇasaṁkulam ||

(Pūrṇagiri) is on the northern peak of Kailāśa and is full of countless flames. Brilliant like ten million suns, it is as if devouring the Three Worlds. It is brown and burning. Licking things up and destroying them, it is very terrible. O goddess, it is difficult for me to see it – what to say for others! It stands in the middle of the triangular city and is adorned with walls of lightning flashes. That divine city of the supreme Lord is made of pillars of adamantine. It is surrounded by temple arches and palaces of the Fire of Time. It is filled with many forms and adorned with knowledge (*vidyā*) and (divine) qualities. Possessing many wonders, it is life itself (*jīvabhūta*) in the triple universe. (All) this is filled by it and so it is called 'Full' (*pūrṇa* i.e. Pūrṇagiri). (The Fire of Time) has seven tongues (of flame; his) form is Time and has six faces. Possessing the Full Moon, (he) is beautiful. (He is) the Great Vitality (*mahāvīrya*), holds a spear (*śaktihasta*)[1] and brings about creation and destruction.[2]

(Kāmarūpa) is the Neuter (*napuṁsaka*) (absolute) within the qualities. It has emerged as the pervasion (of consciousness) and, in front of the middle seat, is located on the peak in front. (Pleasing and delicate) like a lotus petal, it is radiant (with energy) (*suvarcasa*) and grey (*dhūmra*) in colour.[3] It shakes with mighty and fierce currents (of energy) engaged in striking against (it) and rocking (it) all around as it dries up (the entire) universe. The all-pervasive Lord of Kula resides within (this), the *maṇḍala* of six spokes. There is nothing devoid of that within the sphere of emanation and withdrawal.

[. . .] O goddess, I will (now) tell you about the god of Kāmarūpa. (His) city is fashioned all around with pillars of sapphire.

śrīmajjālandharaṁ pīṭhaṁ tatrasthaṁ lakṣayet priye | ṢSS 18/70-76ab = KMT 11/54-60ab.

[1] The meaning may also be that the god of this seat is the bearer of the power (*śakti*).

[2] *kailāsasyottare śṛṅge anekārcisamākulam [k kh: -kulaḥ]* |
grasantam iva trailokyaṁ sūryakoṭisamaprabham ||
piṅgalaṁ dahanāvasthaṁ lelihānaṁ sudāruṇam |
mamāpi devi duṣprekṣyaṁ [kh: duḥprekṣyaṁ] kiṁ punas tv itarair janaiḥ [k, kh: itareṣu ca] ||
trikoṇapuramadhyasthaṁ vajraprākāramaṇḍitam |
vajrastambhamayaṁ divyaṁ puraṁ tat pārameśvaram ||
kālāgnigopurāṭṭālaṁ [k kh: -la] samantāt pariveṣṭitam |
bahurūpasamākīrṇaṁ [k kh: -rūpaṁ-] vidyāguṇavibhūṣitam ||
anekāścaryasaṁpannaṁ jīvabhūtaṁ jagattraye |
āpūritam idaṁ yena tenedaṁ pūrṇasaṁjñakam ||
saptajihvāsamopetaṁ kālarūpaṁ ṣaḍānanam |
*pūrṇimāyāḥ [k, kh: -māyā] samopetaṁ saṁjātaṁ [k: sajāna *; kh: sajātaṁ] (KMT: sāñjanaṁ) cārurūpiṇam* ||
śaktihastaṁ mahāvīryaṁ sṛṣṭisaṁhārakārakam | ṢSS 18/76cd-82 = KMT 11/60cd-66.

[3] The KMT says: like smoke (it has) the lustre of copper.

> It has palaces, mansions, arches, banners, goads, and bows. The god holds five arrows and is accompanied by Kāmeśvarī. Without a body[1] and in the form of light, he melts away the entire universe. He is the lord of the fourteen worlds and holds the staff (of authority). Everything, including passion and the rest, takes place impelled by his will. Thus, it is located in the foremost portion, above Mind Beyond Mind (*manonmana*). O Pārvatī, one should meditate on it above the Cavity of Brahmā[2] within the End of the Twelve.[3]

We have seen that the four seats are also set in the Yoni in the Wheel of the Foundation (*ādhāracakra*), which serves as the pedestal for Kuleśvara's Liṅga in the Wheel of the Self-supported above it.[4] Thus the seats are both set in the base of the ascent as its supports and at the summit as the doors to the transcendental unity of the liberated Śāmbhava state, of which they represent the immanent cosmogenic aspects. When the seats are internalised in this way and contemplated, they bestow magical and yogic powers just as visiting their outer equivalents is said to do. As in other contexts, these powers are graded and culminate in the supreme accomplishments – mastery of Speech and the liberated condition of flight. The centre of the Command between the eyebrows is an exception. No mention is made of any magical accomplishments attained when one reaches it and so, presumably, it leads solely to liberation.

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[1] This is the reading in the KMT. The ṢSS says: within the body.

[2] Note that there are two Cavities of Brahmā in the upper part of the yogic body; this leads, at times, to some confusion. One is on the crown of the head and the other is the Void in the End of the Twelve. A third Cavity of Brahmā is the lower entrance of the channel of suṣumṇā at the base of trunk of the body.

[3] *napuṁsakaṁ guṇāntasthaṁ vyāptibhūtaṁ vinirgatam* ||
madhyapīṭhasya [k, kh: -śṛṅgasya] pūrveṇa agraśṛṅge vyavasthitam |
padminīdalasaṁkāśaṁ dhūmravarṇaṁ suvarcasam (KMT dhūmravat tāmravarcasam) ||
mahāpracaṇḍadaṇḍograsphālanollolalālasaiḥ (KMT: -daṇḍaughaiḥ-) |
dhūyamānaṁ samantāt tu śoṣayanataṁ [k kh: śoṣayesa] carācaram ||
ṣaḍasramaṇḍalāntasthaṁ sarvavyāpikuleśvaram |
na tena rahitaṁ kiñcit sṛṣṭisaṁhāragocare [k kh: -ram] || *[. . .]*
kāmarūpasya yad devaṁ tava devi kathāmy aham || *(Missing in the KMT)*
indranīlamayaiḥ (KMT: -nibhaiḥ] stambhaiḥ samantād racitaṁ (KMT: nicitam) puram |
prāsādatoraṇāṭṭāladhvajāṅkuśadhanurdharam (KMT: prākāragopurāṭṭālaṁ-) ||
pañcabāṇadharaṁ devaṁ kāmeśvaryā (KMT: kāmadevyā) samanvitam |
dravayantaṁ jagat sarvaṁ jyotirūpaṁ (KMT: śrutirūpaṁ) tanūjjhitam [k, kh: tanusthitaṁ] ||
caturdaśabhuvanānāṁ [k kh: caturdaśaṁ-] (KMT: caturdaśavidhasyāpi) nāyako daṇḍadhārakaḥ |
tasyecchāpreritaṁ sarvaṁ kāmādyaṁ saṁpravartate ||
tenedaṁ cāgrakoṭisthaṁ manonmanyordhvasaṁsthitam [k, kh: manonmanordhva-] |
brahmarandhordhvagaṁ dhyāyed dvādaśānte tu pārvati || (Missing in the KMT)
ṢSS 18/83-86ab, 90-94ab = KMT 11/67-73.

[4] See above, chapter 2, p. 263 ff..

Thus we witness exemplified three principles. Firstly, although the projection of these 'realities' (*padārtha*) or 'Wheels' along the axis of the body suggests that they are arranged in an ascending hierarchy, nonetheless they may each lead to the supreme state independently. Secondly, although liberation is acknowledged to be a primary and separate concern, here, as in other contexts, it is also understood to be an accomplishment (*siddhi*) amongst others, albeit the highest one. Thirdly, when the sacred seats are contemplated as the repositories of these configurations of forces within the subtle body, they are activated. Thus the adept becomes not only an accomplished yogi and powerful magician, he also attains liberation.

The Four Sacred Seats and the Krama

The scripture is revealed secretly by the power of the goddess's Command in each of the four Ages in one of the sacred seats. The essential teaching of Kubjikā's scripture is the Krama. In the oldest source – the KMT – there is just one. In the subsequent Tantras the forms of the Krama proliferate. But although we find numerous varieties of the Krama, they all invariably consists of a series – *krama* – of six groups of mantras that invoke and laud the divine beings and realities worshipped in the Krama.

As the seats are the sources of the Krama, the mantras invoking them and the beings who inhabit them are almost invariably the first group to be worshipped.[1] Moreover, despite the variety of the forms of the Krama, they are virtually always four. It would be tedious and of little use to examine all of the many variants here; one example will suffice. I have selected the description of the four seats in the commentary on the first verse of the KMT found in the ŚM. There we read:

> What is the other group of four? One should know that it is the progressive arising, externally and internally, of the sacred seats. In the (regular forward) order the sequence is O (Oḍḍiyāna) JĀ (Jālandhara) PŪ (Pūrṇagiri) KĀ (Kāmarūpa), and KĀ PŪ JĀ O in the reverse order. They are located (between the) eyebrows, in the cavity (of the mouth), in the throat and in heart, respectively. Pervading one's own body, they are located in the Liṅga, Foundation, the Self-supported and the navel. They should be known to be within one's own (subtle) body in the reverse order.[2]

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[1] The Krama taught in chapters two and three of the KRU is the most striking exception in this respect.

[2] *anyac [kh: anyaś] catuṣkaṁ kiṁ* || *pīṭhodayaṁ [kh: pīṭhādayaṁ] krameṇa sabāhyābhyantareṇa jñātavyam iti* || *o – jā – pū – keti [kh: -pūka] kramāt kā – pū – jā – o iti [kh: missing] vyatikramāt*

1) Oḍḍiyāṇa: The sacred seat of Oḍḍiyāṇa is in between the eyebrows. It illumines (the surroundings) like a jewel and rotates in the shape of a wheel that shines like the rays of the sun in the form of all things. The venerable and great lord of Oḍu, surrounded by the troupe of Yoginīs, is the emperor (of this seat). The power of the will abides as the essential nature (of all things) within the Wheel as the lordship of the sacred seat.[1] In (this), the first sacred seat, there is a tree, creeper, guardian, cremation ground, monastery (*maṭha*), gesture (*mudrā*), cave and the rest (associated with them). Within one's own body it is located between the eyebrows and in accord with the sequence of emanation. One should know (this) the first sacred seat by means of the essential nature of (the deity's) energy.[2]

2) Jālandhara: The venerable sacred seat of Jālandhara is in the locus of the cavity (of the mouth). It is adorned with flames of Fire and shines brilliantly and burns with the Doomsday Fire (*vaḍavāgni*) in the form of a (radiant) spark (of light). The venerable Cakrīśanātha is the emperor in the middle of the wheel (located here) and is mounted on the power of his knowledge surrounded by many troupes of Yoginīs and is adorned with sixteen energies. (This is the) second sacred seat should be known by means of (the deity's) energy (to be) within the locus of the cavity shining (there) surrounded by a tree,

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[g: vyakti-] || *bhrū-randhra-kaṇṭhahṛtsthāḥ krameṇa svatanu [kh: -tanuṁ] vyāpya sthitā liṅgādhārasvādhiṣṭhānanābhisthā [kh, g: liṁgamā-] vyatikrameṇa [kh, g: iti krameṇa] jñātavyāḥ svadehasthāḥ [kh: -sthā]* ||

The forward order is the one in the physical body into which the four seats are projected in a descending sequence, thus: 1) Oḍḍiyāna – between the eyebrows, 2) Jālandhara – throat, 3) Pūrṇagiri – heart, and 4) Kāmarūpa – navel. The seats are projected in the reverse order into the inner subtle body and so are set in an ascending sequence thus: 1) Kāmarūpa – Liṅga. 2) Pūrṇagiri – Wheel of the Foundation. 3) Jālandhara – Wheel of the Self-Supported. 4) Oḍḍiyāna – the Wheel of the City of Gems (*maṇipura*) which is in the navel.

Note that, as in numerous other instances, Kāmarūpa – the seat of the present Age and Oḍḍiyāna – the First Seat, coincide.

[1] *bhrūmadhye oḍḍi – āṇapīṭhaṁ [g: udyāna-] maṇir iva dyotamānaṁ cakrākāraṁ [kh, g: -ra] bhramati ca [kh: bhramanniva] raviraśmir iva dīpyantaṁ viśvākārasvarūpeṇa* | *yoginīvyūhaparivṛtacakravartī [g: -parivṛte-; kh g: -vartti] śrī – oḍumaheśāna [g: -oḍumaḍaśāra-] icchāśaktiḥ [kh, g: -śakti] svarūpeṇa [kh: svarūpita] cakrānte [g: -nta] sthitā [kh, g: sthite; kh: + svarūpiṇi; g: + svarūpiṇī] pīṭhādhipatyarūpeṇa* |

[2] *prathamapīṭhe [kh: pīṭhena] vṛkṣa-vallī-pālaka-śmaśana-maṭha-mudrā-guhādayaḥ [kh: -smasāna-; g: -yālaka- -guhādayī]* | *svadehe bhrūmadhye sṛṣṭikrameṇa śaktyāḥ [kh, g: sṛjantyā] svarūpeṇa prathamapīṭhaṁ jñātavyam iti* ||

creeper, guardian, cremation ground, monastery, gesture and cave.[1]

3) Pūrṇagiri: (The third sacred seat) is located in the throat and it illumines as do the rays of the full moon. Moonlight by nature, its purpose is to delight by the currents of nectar (that stream from it into the body) and to (bring about) many forms of emanation. The emperor (who governs from this seat) is the venerable Ṣaṣṭhīśanātha who resides in the middle of the wheel surrounded by sixteen energies. He is mounted on the energy of action and is surrounded by many troupes of Yoginīs.

(This) the third sacred seat, with (its) many diverse modalities (namely) the tree, creeper, cremation ground, guardian, creeper, monastery, gesture, and cave, should be worshipped, contemplated and known by means of (the deity's) energy, in accord with the Kula liturgy (*krama*) along with him (the lord who is) mounted on the wheel of the aggregate of all the energies.[2]

4) Kāmarūpa: Then (after that comes the fourth sacred seat which) is in the locus of the heart and is surrounded by eight energies, namely Mohā, Āvṛtā, Prakāśyā, Kiraṇā, Rāgavatī, Hṛṣṭā, Puṣṭī, and Krodhā. One should know that it is located in the Wheel of the Heart surrounded by (this) group of energies set around it anticlockwise.[3] (Brilliant) like the rising sun, its purpose is the emanation of the (many) diverse and true Yoginīs by means of (the energy) who (is full of the) attachment and passion (*kāma*) that comes from the joy of the heart (generated) by the countless energies of (the divine) will

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[1] *randhrasthāne śrījālandharapīṭhaṁ [kh: -jālaṁndha-] vahnijvālopaśobhitaṁ dedīpyantaṁ vaḍavānalaprajvalantaṁ [g: -lanta + vaḍavānalaprajvalanta] visphuliṅgākārasvarūpeṇa [kh: -limṅgā-;] | śrīcakrīśanāthacakravartī [kh: -cakrīśa * * cakravartti; g: -vartti] cakramadhye svajñānasya jñānaśaktyārūḍho [g: svajñānasvaśaktyā-] nānāyoginīvyūhaparivṛtena ṣoḍaśa-kalālaṅkṛto | vṛkṣa-valī-pālaka-śmaśāna-maṭha-mudrā-guhāparivṛtaṁ [kh: -smasānamaṭhamūdrā-] dedīpyantaṁ [kh: * dīpyantaṁ] | randhrasthāne [kh: -sthānaṁ] dvitīyaṁ [kh: dvitīya] pīṭhaṁ [kh: pīṭha] śaktyā [kh: missingi] jñātavyam iti ||*

[2] *kaṇṭhasthāne [g: -sthāna] pūrṇenduraśmisaṁkāśā [kh g: -rasmi-] prakāśayati jyotsnā svarūpeṇa amṛtapravāhāhlādanārthaṁ [kh: amṛtāhlādanārthaṁ; g: amṛto- -rtha] nānāsṛṣṭihetvarthe [kh: -hetverthe] ṣoḍaśakalāparivṛtena | śrīṣaṣṭhīśanāthacakravartī [kh: -śa * * cakravartti; g: -cakravartti] cakramadhye [kh: -mava] sthitaḥ [kh: sthitaṁ; g: sthita] kriyāśaktyārūḍho [kh: krīyā-; g: -rūḍhā] nānāyoginīvyūhaparivṛtaḥ [kh, g: -vṛtena] | tena [missing in all MSs] vṛkṣa-śmaśāna-pālaka-vallī-maṭha-mudrāguhānānābhedaprakāreṇa śaktyā [all MSs: sṛjantyā] sakalakalāvyūhacakrā-rūḍheṇa [kh: -rūḍhye; g: -ḍhe *] yaṣṭavyaṁ [kh, g: yaṣṭavyā] dhyātavyaṁ [kh, g: -vyā] kulakrameṇa jñātavyaṁ [kh: -vyāṁ; g: -vyā] tṛtīyaṁ [kh, g: tṛtīya] pīṭham [ch: pīpam] iti ||*

[3] *tato hṛdayasthāne [kh: hṛtsthāne] cāṣṭakalāparivṛtam [g: coṣṭa-] iti || mohāvṛtā [kh: namocyutā; gh: māhovṛtā] prakāśyā [kh: prakāsya] kiraṇā rāgavatī [kh: -vati] hṛṣṭā puṣṭī [kh: puṣṭi] krodhā ceti [kh: -vanti] || iti kalāvyūhaparivṛtaṁ [kh: -vṛtā; g: -vṛto] hṛccakre [c: -cakre] vāmāvartakrameṇa [kh: * * * krameṇa] jñātavyam |*

(*kāmakalā*) in order to (emanate) the many and diverse forms of creation (*racanā*).[1] The venerable Kāmānanda is the emperor in the middle of the Wheel; sustained by the venerable Kāmavatī (the energy of passion) as (his) lordship, in the midst of all the troupes of Yoginīs, (he) generates light with a yellow and red lustre like that of (a freshly) cut sapphire (*vaiḍurya*). (The seat) is surrounded by the tree, creeper, monastery, gesture and cave. One should know (this), the fourth sacred seat, as emanation by means of the (energy of the deity that) emanates in many ways (the creatures) born of eggs, sweat, seeds and wombs.[2]

The Role of the Sacred Seats in the Teachings of the *Kumārikākhaṇḍa*

Now we have cleared the ground by selectively examining some examples of the descriptions of the sacred seats and their function as receptacles of symbolic ascriptions in the practice and doctrine of the early Kubjikā tradition, we move on to our own text. The *Kumārikākhaṇḍa* displays most of the many new developments that took place after the revelation of the KMT including those concerning the sacred seats. Nonetheless, it maintains a link with the early tradition. This is most evident in chapters three to six of our text, which deal with how the main sacred seats and the other sacred sites were established. But although the seats are the same five described in the KMT and its expansions, their contents and the beings who inhabit them are quite different.

We may conveniently begin our overview of the role of the sacred seats in the complex Tantric system of the KuKh with an analysis of their contents presented in chapter six of the KuKh.[3] These are summarized in the following table.

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[1] *udayādityasannibhaṁ anekakāmakalāhṛdayāhlādakāmarāgavatyā [kh: -kāmārāga-] prabhinna-sadyoginisṛjanārthaṁ [kh: ṣaḍyoni- -rtha; g: ṣaṭyogini-] nānāvicitraracanārthahetave [kh: -rthaṁhetau; g: -rthaṁ-]*

[2] *śrīkāmānandaś [kh, g: -nanda*] cakramadhye cakravartī [all MSs: -varti] prabhutvena śrīkāmavatyādhiṣṭhitena [kh: śrīkāmāvatyādhiṣṭitena] sakalayoginīvyūhamadhyasthitena pītāruṇa-cchaviṁ [all MSs: -vi] bhinnavaiḍūryam [kh: vaidūryyabhinnam; g: – vaiḍuryabhinnam] iva prakāśam utpādayati [kh g: prakāśotpādayanti]* | *vṛkṣa-vallī-maṭha-mudrā-guhāparivṛta-nānāprakāreṇa sṛjantyā sṛṣṭirūpeṇa [g: + śrībhairavabharayāmutpādayanti] aṇḍaja-svedaja– udbhij-jarāyujān [kh: -sveḍaja – udbhīja; g: – udbhujaṁ; all MSs: -jaśceti] iti [g: nāsti] caturthapīṭhaṁ [ch: -pīṭha] jñātavyam iti* ||

The locations of the sacred seats in the body noted elsewhere in the ŚM are different. They are: 1) heart, 2) navel, 3) the two breasts, and 4) the pit of the throat. This discrepancy is one of several signs that the commentary on the *Saṁvartāsūtra* was inserted into the text of the ŚM after its initial redaction.

5. Table of the Sacred Seats according to Chapter Six of the *Kumārikākhaṇḍa*

Sacred Seats	**Oḍḍiyāna (OṀ)**	**Jālandhara**	**Pūrṇagiri**	**Kāmarūpa**	**Tisra**
Goddesses	Kubjikā/ Khageśī	Cāmuṇḍā/ Jālā/ Siddha-yoginī	Samarī/ Akṣaciñciṇī	Maṅgalāvvā	Mātaṅgī
Gods	Khageśa	Śavara	?	?	Mātaṅgīśa
Siddhas	Oḍīśa	Caryādeva	Ṣaṣṭhadeva	Mitradeva	*
Colours	?	Red	Yellow	White	*
Secret Seats	?	Puṣpa	Gupta	Ucchuṣma/ Koṁkaṇā	*
Sacred Seats	**Oḍḍiyāna (OṀ)**	**Jālandhara**	**Pūrṇagiri**	**Kāmarūpa**	**Tisra**
Trees	3 Trees – Vellaka the third	Bilva	?	Kadamba	*
Gestures[1]	Khecarī	Kārālā	Padma	Yoni	Kadambinī
Cremation Grounds	Karavīra	Lakuṭa	Uḍḍāmara	Aṭavīmukha	*
Guardians of the Cremation Grounds	Yogeśvara	?	Vikṛtānana	Śaṅkhapāla	*
Fields	?	Vīrakṣetra	?	Kulakaula	*
50 Attendants	Rudras	Vīras	Bhairavas	Rasasiddhas	*
Female Servants	Khararā Gararā Rarā	Veśyā Muṇḍinī Kaivartī	Khaṭṭikī Kaṇḍukī Rajakī	Śilpinī Cakriṇī Mātaṅginī	*
Maids (*cellakā*)	-	Lolā Vicitrā Bhābhūtī	Vijayā Damanā Mahimā	Sunandinī Bhadrā Cchiñcchā	*
Male Servants	Kubera, Khagama, Karbura	Kallola Kṛkara Kāmeśvara	Vikrama Ḍobika Sadya	Tāra Vajradhara Kula	*

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hṛnnābhau [kh g: -nābhi] stanayoś [kh: stanayā; g: stanaye] cobhau kaṇṭhakūpāntimaṁ [kh g: -kupāṁtimaṁ] priye ||
jñātavyaṁ dehamadhye [kh: -madhyan] tu pūjitaṁ bhuktimuktidaṁ [kh: bhuktidaṁ padaṁ] |
ŚM 4/118cd-119ab.

[3] KuKh 6/6-212ab.

[1] These gestures are also listed in KuKh 46/14cd-15. They are the same except Khecarī is replaced by Ghaṭamudrā. See table 12 below p. 633 where the additional features of the sacred seats described in KuKh 46/2-26 are noted.

Ṛṣis	Twenty	Twelve	Ten	Eight	*
Ages[1]	Kṛta	Tretā	Dvāpara	Kali	Middle or End of Kali
Measures	3	2	1	½	*
Locations in Triangle	Middle	Right	Left	Front	End of the Twelve

We notice a number of features of this configuration. First of all we observe that the goddess in each seat is a Śavarī and the god a Śavara. The Śavaras are one of a number of tribes who are commonly associated with the deities, major and minor, in many Tantric traditions of this sort, both Śaiva and Buddhist. Implicit in these associations is that these deities, in this case those of the sacred seats, are related to tribal ones. However, the relationship is typological, not direct, as would be the case if they had been simply directly assimilated from tribal religions. Even so, it is a notable fact that in the outer world many of the sites the Tantras consider to be sacred in which goddesses and Tantric deities are worshipped are, in fact, located in tribal areas.[2]

The implicit, idealized representation of tribal culture in this way is set in apposition to the Vedic by the presence of Vedic Ṛṣis in the goddess's retinue in each seat. Ṛṣis are commonly part of the Kaula assemblies just as they commonly said to be in both Tantras and Purāṇas a part of Śiva's or Bhairava's retinue on mountain Kailāśa along with numerous other saints, supernatural beings and deities, great and small. In one description of an assembly of Yoginīs (*yoginīcakra*), they are portrayed as singing the Kulāgama, just as they did the Vedas:

> The Kaulika assembly (*cakra*), made up of (initiates) born into the Kula, is worshipped in this way. It is done with the power (of a state of consciousness) free of thought constructs and so one should not reflect (on whether one is making pure or impure offerings). Brahmā and the other Ṛṣis are there intent on spiritual practice (*paricaryā*). Some of them dance and sing, some of them desire sex, some play, some are delighted with the fun, some who are experts in the Kulāgama recite (it) sweetly.[3]

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[1] Trisrota, the sacred sea of the future, is said to appear at the end of the Age of Strife (KuKh 6/68cd-69ab, 183cd-184ab). This implies that Kāmarūpa and the teachings that come from it appeared in the beginning of the Age. However, in one place, at least, we are told that the seats appeared in the world at the end of their respective Ages (ibid. 28/136). Cf. note to KuKh 1/2.

[2] We shall have occasion to discuss these matters in another publication.

[3] *tena taṁ pūjitaṁ cakraṁ kaulikaṁ [k, kh, gh: kaulikaḥ] kulajātmakam* ||
nirvikalpaprabhāvena [k, kh, gh: nirvikalpaḥ-] vicāraṁ [kh: viccāraṁ] naiva kārayet |

The link the Kubjikā tradition seeks to maintain with the Vedic is exemplified in other actualisations of the paradigm. For example, the four seats are associated with the four Vedas,[1] implying that they also originated from them. Thus, the goddess who descends into each seat is portrayed as singing one of the Vedas.[2] The image, even if evidently only an ideal one, is nonetheless striking. Here we have Vedic Ṛṣis worshipping tribal gods! However strange this may seem, it is not totally out of consonance with reality. In villages all over India Brahmins participate actively in their own way, in local folk cults, and must have also done so in the past.

The other attendants of the goddess reinforce this composite image belying sharp distinctions between 'sanskritic' and 'non-sanskritic'. In this presentation of the sacred seats, we find several other types of attendants apart from the forty Ṛṣis. There are fifty Rudras, Vīras, Bhairavas and Rasasiddhas. The first three are generic names of the gods who preside over the letters of the alphabet. Concretely, the names of the first group – that of the Rudras – correspond to those of the fifty gods who govern the letters of the 'male' alphabet technically called *Śabdarāśi* – the Assembly of Sounds.[3] We may assume, therefore, that they are all alphabet deities replicated in each seat. Nine of the twelve female servants (three in each of the first four seats), are low-caste women who we find, in other contexts, embody the Mothers (*mātṛkā*). The maids (*cellakā*) are Yoginīs and the servants their male counterparts. These replace the spiritual 'sons' and 'daughters' the goddess generates and the guardians she appoints in the sacred seats listed in the KMT. According to the ṢSS the sons of the goddess each have a Śakti. These Śaktis are the goddesses who govern the letters of the 'female' alphabet called Mālinī.[4] Thus the setup in the KuKh seems to have been partly inspired by the idea of mirroring the earlier one. At any rate, the sacred sonic dimension of the seats is evident. The seats are not only located in the goddess's Triangle, they also correspond to 'measures' (*mātrā*) of the utterance of mantra which extends from the audible sound up through to the higher spheres of the energies of Speech to the End of the Twelve where the seat Tisra is located.

The eight seats described in the YKh[5] include male servants (there called *ceṣṭakas,* not *praticārakas* as here) and female attendants. In the YKh the latter

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kecin [k, kh, gh: kerci] nṛtyanti gāyanti kecin maithunalālasāḥ ||
kecit [k, kh, gh: keciṁ] krīḍanti tatrasthāḥ [k, kh, gh: -sthā] kecid vinodaharṣitāḥ |
paṭhanti kecin madhuraṁ [k, kh, gh: maṁdhuraṁ] kulāgamaviśāradāḥ ||
brahmādyā ṛṣayas tatra paricaryāparāḥ [k, kh, gh: -rā] sthitāḥ | YKh (1) 5/51cd-54ab.

[1] KuKh 44/17cd-19ab.

[2] See note to KuKh 44/17cd-19ab.

[3] Chapter 19 of the KuKh deals with *Śabdarāśi*.

[4] These are listed below in appendix II.

[5] See below, p. 697 ff..

are called '*dūtīs*' – the name also given to the partner in rites of union. In other set-ups such attendants are not normally listed. Another unusual feature of this setup is the addition of secret seats,[1] but this has not been done very systematically. One 'secret' seat is missing and only one 'secret' Siddha is mentioned. The purpose of this addition seems to be to integrate Koṅkaṇa into the scheme, not an entire set of alternative seats. The centre of the later development of the Kubjikā tradition, Koṅkaṇa is linked in this way with Kāmarūpa, the seat in which the teachings are propagated in this Age.

The presence of a *kṣetrapāla* – 'Guardian of the Field' – is standard in sacred sites in general. He is a kind of Bhairava. He is often accompanied by Vaṭuka – 'the Boy' who is a form of Skanda, the 'son of the goddess' (*devīputra*).[2] Skanda, is intimately related to the Mothers who are the original leaders (*nāyikā*) of the hosts of Yoginīs. These two, along with Yoginīs and ghosts (*bhūta*), are regularly worshipped in Kaula rites with animal sacrifice (*bali*) or a substitute. In this case, the guardian of the seat is linked to the cremation ground in each seat. More often in the Kubjikā sources he is not. The Kubjikā cult, which is relatively more domesticated with respect to its forerunners, does not stress the importance of the cremation ground as a place to practice and encounter supernatural beings, as do its most closely related predecessors and fellow cults. This is especially the case in the early phase of its development. Thus the absence of any reference to cremation grounds in the sacred seats described in the KMT and in the early KRU. Subsequently, inevitably, the culture of the cremation ground re-affirms its presence, especially in the MBT and particularly in the YKh. In this case this is apparent by the presence of cremation grounds in the sacred seats. We have noted that the Kālīkrama sources invariably associate the cremation ground called Karavīra with Oḍḍiyāna, the 'northern seat' (*uttarapīṭha*) where the Kālīkrama is believed to have been originally revealed.[3] The same association echoed here is one of many signs of the considerable and growing influence the Kālīkrama had on the Kubjikā cult in the course of its development.

Like the cremation ground, the remaining 'concrete' contents of the seats in this scheme are not mentioned in the KMT's presentation of the seats. Trees are associated with the first eight of a set of twenty-four places listed in chapter twenty-two of the KMT.[4] These are signs that the goddesses in these places are

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[1] Cf. table 5 below on p. 627 based on chapter 42 of the KuKh.

[2] The visualized forms of *kṣetrapāla* and Vaṭuka are described in KuKh 47/1-19.

[3] See above, p. 572.

[4] KMT 22/23-46. See Goudriaan and Schoterman 1988: 125-126 for a table of the contents of the twenty-four seats. Note that the four main seats are not amongst them. The first eight places are those normally associated with the Eight Mothers. They are not mentioned in this context in the KMT. Moreover, the sequential order of these eight places is not the same as the one we find when these places are associated with the Mothers. Nonetheless, the presence of eight kinds of trees in

also vegetation spirits as were their popular folk precursors, the Yakṣiṇīs. Some trees are especially loaded with symbolic significance. Foremost are the Tamarind and the Kadamba trees in which Kubjikā herself resides. In the later tradition this is represented by identifying her seed-syllable, placed in the centre of the *maṇḍala,* with these trees. The KuKh presents the Bilva, along with these two trees, as symbols of a triad of metaphysical principles and states and relates them to the Triangle.[1]

In the broad, most common sense of the term, a '*mudrā*' is a gesture made by placing the hands and fingers into various positions in the course of rituals. It normally accompanies a mantra, which is its vocalic equivalent (*vācakī mudrā*), and sometimes a bodily posture (*kāyāmudrā*). One is reminded of the hand gestures that accompany the recitation of the Vedas.[2] The formation of these gestures is called '*bandhana*' in Sanskrit, which literally means 'binding'. The 'binding' of the fingers and hands together is their placement (*racanā*) in the required manner. At the same time these gestures serve to 'bind' or 'fix' the energy of the mantras to which they correspond, hence the application of the other meaning of the word '*mudrā*', namely 'seal' or 'stamp'. [3] Although not all the mantras uttered in the course of a ritual are accompanied by a corresponding gesture, many are, and so are commonly formed (*baddha* lit. 'bound') in quick succession. In this context, the gestures are, like the other constituents of the seats, channels through which the deity's energy flows and operates. The goddess, as pure spiritual energy, is herself Mudrā – Gesture. Her residence is the Hermitage or Maṇḍala of Gesture, (*mudrā – āśrama/maṇḍala*).[4] As this pure energy, the goddess is Khecarī – the Skyfaring Bird Goddess – Khageśī, who, as the fundamental energy of all gestures, is the supreme one. Reflecting in the ultimate sense the outer concomitance of gesture and mantra, the goddess possesses these two aspects – dynamic and sonic. The KMT identifies the latter with Mālinī in the following passage drawn from the TS in which '*mudrā*' in this higher sense is defined:

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the first eight seats marks them off from the rest. It appears that this is an early, standard configuration of sacred sites that developed at a time when the standard associations of the first eight places with the Eight Mothers, although an early one, was not yet universally established. See above, p. 540 ff..

[1] See note to KuKh 20/31-32, and ibid. 46/20-21ab.

[2] Vedic schools (*śākhā*) place various degrees of emphasis on the use and importance of the movement of the hands to mark inflexion and intonation of the Vedic mantras. The followers of the Śukla Yajurveda, for example, who are much more numerous in the North than the South, gesticulate a great deal. Their southern counterparts who follow the Kṛṣṇa Yajurveda consider this practice to be unessential and even deprecate it, although it is highly systematic and has a long tradition.

[3] Concerning *mudrā* see notes to KuKh 3/11-12 and 3/48.

[4] See note to KuKh 3/57.

> Gesture is said to be Power (*śakti*). It will melt what has been sealed (*mudrita*).[1] Therefore, O Supreme Goddess, it is called and said to be '*mudrā*'. The 'sealed' is said to be what has been hidden by the power of consciousness which is both inferior and supreme. O fair lady, (from this point of view) Gesture is said to be that due to which one does not know (reality). As long as the soul is bound by the impurity of ignorance, he does not know the Supreme Self and Māyā operates. When the darkness has been rent asunder and a man sees oneness, (that power) is then called 'supreme' and it brings about liberation from bondage. That supreme power is one and she exists by Śiva's will. She frees from the (influence of malevolent) planets etc and she melts the currents of the fetters. The energies are called gestures (*mudrā*) because (they) release (*mocana*) and melt (*drāvaṇa*). Flight always (occurs) by means of the Path of the Skyfarers, which is the elevated state (*ūrdhvabhāva*). (That energy) is called the Skyfarer because she moves all living being (by this Path). In the supreme state she should be known to be one and she is also said to be threefold. Assuming the form of letters, she is will, knowledge and action. Divided into fifty (letters), she is said to be one. Complete in all her limbs and parts, she abides in the form of (the alphabet) beginning with Na and ending with Pha, having threaded together (*mālayitvā*) the universe. Thus she is called Mālinī. O Supreme Goddess, the 70 billion mantras that are said to be immeasurable, (each) in their own Tantra (*svatantrastha*),[2] are all sealed (with the Gesture). Thus she is called Gesture and bestows immediate realisation.[3]

The 'threefold' nature of *mudrā* is represented by the three main *mudrā*s described in the TS, and in the KMT which draws from it. Each one being derived from Khecarīmudrā and aspects of it, they are called Yoni, Padma and Triśikhā, each of which also has their three aspects. One is the outer gesture. The second, subtle one, is related to the activity of the energy of the vital breath. The third, supreme one, is metaphysical. They need not be described here.[4] It is sufficient in this context to note that the three gestures represent states of empowerment. Guided by the same notion, the Kashmiri Kālīkrama similarly associates a series of *mudrās* with the five spheres of the unfolding dynamism (*krama*) of

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[1] *mudrā śaktir iti khyātā mudritaṁ drāvayiṣyati* KMT 6/76ab.

[2] The expression '*svatantrasthās*' may equally be an adjective qualifying mantras meaning 'independent'.

[3] KMT 6/76-86ab = TS 8/76cd-86ab.

[4] For an example, see note to KuKh 13/98cd-99 for a description of the third aspect of Yonimudrā.

consciousness. In the Kubjikā tradition their association with the sacred seats implies this. Indeed, in this configuration we find three out of the four main ones related to separate seats. One wonders whether the odd one out – Kārālā, which is associated with Jālandhara – may not be Triśikhāmudrā.

The features of the seats presented in chapter six of our text are part of a more extensive model to which we may now turn our attention. We have seen that each of the seats described in the commentary on the *Saṁvartāsūtra* in the first chapter of the ŚM are said to have a tree, creeper, cremation ground, guardian, monastery, gesture, and cave that are emanated together with the seats by the deity's energy of which they are aspects. The contents of the seats are not elaborated in this way in the KMT, the ṢSS or the rest of the ŚM, which we may take to be one of several indications that this passage is an interpolation. The most elaborate form of this model is found in the YKh and is outlined further ahead. Perhaps this is where it appears for the first time. Such features are commonly transferred from one Tantra to another as a Tantric text develops in the hands of its redactors.

If the scheme in the YKh is not the first example of this model, the other most likely candidate is found in chapter ten of the KRU, which is an early Tantra of the Kubjikā corpus. There the seats constitute the penultimate group of a Krama, which although it consists, as usual, of six groups of mantras, is very unusual in that it is configured into groups of 5-6-7-5-4-1. The unit at the end consists solely of Mātaṅgapīṭha which symbolizes, as it normally does, the transcendent that is portrayed in this case as the condition of Stillness (*nirācāra*). It is appropriately worshipped in the western direction, the one that is emblematic of the Kubjikā tradition and the plane of existence from which it issues forth and to which it leads. Beyond this world, this seat is governed directly by the goddess who assumes the form of Mātaṅgī – the Sweeper – and resides there along with her consort.[1] We may assume that the four sacred seats that make up the preceding

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[1] The venerable (sacred seat called) Mātaṅga is Stillness (*nirācāra*) and should be worshipped on the head. It has one form and is associated with Mātaṅgī and Vīra. It has the Seed of Power (AIṀ) and should be worshipped in the west. It is associated with the Siddha called Vaṭapura, whose power is astonishing.

śrīmātaṅgaṁ [g: -ṅga] nirācāraṁ mūrdhni [g: mūrddhni] deśe prapūjayet |
ekākāreṇa sampannaṁ mātaṅgīvīrasaṁyutam ||
pūjyaṁ vāruṇadigbhāge śaktibījasamanvitam |
yuktaṁ [g: muktaṁ] vaṭapurākhyena [kh: -khye(ra)] siddhenādbhutatejasā || KRU 10/70-71.

The presence here of Vaṭapura is interesting. A Siddha by this name is the fifth of the sixteen Siddhas who are considered to be the third generation of teachers after the Siddhas of the main sacred seats.

unit represent aspects of the condition that leads to this transcendent seat and the liberated state it enshrines.

In this set-up each of the four sacred seats corresponds to a cosmic age and has a tree, creeper, cave, monastery (*maṭha*), goddess, Siddha, and guardian of the field.[1] The layout can be tabulated as follows.

6. The Four Sacred Seats according to Chapter Ten the *Kularatnoddyota*

Pīṭhas (locations)	Oḍḍiyāna	Jālandhara	Pūrṇagiri	Kāmarūpa
Pīṭhas (types)[2]	Mudrā	Maṇḍala	Mudrā	Vidyā
Mothers	Oḍḍāmbā	Jālāmbā	Pūrṇāmbā	Kāmeśvarī
Goddesses	Bhaṭṭadevī	Jayantikā	Śakunī	Kumārikā
Siddhas	Uḍḍīśa	Caryādeva	Ṣaṣṭhanātha	Mitrānanda
Caves	Kadamba	Śrīśilāśekhara	Campakā	Kāma
Mudrās	Kadamba	Manthāna	Campakā /Śaṅkha	Kāmaguhā / Siddha
Kula Trees	Kadamba	Karañja	Kaha	Ciñciṇī
Maṭhas	Anādi	Manthāna	Śaṅkha	Siddha
Vallis	Anādimudrā	Devadālī[3]	Viṣṇukrānta	Śakravāruṇī
Guardians	Oghāmbu	Jaṭila	Kulavaṭu	Kambala
Yugas	Kṛta	Tretā	(Dvāpara)	Kali
Devas	Ādhāra/ Mahānanda	Cakrīśa	Kuraṅgīśa /Ṣaṣṭhanātha	Madāndha
Devīs	Raktā/ Kujā	?	Caṇḍākṣī/ Kujā	Kubjikā

In this presentation fourteen variables are linked to each seat. An omission we have noted already is the cremation ground. On the other hand we notice a few extra features with respect to the presentation in chapter six of the KuKh. One is the cave linked to each seat. The model for this is, no doubt, the cave in which the goddess assumed the form of a Liṅga and received the Command. Called the Kadamba Cave in this scheme, as in others, it is appropriately linked to the First Seat. According to the YKh and other sources,[4] the cave in the First Seat is called Śṛṅgāta – the Water Chestnut – that, due to its shape, is a common name for the goddess's Triangle, which is commonly symbolized by a cave.

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[1] These seats are described in KRU 10/56cd-69.
[2] Cf. above, p. 578.
[3] MS G reads Devadāru.
[4] See below, p. 675 ff, for a table of the seats described in the YKh.

Another extra feature in this and other similar presentations is the presence of a monastery (*maṭha*) in the seats. The Tantras were studied, and probably a good many were redacted, in monasteries. It makes sense, therefore, that they are amongst the symbolic features of the main sacred seats where the original transmissions of the teachings are said to have taken place. The sacred creeper worshipped in the seats reinforces their vigorous vegetal symbolism represented by the presence of the sacred trees. This is more evident in the eight seats described in the YKh, which also include a sacred tendril, root and even a Yakṣiṇī, a female vegetal spirit. A more complete example of this model is found in the commentary on the ṢSS. On the basis of hardly more than a hint in the ṢSS, it outlines a scheme of sixteen parts for each seat, conscious, no doubt, that this is an ideal number.[1] The commentary normally limits itself to do no more than explain what is presented in the text. This is one of the few instances it adds substantially to its contents. Presumably this is because when it was written the presentation of the features of the seats on this model was the accepted norm.

The distinction made between the Mother (*ambā*) of the seat and the resident goddess (*devī*) and that between the Lord (*nātha*) and the god (*deva*), reflects a historical development. The Mother and Lord derive their names simply from that of the seat they govern. The goddesses of the seats are those Kubjikā meets there in the course of her tour described in the first chapters of the KMT. The names of their male counterparts are not the same as those listed there. But they do coincide with those in the version found in the ṢSS.[2] We notice that they occasionally appear, as the goddesses do, in the mantras invoking the sacred seats in some of the numerous forms of the Krama.[3] The goddesses are a carry-over from the cult of the BY in which they embody syllables of the mantra of

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[1] All the ṢSS says is:

(One should worship) the sacred seats, the lords of the sacred seats, the Siddhas, and the mothers of the sacred seats associated with the Traditions (*pīṭhāvvāmnāya*).

The commentary simply states that: '(this is what is meant by saying that they are) `associated with the Traditions' and so there are sixteen parts (pada) for each sacred seat.' It then goes on to list these sixteen 'parts' (*pada*) in each seat.

pīṭhāḥ [k kh: pīṭhā] pīṭhādhipāḥ siddhāḥ [k kh: siddhā] pīṭhāvvāmnāyasaṁyutāḥ [k: pīṭhāṁvā-; k kh: -tā] || ṢSS 29/64cd (= KMT 19/109ab).

Commentary: *ity āmnāyasaṁyutāḥ [kh: iti āmnāya-]* || *yena pratipīṭhasya ṣoḍaśapadā bhavanti.*

[2] Although not exactly the same, it is clear that the same set is meant. In ṢSS 1/53ff. they are: Oḍḍiyāna: Ādhārīśa; Jālandhara: Kuṇḍalīśa; Pūrṇagiri: Kuraṅgīśa and Kāmarūpa: Cakrānanda. Schoterman suggests that these names, all of which end with '-ānanda', may be the secret names (guptanāma) of the four Siddhas most commonly associated with the first four secret seats. See below, table 28 on p. 722.

[3] See below appendix VIII and IX to vol. 3 part 2 of the edition and translation, where various forms of the Krama are presented.

Caṇḍākāpālinī.[1] Although the names of the goddesses in the four seats according to the ṢSS differ, the commentary points out that these are only alternative names for these ones.[2] Did the redactor of the ṢSS understand these, as the commentator implicitly suggests, to be aspects of Caṇḍākāpālinī?

Finally we notice that this scheme, presented in the table below, relates the Yuganāthas to the four seats. The Yuganāthas are the teachers who are worshipped as the original propagators of Kaulism in the four Ages. As the seats are founded in the four Ages and the teachings of that Age are transmitted from there, their presence implies that the Kaulism they taught was essentially that of the Kubjikā tradition. Moreover, just as Matsyendranātha and his disciples propagated the previous Kaula tradition (*pūrvāmnāya*) with respect to the subsequent (*paścima*) one of the goddess Kubjikā in this Age, the same took place in the previous Ages in the same sacred seats.

7. Table of the Contents of the Four Sacred Seats according to the Commentary on Chapter Twenty-nine of the *Ṣaṭsāhasrasaṁhitā*.

Sacred Seats	**Oḍiyāna**	**Jālandhara**	**Pūrṇagiri**	**Kāmarūpa**
Seats of Scripture	Mudrāpīṭha	Maṇḍala	Mantra	Vidyā
Lords (nātha)	Oḍḍīśa	Jālīśa	Pūrṇīśa	Kāmeśa
Mothers (ambā)	Oḍāmbā	Jvālāmbā	Pūrṇāmbā	Kāmāmbā
Gods	Ādhārīśa	Cakrīśa	Kuraṅgeśa	Śrīmadandhrīśa
Goddesses	Raktā	Karālī	Caṇḍākṣī	Mahocchuṣmā
Monasteries (*maṭha*)	Śaṅkha	Jyoti	Yakṣiṇī	Anāmaya

[1] See Sanderson 1988: 672.

[2] One should (also) worship with effort the goddess in the middle of the sacred seats accompanied by the four goddesses and Siddhas. Worship the goddesses Caṇḍeśī, Mahācaṇḍā, Cāṇḍālī, and Caṇḍikā to the sides (of the goddess) ranging from the east to the north.

Commentary: Who are those (four)? (They are) Ādhārīśa and the rest along with the four, the goddess Raktā and the rest. They are present here with a different name, that is, as Caṇḍeśī, Mahācaṇḍā, Caṇḍālī, and Caṇḍikā. These are the goddesses. Four directions pertain to these goddesses, namely, the east, south, west, and north. The reference to the directions (implies) a reference to the four sacred seats.

pīṭhamadhyagatā devī catuḥsiddhasamanvitā |
caturdevīsamāyuktā pūjanīyā prayatnataḥ ||
caṇḍeśī ca mahācaṇḍā caṇḍālī caṇḍikā tathā |
pūrvādi cottarāntā vai devyaḥ pārśvagatā yajet ||
(vyākhyā) ke te || *ādharīśādayaḥ [kh: ādhārīśā-] catus [k kh: catuḥ] tathā raktādevyādayaś catvāraḥ* || *atra punaḥ nāmāntareṇa tiṣṭhanti yathā caṇḍeśī [kh: caṇḍeśā] 1 mahācaṇḍā 2 caṇḍālī 3 caṇḍikā 4 iti devyaḥ* || *tāsāṁ [k kh: + tāsāṁ] devīnāṁ diśaś catvāraḥ yathā pūrvadakṣiṇapaścimottarāḥ* || *iti diśāgrahaṇena [kh: -ne *] catuṣpīṭhagrahaṇaṁ* || ṢSS 29/65-66 and commentary.

Trees	Kadamba	Bilva	Ciñca	Kaṭāha
Creepers	Indravāriṇī	Devadāyī	Cakrāṅkitā	Aparājitā
Gestures	Khecarī	Bhaga	Triśikhā	Hastamudrā
Caves	Kadamba	Nirvāṇa	Siddha	Manodbhava
Cremation grounds	Karavīra	Laguḍa	Dīpa	Bhayāvaha
Vaṭukas	Siṁha	Kapila	Piṅgala	Kṛśodara
Guardians	Agnimukha	Agnimukha (?)	Pūrṇīśa	Kāmeśa
Ages	Kṛta	Tretā	Dvāpara	Kali
Lords of the Ages (Yuganātha)	Khagendra	Kūrma	Meṣa	Matsyendra
Mothers of the Lords of the Ages	Vijāmbā	Maṅgalāmbā	Kāmamaṅgalā	Koṅkaṇāmbā

We find several examples of this model of the features of the seats in our sources, although none of them coincide exactly in every detail. One is the implicit presentation of the four seats in their mantras in one of the Kramas. This is an interesting example because we find many features are common with those of the first four seats in the system of eight seats taught in the YKh, which we shall have occasion to examine further ahead.[1]

Triads, Tetrads, and Groups of Six Pentads

The triad is a prominent paradigm in the symbolic system of the Kubjikā Tantras. One of the main forms in which it appears is as the three Transmissions (*krama*) and the Siddhas who propagated them in their three sacred seats. We have seen that it is constantly liable to adjustment in order to produce a more stable fourfold one. Even so, the triadic model repeatedly re-emerges, echoing the presence of one of the major inputs into the Kubjikā cult, the triadic system of the Trika Tantras. This is clearly evident in chapter twenty of our text which deals with the Triple Vidyā – Parā, Parāparā and Aparā – the classic Trika triad of goddesses. The chapter concludes with a list of triads related to the three sacred seats, Oḍḍiyāna, Pūrṇagiri and Kāmarūpa, thus integrating Trika doctrine into that of the Kubjikā Tantras.[2]

The classic grouping into four seats is the one most commonly projected into the goddess's Triangle. Centred on a description of this Triangle, the three versions of the *Root Sūtra* in chapters 26, 38 and 42 outline its features. The reader is referred to the text and notes for a detailed account. Here we observe the manner the seats are presented in these three versions. The version in chapter 42 refers to only four sacred seats with which the following simple equations are made. Note particularly the so-called 'secret seats'; these correspond to the four

[1] See below, table 23 on p. 673-674 where the two are compared.
[2] See note to KuKh 20/31-32 and cf. ibid. 39/60cd-62.

categories of Bhairava Tantras,[1] implying that the sacred seats in Kubjikā's Triangle are their source.

8. Table of the Four Sacred Seats according to Chapter Forty-two of the *Kumārikākhaṇḍa*

Sacred seats	Locations in the triangle	Meta-physical locations	Secret seats	Natures	Accomplish-ments
Oḍḍiyāna	Centre	Energy	Māyā of Yogatantra	Haṁsa	*
Jālandhara	South	End of Sound	Vidyā	Solar / *tejas*	Knowledge
Pūrṇagiri	North	Mantra	Mantra	Lunar	Knowledge
Kāmarūpa	Front	Drop	Gesture	Brahmātattva	Body (*piṇḍasiddhi*)

The other two versions of the *Root Sūtra* present six sacred seats. Even so, we can still discern the initial, basic triadic and tetradic projections inspired by the Triangle described in the TS[2], which tends towards the fifth, transcendental, seat. The following table presents the triads equated with the three seats in chapter twenty-six.

9. Table of Three Sacred Seats according to Chapter Twenty-six of the *Kumārikākhaṇḍa*

Corners of the Triangle	Letters	Gods	Devī	Sacred seats	Places in the body	Bodily fluids	Channels
Right	A	Brahmā	Jyeṣṭhā	Jālandhara	Forehead	Semen	Iḍā
Left	K	Viṣṇu	Vāmā	Pūrṇagiri	Heart	Blood	Piṅgalā
Below	TH	Maheśvara	Raudrī	Kāmarūpa	Yoni	Kṛcchra	Suṣumṇā

These triads delineate the encompassing body of the goddess, which is wrapped around the Supreme Energy (*parakalā*) in the centre represented by the seat Oḍḍiyāna. The fifth seat, Tisra, is above the Triangle in the form of a Point (*bindu*) that contains all the energies of the Triangle of seats below. The *Wisdom Sūtra*, which follows the *Root Sūtra* in chapter 26 and comments on it, explains that these five correspond to: 1) Oḍḍiyāna – Bliss (*ānanda*), 2) Jālandhara – Drop of Bliss (*ānandabindu*), 3) Pūrṇagiri – the Imperishable (*akṣara*), 4) Kāmarūpa – the Supreme Energy (*paramā*), and 5) Tisra – (pure) Energy (*kalā*). In order to reach the more stable grouping of six that can be related to the sixfold Krama, these five are understood to be Kula pervaded by Kaula, the sixth, which consists

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[1] See Dyczkowski 1988: 54-55 and 120.

[2] These groupings epitomized by the energies, Vāmā, Jyeṣṭhā, Raudrī and Ambikā are described in the first chapter of the TS, most of which is reproduced in chapters 40 and 41 of our text.

of Śiva and Śakti.[1] Beyond Tisra, this is the seat called Candra or Koṅkaṇa.[2] This addition is, no doubt, the result of the movement of the tradition to this region of India where this version of the *Root Sūtra* was written. Indeed, we are told that this *maṇḍala* – the *Yogapīṭha* – has been explained (*ākhyāta*) in Koṅkaṇa.[3]

The same shift from triad to quaternary can also be observed in the cosmogony outlined in chapter 35 of our text. The goddess who is the embodiment of Śiva's will (*icchā*), the Divine Command, emerges out of her transcendental abode within the godhead. In this way the One becomes Śiva and his Energy from which issues the 'triple emanation (*sṛṣṭi*)'. When the goddess, as the text says, 'assumes three parts, the triple world is emitted in a moment'.[4] The creation of the world includes also that of all the sacred sites, which are emitted as are the hosts of living beings. Amongst them are the first three sacred seats Oḍḍiyāna, Pūrṇagiri, and Kāmarūpa along with a series of triads governed by Brahmā, Viṣṇu and Maheśvara. Through them the goddess brings about emanation and withdrawal of 'the triple universe, the most excellent City of the Triangle'.[5] In the centre is Kaulinī. The centre in this case is represented by an obscure seat named after the city of Ujjain. It seems that the intention was to avoid a fourth major seat in order to maintain the basic triad. The effort the redactor has put into this task illustrates the importance of the original triad and its instability. These and the correspondences discussed below can be tabulated as follows.

10. The Four Sacred Seats according to Chapter Thirty-five of the *Kumārikākhaṇḍa*

Sacred Seats	Kāmarūpa	Pūrṇagiri	Oḍḍiyāna	Ujjain
Sides	Left	Right	Middle	Centre
Energies	Will	Action	Knowledge	* * *
Wheels	Self-supported	Anāhata	Command	Point
Parts of the Body	Lower	Middle	Upper	
Yoginīs	Rākinī, Dākinī	Kākinī, Lākinī	Hākinī, Śākinī	
Devīs	Vāmā	Jyeṣṭhā	Raudrī	* * *
Gods	Brahmā	Viṣṇu	Maheśvara	
Channels	Iḍā	Piṅgalā	Śivā	
Qualities	Sattva[6]	Rajas	Tamas	

[1] KuKh 26/12cd-15.
[2] KuKh 38/2-3.
[3] KuKh 38/29.
[4] KuKh 35/9-15.
[5] KuKh 35/17.
[6] According to KuKh 39/35cd-36 Kāmākhya is *sattva*, Pūrṇagiri is *rajas* and Jālandhara is *tamas*. Oḍḍiyāna is there considered separately to be the 'mantric body' (*piṇḍa*) in the triple universe which is, presumably, identified with the other three seats.

The main topic of chapter 35 is the projection of the seats into the Six Wheels of the subtle body, each of which is governed by a Yoginī. However, although placing them in pairs in each seat implies this simple linear development of the Wheels from the three seats, two by two from each one, the correspondences are soon skewed. Further ahead in chapter 35, the Wheels (*cakra*) in the body are again presented in relation to the sacred seats. But there, without any apparent reason, the seats have again become the standard four. Moreover, although the text names only four seats, it refers to them as six.

The supreme state is symbolized in chapter 35 by the Island of the Moon, which is presumably in the End of the Twelve. It corresponds to the State Beyond the Fourth.[1] It oozes nectar and generates Oḍḍiyāna, which, as Unstruck Sound, is the Half Moon. Then the energy of the will that emerges from that travels down, opening a way for itself along the channel of Suṣumṇā to the palate from which the nectar drips into the body. The text does not say so, but we may presume that these are three separate seats. They are followed in descending order by the Wheel of Unstruck Sound (*anāhata*) in the heart corresponding to Jālandhara. Then comes the City of Jewels (*maṇipura*) in the navel. This is followed by Kāmarūpa in which the entire Triangle is located, it seems, in the Wheel of the Foundation (*ādhāra*) at the base of the spine.[2] According to chapter 11 of the KuKh,[3] the Wheels correspond to the seats as outlined in the following table.

11. Table of the Six Sacred Seats according to Chapter Eleven of the *Kumārikākhaṇḍa*

Sacred Seats	Wheels	Locations
Oḍiyāṇa	Command	Between the eyebrows
Kāmākhya	Janmacakra	(Between anus and genitals)
Pūrṇagiri	Svādhiṣṭhāna	(Belly)
Jālandhara	Maṇipura	(Navel)
Tisra	Viśuddhi	(Throat)
Candra	Lambikā	Palate
	Anāmā	End of the Sixteen

A glance at the above table is enough to see that the layout in chapter 11, although similar, is not the same as the one in chapter 35. In the latter, the systems of Wheels and sacred seats are simply juxtaposed. Just as the seats are described without reference to the Wheels, the Wheels are also treated independently of them. Thus, somewhat clumsily, after describing the seats essentially as Wheels (although it declares that they are seats) the text proceeds in chapter 35 to outline

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[1] Concerning this, the liberated state, in relation to the Wheels of the body, see note to KuKh 3/113.

[2] KuKh 35/35cd-47ab.

[3] KuKh 11/19-21ab.

the Six Wheels.[1] Chapter 36 then describes these Wheels in some detail. Here too there is no reference to the sacred seats. In chapter 39 the two schemes are related 'externally'. Four sacred seats are projected into the Triangle in the *maṇḍala* and the Six Wheels in the Hexagram that surrounds it.[2] This implies that the six parts of the Krama worshipped in the corners of the Hexagram can be projected into the Six Wheels. This is the most common scheme. The four sacred seats are linked to the progressive emanation of the parts of the Triangle associated with the goddess's seed-syllable AIṀ, which is technically called the 'emergence of the Yoni' (*bhagodaya*).[3]

Elsewhere the Six Wheels are related to the six lineages of teachers founded by the disciples of Matsyendranātha.[4] The later is the last of the Lords of the Ages (*yuganātha*) who established Kaulism in each of the four Ages. These four Lords of the Ages are easily and naturally linked to the four seats, which are commonly related to the four Ages.[5] In this way the seats are understood to be the places where all Kaulism, not just the Kubjikā tradition, originated. This scheme is found in the ṢSS (but not in the KMT or ŚM). The four Lords of the Ages are identified directly with the Siddhas in the four sacred seats by simply declaring them to be their alias. In this scheme, presented in the following table, we notice that, as in several other instances, Kāmarūpa is given precedence. In this case this is done by presenting it as the seat of the first (*kṛta*) Age. Oḍḍiyāna (here spelt Oḍyāna), which is normally privileged in this way, is displaced to the position of the seat of the present Age of Strife (*kali*), which is normally Kāmarūpa.[6]

[1] KuKh 35/47cd-54.
[2] KuKh 39/23.
[3] See, for example, KuKh 39/46. Also, KuKh 5/74cd-75ab and note.
[4] KuKh 39/68-71ab.
[5] Cf. above table on p. 126-127.
[6] Based on ṢSS 43/19-22ab and commentary.

12. Table of the Sacred Seats and the Lords of the Ages

Sacred Seats	Ages	Yuganāthas	Siddhas	Second Names of the Siddhas
Kāmarūpa	Kṛta	Khagendra	Mitranātha	Caryānātha
Jālandhara	Tretā	Kūrma	Caryānatha	Kuraṅgīśa
Pūrṇagiri	Dvāpara	Meṣa	Ṣaṣṭhanātha	Kuṇḍalīśa
Oḍyāna	Kali	Macchendra	Oḍḍīśa	Ādhāranātha

We find an interesting variant of this layout in chapter 43 of our text. Here the Siddhas of the four seats are identified with four of the Five Siddhas. The latter, according to the KMT, are aspects (*aṁśa*) Bhairava assumes when he enters the world to teach.[1] One would expect the Siddhas of the seats to be commonly identified in this way. Instead, the Five Siddhas usually figure as precursors of the Siddhas of the seats who taught before the seats were established. Possibly, then, the four Ages to which they are related in this scheme precede those of the current cycle. Another possibility is that each Age is understood to consist of four Ages. This would explain how all four Lords of the Ages are considered to be the disciples of Śrīkaṇṭha, the teacher in this Age of Strife.

Śrīkaṇṭha is an important and well known founder figure. He appears in the *Mahābhārata* as the form of Śiva who established Pāśupata Śaivism.[2] According to Abhinavagupta, this is the form of Śiva from which the five currents of Āgamic Śaivism originate.[3] The colophons of the version of the ŚM called *Gorakṣasaṁhitā* declare that the Kubjikā tradition (the *Kādibheda*) of the *Kulakaulamata* was brought down to earth by him.[4] Thus like the Siddhas of the previous Ages, Śrīkaṇṭha also had disciples. These were the Lords of the Ages who are said to be four aspects of the First Siddha who descend into the world in the last Age, each into a 'particular division'.[5] Related to one another and the sacred seats in this way, the first Kaula teachers are worshipped both in the inner Triangle of the *maṇḍala* and projected into the axis of the body.[6]

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[1] KMT 3/94-100ab.
[2] See Dyczkowski 1988: 20.
[3] TĀ 37/13cd-17.
[4] Ibid. p. 191, note 231.
[5] KuKh 43/29-30.
[6] See KuKh 43/1-28.

13. Table of the Four Sacred Seats according to Chapter Forty-three of the *Kumārikākhaṇḍa*

Sacred Seats	Ages	Siddhas	Types of Being	Disciples
Oḍḍiyāna	Kṛta	Sādākhya	Gods	Amara, Ajara, Oṁkāra, Amṛtodbhava
Jālandhara	Dvāpara	Śaṅkara	Siddhas	Aruṇa, Varuṇa, Varada, Sacava
Pūrṇagiri	Tretā	Piṅgala	Celestial musicians (Gandharva)	Vijaya, Vindhyanātha Mārtaṇḍa, Meṣa
Kāmarūpa	Kali	Śrīkaṇṭha	Men	Khagendra, Kūrma, Mīna, Macchendra

The Five Sacred Seats and the Five Elements

One of the most basic associations with the sacred seats in general and the five seats in particular are the Five Elements. In the following passage from YKh (1) the Elements are also implicitly adapted to the Triangle:

> Earth, Water, and Fire as well as Wind and Space – these are the five great sacred seats that give rise to Day and Night. (The seat named after) the syllable OṀ is the Earth Principle. Water is the venerable Pūrṇagiryaka. The Fire Principle is called Jāla. Wind is the venerable Kāmarūpaka. Space is said to be Tisra. The seats that have arisen from the Kula (the matrix of energies) are five. [. . .] Fire is above. Water is below. Slanted (to the side) above is Wind. Earth, in the middle, is the immobile Vidyā and Space is everywhere.[1]

The Elements, and hence in this context the sacred seats, are emblematic of a series of pentads well known to the Indian tradition as a whole. The five sensations linked to the Elements generate the five senses that perceive them to

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[1] *pṛthivy āpas [k, kh: āyas] tathā tejo vāyur ākāśam eva ca* ׀
*pañcaite * mahāpīṭhā udayanti divāniśim [k, kh: -niśiṁ]* ׀׀
.okāraṁ [k, kh: uṁkāraṁ; gh: ukāraṁ] pṛthavītattvaṁ āpaḥ [k, gh: āya; kh: āpa] śrīpūrṇagiryakam ׀
tejastattvaṁ [k, kh, gh: stejas-] tu jālākhyaṁ [k, kh, gh: -kṣyaṁ] vāyuḥ [k, kh, gh: vāyu] śrīkāmarūpakam ׀׀
ākāśaṁ tisram ity uktaṁ [k, gh: tiśrīm itkektaṁ; kh: tiśrīm ity uktaṁ] pañca pīṭhāḥ [k, kh, gh: pīṭhā] kuloditāḥ ׀ *[. . .]* YKh (1) 5/24-26ab.
ūrdhve agnir adho [k, kh, gh: -dhā] nīras tiryag [k, kh, gh: nīra tirya] ūrdhve prabhañjanaḥ [k, kh, gh: -naiḥ] ׀
dharā madhye 'calā [k, kh: -calāṁ; gh: -madhyacalāṁ] vidyā [k, kh, gh: -yān] nabhaḥ sarvatra saṁsthitam [gh: -ta] ׀׀ Ibid. 5/35.

which the five organs of action respond. The inner mental organ, that is, mind, ego and intellect, along with Nature *(prakṛti)* and the individual soul (*puruṣa*), make another group of five.[1] These pentads are associated with the five seats in two places in our text. According to one scheme, outlined in the following table,[2] the principles, linked to the seats, become part of the Liṅga in the form of the goddess's Yoni.[3]

14. Table of the Five Sacred Seats and the Twenty-five Principles

Sacred Seats	Great Elements	Subtle Elements	Organs of Action	Organs of Knowledge	Mental Organs and the rest
Kāmarūpa	Earth	Smell	Speech	Nose	Intellect
Pūrṇagiri	Water	Taste	Anus	Tongue	Nature
Jālandhara	Fire	Form	Genitals	Eye	Mind
OṀ	Air	Touch	Body	Skin	Ego
Tisra (= Candrapura)	Space	Sound	Feet	Ear	Person

Another scheme tabulated below is similar to this one but, as usual, the equivalences are not all the same. The principles of existence and the other entities, along with the sacred seats to which they correspond, constitute the goddess's *maṇḍala* as follows.[4]

15. Table of Five Seats according to Chapter Forty-six of the *Kumārikākhaṇḍa*

Sacred Seats	Oḍḍiyāna (Oṁkāra)	Jālandhara	Pūrṇagiri	Kāmarūpa	Tisra	Pervasive
Directions	Middle	South	North	In Front	Above	
Elements	Air	Fire	Water	Earth		Space
Sensations	Sound	Form	Taste	Touch	Smell	
Organs of Action		Feet	Genitals	Hand	Anus	Speech
Organs of Sense	Eye	Ear	Skin	Tongue	Nose	
Ornaments of Kula	Person	Ego	Intellect	Mind	Nature	

[1] Concerning the five seats and the 25 principles see KuKh 67/25ff and the chart in the notes of that section.
[2] Based on KuKh 67/25-35.
[3] KuKh 67/36.
[4] Based on KuKh 46/2-21ab.

		Tamas	Rajas	Sattva		
Five Jewels[1]	Sadāśiva	Rudra	Viṣṇu	Brahmā	Īśvara	
Secret names[2]	Sādākhya	Śrīkaṇṭha	Ananta	Śaṅkara	Piṅgala	
Gestures	Ghaṭa	Karālā	Padminī	Yoni	Kadambinī	
Colours	Dark blue	Red	Yellow	White		
States	Immobile	Mobile	Immobile and mobile	Stable		
Ages	Kṛta	Tretā	Dvāpara	Kali		
Trees[3]		Bilva	Ciñcā	Kadamba		

The most basic group of five is that of the gross elements that are accordingly equated with the sacred seats. In this perspective the elements are understood to be five forms or aspects of the fundamental energy of the goddess who emanates in a series of pentads in and through the sacred seats to assume through them concrete physical, corporeal, sensorial, mental and hence spatial and temporal forms. Emitted from the one source (*yoni*), they are themselves sources of their evolutes. Sharing in the sacred cosmogenic energy of the goddess, the pentads of which the Five Elements supply the basic paradigm are sacred and so, like the goddess herself, are their abodes, the sacred seats. As the residence of sacred entities and divine beings they are referred to as 'hermitages' (*āśrama*).[4] Present in the microcosm, they are distributed in five centres or 'wheels' in the subtle body.[5]

We have seen that the Five Elements are already equated with the sacred seats in the goddess's myth narrated in the KMT. There Mātaṅga, also called Tisra or Trisrota, is the extra seat that will be revealed in the future. It is not amongst the four in the world but as it represents the fifth element, Space, it pervades them. Even so, as we have noted, the KMT and its most closely related Tantras stick to a fourfold scheme. In the following example, drawn from the ṢSS, which presents the four seats (*pīṭhacatuṣka*) as the first group of four that constitutes the Krama of Twenty-eight, Earth is simply omitted. This configuration can be tabulated as follows:[6]

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[1] The Five Jewels in this case are the Five *Praṇavas* discussed in the following section, of which Sadāśiva and the rest are the presiding deities.
[2] The secret names are those of the Five Siddhas who are commonly associated with the Five Elements.
[3] Concerning these three trees, see KuKh 46/20-26.
[4] KuKh 21/37. Concerning this analogy, see note to KuKh 5/21.
[5] KuKh 21/35-48.
[6] ṢSS 47/15cd-24.

16. Table of the Four Seats of the Krama according to the *Ṣaṭsāhasrasaṁhitā*

Sacred Seats	Elements	Locations	Goddesses	Character of the Goddesses
Oḍḍiyāṇa	Space	Cavity of the head (*karandhra*)	Oḍāmbā	Produces light at night.
Jālandhara	Fire	Glottis (*carvīpura*)	Jālāmbā	Like a firefly – seen all of a sudden
Pūrṇagiri	Air	Inhaled and exhaled breath (*jīvapura*)	Pūrṇāmbā	Causes nectar to flow from the head
Kāmarūpa	Water	Between Sun, Moon and Fire	Kāmāmbā	Inspires the ecstasy of the energy of passion (*kāmakalā*)

In this scheme, the sequential order of the correspondences between the seats and the Elements with respect to the one in the first two chapters of the KMT has been reversed.[1] In that scheme Earth corresponds to Oḍḍiyāna and so on in such a way that Space is naturally equated with the fifth seat that is 'pervasive' and so is not counted separately. By maintaining the same sequence of correspondences, the omission of the fifth element could have been tacitly explained in the same way. Presumably the reason why this was not done was to represent the pervasive, transcendent voidness of the First Seat, which is the source of the others and the original abode of the goddess who 'wanders in the Void' (*khecarī*).

Generally, the relationship of the Elements with the sacred seats is so fundamental that even when the seats are just the four worshipped in the central triangle, complex adjustments are made to accommodate all five into them. For example, in another configuration, governed by the pervasive deity of consciousness, the four sacred seats are projected into the five directions and so, implicitly, into the Five Elements to which they correspond.[2] In this case the *maṇḍala* is the Liṅga of Sadāśiva whose five faces view the directions and fill them with their energies so that the seats, identified with them, can be worshipped in a pervasive, directional modality. On the horizontal plane they are the four seats. As usual, the upper plane pervades and encompasses all the sacred sites. Thus colonized by the sacred seats and sites, the five-faced Sadāśiva of the Siddhānta is reformed into a Kaula deity:

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[1] See below, table 28, p. 721.
[2] See table 14 on p. 639.

The face Sadyojāta (in the west) is the supreme sacred seat Udyānaka.[1] The sacred seat which is said to be Vāmadeva (in the north) is Pūrṇagiri. Jālandhara is the sacred seat of Aghora (in the south) and its light is (like that of) the Fire of Time. One should know that the sacred seat called Kāma is the all-pervasive lord Tatpuruṣa (in the east). The abode of all the primary and secondary seats, the meeting grounds (*sandoha*), primary and secondary sacred fields and the rest is said to be the omnipresent Īśāna (above).[2]

The model of four seats pervaded by the Five Elements, despite its obvious difficulties, is occasionally maintained in the later sources probably in view of its precedents in the earlier ones. In the following example, drawn from the KuKh, the missing element not directly represented by a seat is Air. However, it is present in all of them as the lunar and solar breath with which the seats are 'marked'. The four seats, presumably projected into the Triangle, are understood as aspects of the goddess's Command contemplated in its Wheel in the head. Below in the body the same set is reproduced in an ascending sequence with Kuṇḍalinī (here called the Stick) as Fire and Mālinī as Space:

And the five Great Elements are endowed with these four pervading (seats). Thus, (all the five) beginning with Space (*vyomatattva*) (correspond), in due order, to the sequence that begins with (the sacred seat of) OṀ. The (sacred seat of) OṀ is established in Space, JĀ (i.e. Jālandhara) resides in Fire (*tejas*), PŪ (i.e. Pūrṇagiri) is in Water while KĀ (i.e. Kāmarūpa) is in Earth. Place Energy (*śakti*) below them by means of (Kuṇḍalinī) the energy that resides in the lower limb. Below them (all) is the Earth, (then comes) Water, the Stick (*daṇḍa*) and Mālinī. Divided thus into the four sacred seats and marked with the Sun and Moon, this, the Command placed in the head, is said to be the four sacred seats.[3]

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[1] As the First Seat in which the teachings originated, it is appropriately located in the western quarter, which is that of the Kubjikā tradition.

[2] *sadyojātaṁ tu yad vaktraṁ tat pīṭhodyānakaṁ param* ||
vāmadevasvarūpākhyaṁ pīṭhaṁ pūrṇagiriḥ [k kh: -riṁ] smṛtam |
jālandharam aghoraṁ [k kh: jālāṁdhara-] tu pīṭhaṁ kālānalaprabham ||
kāmākhyaṁ nāma yat pīṭhaṁ jñeyaṁ tatpuruṣaṁ vibhu [k kh: vibhum] |
pīṭhopapīṭhasandohakṣetropakṣetrakādinām [k kh: – saṁdohā-; -māṁ] ||
ālayaḥ sarvam eteṣām īśānaṁ sarvagaṁ smṛtam | ṢSS 42/58cd-61ab.

[3] KuKh 28/5-8.

The Five *Praṇavas* and the Five Sacred Seats

The pentadic template is reinforced by the association of five seed-syllables called the Five *Praṇavas* with the Five Elements. These are the seed-syllables of both the Elements and their presiding deities – Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva[1] who are called the Five Brahmās or Five Instruments (*karaṇa*). The *Praṇavas* and the gods who preside over them,[2] as well as the Five Siddhas[3] the Kubjikā Tantras associate with them, are called the Five Jewels.[4]

Chapter forty of our text, which is drawn from the first chapter of the TS, outlines a series of ascents. One of these is called the Abandonment of the Instruments (*karaṇatyāga*). We have seen in the previous chapter[5] that the same process is described in the SvT, which probably inspired the version in the TS. In the SvT the Instruments are assimilated, as are the *Praṇavas*, to stages in the utterance of OṀ. The lower Instruments, progressively abandoned, merge into the higher ones leading to Śiva who is beyond them. This state, which is the liberated condition 'beyond the five', the TS calls Beyond Merger (*layātīta*).

The Kubjikā Tantras link the Five Instruments with the five main seats, which are their sacred 'abodes'. This chain of identifications is so common in the later sources that it becomes a fundamental feature of the five seats. Accordingly, the *Sūtra of the Five Praṇavas*, which is chapter 54 of our text,[6] is entirely dedicated to the Five *Praṇavas* and their seats. They are considered to be such a powerful series of sacred sounds that the KMT enjoins: '(The name) Kubjikā (should be uttered) along with the Five *Praṇavas*. There is no utterance (of mantra) without them on the great path of Kujā's tradition'.[7] Although additions, they are also an essential part of the goddess's Vidyā. If the Vidyā is recited without the Five *Praṇavas* at the beginning and end, it will not bear fruit.[8] Accordingly, they are presented twice in our text,[9] in both cases just after the extraction of the goddess's Vidyā. The Five *Praṇavas* that precede and conclude the recitation of the Vidyā and, indeed, are normally prefixed and, sometimes also suffixed in reverse order, to the mantras of the Kubjikā cult, came to be represented by the five sacred seats. In this way the Five *Praṇavas* that energize

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[1] KuKh 65/43cd-44ab.
[2] KuKh 39/63.
[3] KuKh 46/10cd-14ab.
[4] These Five Jewels should not be confused with a group of five mantras with the same name dedicated to the Yoginīs of the five worlds. Concerning these mantras see chapter 62 of the KuKh.
[5] See above, p. 394 ff.
[6] The *Pañcapraṇavasūtra* is section 48 of YKh (1).
[7] KMT 25/208.
[8] KuKh 9/53-55; see also ibid. 10/13.
[9] In KuKh 8/93-105 and ibid. 9/20-22.

(*dīpana*) the mantra to which they are attached are, as the five sacred seats of the Vidyā, the energizers (*dīpaka*) of the mantras of the Kaula liturgy (*kulakrama*).[1] Prefixed and suffixed by these five, the mantra is filled with the energy of the sacred seats from which it, like all other mantras of the Kubjikā tradition, originate.

The goddess's Vidyā in particular came to be understood to be related in a special way to the primary sacred seats, which are considered to be the 'first sacred seats of the Vidyā'.[2] Each of these syllables was originally taught in the corresponding seat and so the initiate is admonished to go to them and repeat the Five *Praṇavas* there. In this way he attains the accomplishments (*siddhis*), magical and yogic, of the seats. The most excellent amongst them is union with the goddess Khecarī, mystical flight (*khecaratva*) and the 'accomplishment of Heroes', that is, the expanded, liberated consciousness called the Great Pervasion (*mahāvyāpti*). In this way he attains the immortal abode and will be Rudra himself[3] and, reaching the Supreme Principle, never grieves.[4]

As a standard group, the Five *Praṇavas* are sometimes called the 'group of five seats' (*pīṭhapañcaka*)[5] or their 'convention' (*pīṭhasaṁketa*),[6] that is, teaching. A good example of their special power is the goddess's own Vidyā. Vakrikā in her sonic form as the Vidyā, enjoys pre-eminent authority amongst the mantras and, what amounts to the same thing, the deities of the Kubjikā Tantras. Even so, she is sustained (*adhiṣṭhitā*) by the Five *Praṇavas*.[7] The Krama, consisting as it does of a series of mantras, is powerless devoid of the Five *Praṇavas*. Understood as laudatory invocations, they are the means by which the Krama is worshipped. Devoid of them the Krama could not be worshipped and the adept has no hope of achieving liberation.[8]

They are extracted in several places in the literature.[9] Although each is a separate seed-syllable, the five together can also be treated as a single unit called '*Pañcapraṇava*' – 'the (one called) Five *Praṇavas*', [10] '*Pañcārṇa*' – 'the (one

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[1] KuKh 8/111-120ab.
tatrādau praṇavāḥ [kh: praṇavāṁ] pañca mantrāṇām ādidīpakāḥ [gh: -kaḥ] | KRU 6/6ab.
pañcapraṇavam uddhāraṁ sarahasyaṁ prakāśitam ||
mantrāṇāṁ dīpanaṁ hy etad yathākramaṁ [k kh: -kāmaṁ] niyojayet | ṢSS 7/268cd-269ab. See also KMT 5/4.
[2] KuKh 8/111.
[3] KuKh 8/117cd-124.
[4] KuKh 8/108cd-109ab.
[5] KuKh 9/22.
[6] KuKh 9/31cd.
[7] KuKh 2/39.
[8] KuKh 8/114cd-116ab.
[9] See, for example, YKh (2) 14/95-105, KMT 5/34-40 and ṢSS 7/242-256.
[10] For an example of this usage see KMT 5/42d.

called) Five Letters' or simply '*Pañcaka*' – 'the Group of Five'.[1] As such the five together are sometimes treated as a single mantra in its own right called '*Pañcākṣarī Vidyā*' – 'the Vidyā of Five Syllables'.[2]

The *Praṇavas* have several names. They also have a number of variant forms. Some of these names can be tabulated as follows.

17. Table of Names and Correspondences of the Five *Praṇavas*

Elements	Earth	Water	Fire	Air	Space
Five Brahmās[3]	Brahmā	Viṣṇu	Rudra	Īśvara	Sadāśiva
General	Vāgbhava	Māyā	Lakṣmī/ Śaktibīja		
Ṭīkā	Rudraśakti	Māyā	Maṅgalā	Kālīpiṇḍa	
Secret Names KuKh 9[4]	Kāmarūpa	Māyā / Tūṣṇikā / Mudrā/ Guhā	Rudrabīja	Khecara	Bhairava[5]
KuKh 8[6]	Kuleśvarī/ Bhagavatī/ Vahnivāsinī/ Vāgbhava[7]	Mahāmāyā	Śāṅkarī/ Śrībīja	Khecarī/ Khecara	Bhairavī/ Bhairava
YKh (2)[8]	Vāgbhava	Māyā/ Kāmeśvarī	Lakṣmī/ Śāṅkarī Vidyā (Anākhyā)	Khecarī	Kaulīśa
KuKh 24[9]	Kaulinī / Unbroken	Raudrī / Inferior	Śaṅkarī / Endless	Khecarī / Imperishable	Bhairava / Akula

Although rooted in the originally male-oriented Śaiva tradition, the Five *Praṇavas* are commonly understood in the later sources to be female energies and are accordingly referred to collectively as the 'fivefold Kaulikī Vidyā'[10] and so is not part of the earliest presentations in the Kubjikā Tantras, although it is an

[1] Examples of this usage are found in KuKh 8/118-120ab and 18/19cd-20.
[2] See, for example, KuKh 8/114cd-116ab, 8/125-126, 9/61-62ab and 11/26-28ab and Ṭ (MS K 5b), *evaṁ pañcapraṇavena pañcākṣarī vidyā.* They may also be called 'the Five Letters' (*pañcārṇā pañcavarṇāḥ pañcapraṇavās te* Ṭ MS K fol. 7a).
[3] See KuKh 65/43cd-46 where the Five Brahmās are treated independently.
[4] KuKh 9/19cd-22.
[5] Called Bhairavarāja in KuKh 54/11.
[6] KuKh 8/111-120ab.
[7] Called Brahmā's mantra in KuKh 3/103.
[8] YKh (2) 14/95-105.
[9] The first series of names are those given to the syllables in KuKh 24/52cd-59 where they are presented in code. The second set of names is drawn from KuKh 24/42-43.
[10] KuKh 8/108cd-109ab.

emergent possibility. The ṢSS distinguishes the basic Five *Praṇavas* from another set of Five *Praṇavas* to which it refers as being of the Kaula type, with respect to the former that are of the Tantric type (*tantrabheda*).[1]

As phases in creation, the gross elements, and as sources of mantric energy, they are said to be five wombs (*yoni*).[2] However they are never referred to as sacred seats (*pīṭha*) either in the KMT or the ṢSS, and only in one place in the ŚM.[3] Although the Five *Praṇavas* are known to earlier Tantric traditions, they are not as prominent a feature of their mantric system as they are in that of the Kubjikā Tantras. Indeed, they can be said to be one of the distinguishing features of their mantric system. We may illustrate this point in relation to the earlier Trika school. In chapter 30 of the TĀ Abhinavagupta expounds what, presumably, he must have considered to be the most important mantras of the mantric system (*krama*) of the Trikakula.[4] Although he describes Navātman[5] and even the formation of its six limbs,[6] the Five *Praṇavas* are conspicuously absent in his exposition. Moreover, they are unknown to the *Mālinīvijaya*, which Abhinava considered to be one of the most authoritative Trika Tantras.

More significant in this context is their absence in the *Tantrasadbhāva*. This important Trika Tantra is a major source for the KMT, which incorporates a great deal from it with the usual additions, omissions and other changes of its own. These changes are in several cases significant and planned in such a way as to assimilate the teachings of the TS to the Kubjikā cult. We have seen how this works with respect to the development of the Triangle and the projection of the seats into it. Here we notice that the Five *Praṇavas* are as much a part of the Kubjikā system as is the Triangle with the sacred seats, so that they too are integrated into the teachings of the TS. Let us see how this is done.

Chapter five of the KMT, which corresponds to chapter six of the TS, begins with the presentation of a long mantra called Umāmaheśvaracakra or Trikhaṇḍā Vidyā.[7] The KMT follows the TS closely but after the exposition of the Vidyā, the KMT inserts a passage in which the Five *Praṇavas* are extracted in code.[8] This passage concludes by acknowledging this insertion saying: 'the Five

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[1] See ṢSS (7/257-264) presented in code they are 1) HSRAIṀ 2) HSRĪṀ 3) HSĀṀ 4) PHSA (?) 5) HSRAUṀ.
[2] KMT 5/82cd = ṢSS 8/79cd.
[3] *pañcapīṭhasvarūpeṇa pañcadaivatyam eva [kh: daivatyaṁ pañcam eva] ca* || ŚM 5/71cd.
[4] *atha yathocitamantrakadambakaṁ trikakulakramayogi nirūpyate* | TĀ 30/1ab.
[5] See TĀ 30/11cd-12ab which is a paraphrase of MVT 8/21cd-23ab. The form of Navātman according to the MVT is not quite the same as we usually find in the Kubjikā Tantras. Variant forms of Navātman will be discussed in a following chapter.
[6] TĀ 30/15-16ab.
[7] This passage ends with KMT 5/33 and TS 6/39ab.
[8] KMT 5/34-42.

(fold) *Praṇava* (*pañcapraṇava*) has been extracted (incidentally) in connection with (*prasaṅgena*) the Vidyā'.[1] The following passage eulogizes the power of the Trikhaṇḍā Vidyā to purify from sins. Again, this is largely the same in both texts with a few additions and omissions. Towards the end of this passage the KMT inserts a verse which, referring to Kubjikā's Vidyā, serves to integrate the teachings of the TS with those of the Kubjikā tradition:

> Just as the atonement (*prāyaścitta*) (for sin) is said (to take place) in the Kula tradition (by means of) Trikhaṇḍā, in the same way, those who know the truth should do (the same) by means of (Kubjikā's Vidyā consisting of) thirty-two syllables.[2]

The two texts go on to describe another long mantra called Tadgraha.[3] This is formed from the syllables of the triple Vidyā – Parā, Parāparā and Apara – to which are added the letters from the two alphabets Mālinī and Śabdarāśi. According to the version in the TS these letters should be conjoined with the syllable AIṀ. Called the 'seed-syllable of power' (*śaktibīja*), it serves to energize them. Indeed, said to be in the form of the Yoni (*yonirūpā*), it is implicitly understood to be their source. So changes or additions in this part of the mantra are very significant. Let us see what has happened. In the TS we read:

> The letters that are part of the body of that Vidyā that has been explained previously as (conjoined with Mālinī, that is,) with the sequence (of letters) beginning with Na and ending with Pha, should be conjoined, O beloved, with mantra. Each letter, in due order, is just to the left of (the syllable AIṀ which has) the form of the Yoni.
>
> Bhairava, consists (of the letters) beginning with A and ending with KṢa, and so is Śabdarāśi. Having encapsulated each of those letters individually with the seed-syllable of power (*śaktibīja*) . . . [4]

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[1] KMT 5/41cd. Then KMT 5/42cd picks up again from TS 6/45ab.
[2] KMT 5/69cd-70ab. This verse is inserted between lines 6/75cd and 6/76ab of the TS.
[3] Tadgraha is presented in chapter 23 of the KuKh.
[4] *yā vidyā kathitā pūrvaṁ [k: pūrvā; kh: pūrvān] nādiphāntakrameṇa [k: ādi-] tu* ||
taccharīragatā varṇā bhedavyā manunā [k, kh: bhedaye jānunā] priye |
vāmāgraṁ [k, kh: -grā] yonirūpāyā varṇam ekaikasaṁkhyayā ||
bhairavaḥ śabdarāśis tu ādikṣāntasvarūpataḥ |
varṇās te śaktibījena saṁpuṭitvā pṛthak pṛthak || TS 6/79cd-81.

The modified version in the KMT says:

> The letters that are part of the body of that Vidyā that has been explained previously as (conjoined with Mālinī, that is) with the sequence (of letters) beginning with Na and ending with Pha, are conjoined with the Five *Praṇavas*. And so each letter, in due order, is (united) with the essential nature of the one fivefold Yoni.
>
> Bhairava as the sequence (of the letters) beginning with A and ending with KṢa is Śabdarāśi. One should encapsulate each of those letters individually with the Five *Praṇavas*.[1]

The syllable AIṀ is the first of the Five *Praṇavas*. It has retained its special prestige as the syllable that represents the triangular womb (*bhaga*) of the goddess and so is her seed-syllable.[2] Thus it is considered to be a particularly powerful seed-syllable in the Kubjikā tradition, as it is in the TS, and continued to be in the Śrīvidyā system that developed subsequently. Even so, it seems that those who constructed the mantric system of the Kubjikā tradition sought to strengthen their mantras further by adding not just one goddess syllable (*yoni*) to them but five in the form of the Five *Praṇavas*. The TS does enjoin the addition of a *praṇava* to several of the mantras it describes but this is the Vedic syllable OṀ. In this perspective also the mantric system of the Kubjikā Tantras came to pride itself as being superior to that of its predecessors in so far as it avoids the use of this and other Vedic syllables. The later texts, including the KuKh, came to condemn this as part of Tantric practice (*tantrācāra*), which they consider to be inferior to Kula practice (*kulācāra*). The single Vedic *praṇava* was accordingly replaced with five more powerful *praṇavas*.

A connection between the original Vedic *praṇava* and these five is found in the SvT. Arraj points out that many of the rites described in the SvT use the *praṇava* which is considered to be the *niṣkala* form of Svacchanda Bhairava.[3]

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[1] *yā vidyā kathitā pūrvaṁ nādiphāntakrameṇa* |
taccharīragatā varṇāḥ pañcapraṇavabhedataḥ ||
pañcayonyāḥ svarūpeṇa varṇaṁ ekaikasaṅkhyayā |
bhairavaḥ śabdarāśiś tu ādikṣāntakrameṇa tu ||
te varṇāḥ pañcapraṇavaiḥ saṁpuṭe[c] ca pṛthak pṛthak | KMT 5/74-76ab.

[2] The first (*praṇava*) has been explained. (It is) Vāgbhava that is worshipped by the gods. It is the supreme syllable called the Womb (*bhaga*) and is the seat (*āsana*) of the Krama.

prathamaṁ tu samākhyātaṁ vāgbhavaṁ surapūjitam ||
bhagākhyaṁ paramaṁ bījam āsanaṁ ca kramasya ca | ṢSS 7/243cd-245ab.

[3] Arraj 1988: 32-33 notes that:

> These rites in which the practitioner meditates upon the various components of this formula in conjunction with the movements of his breath show the clear influence of both earlier

Goudriaan reports that, in his commentary on the SvT, Kṣemarāja explains the meaning of the term *Praṇava* as follows:

> *Praṇava* is called this because in a pre-eminent way (*pra-*) it acknowledges (*nava-*), i.e. praises i.e. contemplates in its ultimate unity, the nature of the Supreme Lord which encompasses the cosmic totality; as such it is the Indivisible Lord; *Praṇava* also stands for the syllable OṀ, the mystic pervasion of which is inseparably connected with it.[1]

Here it seems that Kṣemarāja is referring to just one, original *praṇava* i.e. OṀ. But in actual fact, as it possesses five states, this one *praṇava* is presented in the SvT as the Five *Praṇavas*.[2] Despite this fundamental difference, we find several carry-overs in the doctrines associated with this fivefold *praṇava* in the Kubjikā system, thus exemplifying the pervasive influence the cult of Svacchanda Bhairava has had on it, as it has on all the major cults that have their roots in the Bhairava Tantras. The first notable feature the two systems have in common is that the SvT teaches that the fivefold *praṇava* should be placed before the mantra of Svacchanda Bhairava (also called Bahurūpa or Aghora) for it to be fruitful.[3] This is why it dedicates most of chapter six to this subject.[4] Kubjikā's Vidyā is modelled in some respects on Svacchanda Bhairava's mantra. They both consist of 32 syllables and the goddess is addressed in it as 'having the face of Aghorā (*aghorāmukhī*)', that is, the consort of Svacchanda Bhairava, and in some versions as just Aghorā also.[5] So we can think of it as a female version of Svacchanda

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Vedic traditions that condensed the study of the Vedāḥ into a meditation on the *Praṇavaḥ*, and of interiorized ritual, in rites such as the *prāṇāgnihotraḥ* focused on the inner breath.

For the early Vedic development of the practice of personal meditative recitation, and in particular the concentration on *praṇava,* see Malamoud 1977: 24, 86-87.

[1] Goudriaan 1986: 146.

[2] *Praṇava* is in a fivefold state. It possesses three letters (of which there are) three deities. (Moreover) *praṇava* is uttered conjoined with the Point and Sound. SvT 6/22.

[3] Bhairava assures the goddess in the SvT (6/3):

O lady of good vows, having recited the syllables of Bahurūpa 100,000 times in conjunction with the fivefold *praṇava* (*pañcapraṇava*), by repeating (the mantra) one is certainly successful.

[4] Chapter six is called 'Concerning the Fivefold *Praṇava*' (*pañcapraṇavādhikāra*). SvT 6/1-52ab describes it. The rest of the chapter (up to verse 97) deals with the offerings that should be made to the fire in conjunction with its recitation.

[5] The goddess's Vidyā with its variant forms and permutations is analyzed in chapters 8 to 12 of the KuKh to which the reader is referred.

Bhairava's mantra. Moreover, the Kubjikā system prefaces its main Vidyā with its own form of the Five *Praṇavas* to follow the same model established by the SvT.

The several features the two systems have in common demonstrate clearly that the one in the Kubjikā Tantras is an expansion of the one in the SvT, which we know is the earlier of the two. The common features centre on their fivefold nature. This is emphasized in the SvT that projects five pentads into its fivefold *praṇava*[1], which we may tabulate as follows.

18. Table of the Fivefold *Praṇava* according to the *Svacchandatantra*

Components	Lengths of utterance	Deities	Principles	States
A	Short	Brahmā	Earth	Waking
U	Medium	Viṣṇu	Nature	Dreaming
M	Long	Rudra	Māyā	Deep sleep
Point (*bindu*)	Very Long	Īśa	Īśvara	Turīya
Sound (*nāda*)	Extremely Long	Sadāśiva	Sadāśiva	Turīyātīta

The five states of consciousness are not correlated with the Five *Praṇavas* in the Kubjikā Tantras, which are generally not very concerned with them. The principles are also not the Five Elements, as one would expect. Even so, the deities are the same. Moreover, at a higher level all the essential metaphysical principles of the two coincide. These are listed in the following verse in the ṢSS:

> O goddess, the Five *Praṇava*s are said to be Power (*śakti*), the Pervasive One (*vyāpinī*), the Equal One (*samanā*), the Partless One (*niṣkala*), and the Transmental (*unmanā*).[2]

This verse is not found in the KMT or in the ŚM, its first expansion, but it appears in the SvT.[3] Clearly the redactor of the ṢSS, who inserted this verse into his text, was well aware of the close relationship between the two systems.

Now we have determined the immediate precursors of the Five *Praṇavas* let us move further back in time to see where they originated. In the Kubjikā Tantras they are equated to the five Brahmās who are related to Sadāśiva's five faces represented by forms of Śiva called Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna. The earliest appearance of these five as a group is in the *Taittirīyāraṇyaka* were they are invoked through a series of five mantras.[4]

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[1] Present in the body in differentiated (*sakala*) and undifferentiated form (*niṣkala*), (*praṇava*) possesses five pentads. SvT 6/13cd.

[2] *śaktiś ca vyāpinī caiva samanātmā ca niṣkalam* ||
unmanā ca tathā devi praṇavāḥ pañca kīrtitāḥ | ṢSS 42/55cd-56ab.

[3] SvT 6/26.

[4] These are:

These mantras were considered to be so basic to Śaiva practice that they were incorporated into Pāśupata Śaivism. Thus they conclude each of the five chapters of the *Pāśupatasūtra,* which may have been compiled as early as the third or fourth century CE.[1] Each one is introduced there as a '*brahman*' that should be repeated as a mantra (*japet*). In this context '*brahman*' means a Vedic utterance or mantra. The term persisted in the succeeding Śaiva traditions but was understood to mean the creator god Brahmā. The first of the series of five presiding deities, he typifies their function as 'causal instruments' (*karaṇa*) of the cosmic process, from which they derive their other name, that is, the group of Five Instruments (*karaṇapañcaka*). The Siddhāntāgamas carried over the five aspects of Śiva by projecting them into Sadāśiva's five faces.[2] Note also that the mantra of Aghora of the TaiĀ is the same as that of Svacchanda Bhairava who is also called Aghora.[3]

The Purāṇas, inspired by the Śaivāgamas, refer to the fivefold creation that is emitted from Sadāśiva's five faces as that of the Five Brahmās. The five faces neatly accommodate the five pentads that together constitute the most basic form of the Sāṁkhya scheme of twenty-five principles as follows:[4]

19. Table of Sadāśiva's Five Faces according to the *Liṅgapurāṇa*

Faces	Directions	Higher Principles	Senses	Organs of Action	Sensations	Gross elements
Īśāna	Above	Puruṣa	Hearing	Speech	Sound	Space
Tatpuruṣa	East	Prakṛti	Touch	Hands	Touch	Air
Aghora	South	Intellect	Sight	Feet	Form	Fire

sadyojātaṁ prapadyāmi sadyojātāya vai namaḥ bhave bhave cātibhave bhajasva māṁ bhavodbhvāya namaḥ | (1)
vāmadevāya namo jyeṣṭhāya namaḥ śreṣṭhāya namo rudrāya namaḥ kālāya namaḥ kalavikaraṇāya namo balavikaraṇāya namo balapramathanāya namaḥ sarvabhūtadamanāya namo manonmanāya namaḥ | (2)
aghorebhyo 'tha ghorebhyo ghoraghoratarebhyaḥ sarvataḥ śarvasarvebhyo namas tu rudrarūpebhyaḥ | (3)
tatpuruṣāya vidmahe mahādevāya dhīmahi tan no rudraḥ pracchodayāt | (4)
īśānaḥ sarvavidyānām īśvaraḥ sarvabhūtānāṁ brahmādhipatir brahmaṇo 'dhipatir brahmā śivo' stu sadāśivaḥ | (5) TaiĀ 10/43–47.

[1] Sadyojāta: PāSū 1/40-44; Vāmadeva: ibid. 2/22-27; Aghora: ibid. 3/21-26; Tatpuruṣa: ibid. 4/22-24 and Īśāna: ibid. 5/42-47. Note that the serial order is the same as we find in the TaiĀ and is regularly maintained subsequently in the Siddhāntāgamas.

[2] See the introduction to the *Rauravāgama* vol. 1, p. 24. The mantras of the five faces are found in the *Mahānārayaṇīyopaniṣad* (section 16-22) and the *Pañcabrahmopaniṣad* is entirely dedicated to them.

[3] Aghora mantra is expounded in SvT 1/41-43 where we are told, as we would expect, that it should be prefixed with OṀ.

[4] *Liṅgapurāṇa* 2/14/32 ff.

Vāmadeva	North	Ego	Taste	Genitals	Taste	Water
Sadyojāta	West	Mind	Smell	Anus	Smell	Earth

We turn now to the Five *Praṇavas* as we find them in the Kubjikā sources to see how they are related there to the five sacred seats and other pentads. We begin with an overview based on the presentation in the *Ṭīkā* which, omitting any reference to the seats in relation to the *praṇavas*, follows the older sources. The form of the seed-syllables presented first is that found in the KMT.[1]

1) AIṀ Commonly known as *Vāgbhava*, this seed-syllable represents the goddess Kubjikā herself. It is the triangular Yoni (*bhaga*) of the goddess, which is the central core of her *maṇḍala* and so is the seat of the entire tradition and sequence of mantras (*krama*).[2] The *Ṭīkā*[3] refers to it as Rudraśakti, an important aspect of Kubjikā, which connects her, as do numerous other features, with the Trika school. It is the seed-syllable of Brahmā and corresponds to the Earth element, although its colour, according to the *Ṭīkā,* is vermilion (*sindūra*), rather than yellow, which is the usual colour of this element.

2) HRĪṀ This is the seed-syllable of Māyā and Lakṣmī. It belongs to Viṣṇu and corresponds to the element Water. Its form is like a wheel of fire (*alātacakra*). According to the ŚM[4] it is the heart of the rays of the light of the deity. It attracts all things towards itself and gives the power to control others, poetic genius, and the power to hear at a great distance. It serves as an antidote to poison and arouses the body and mind (*purakṣobha*). It performs many wonders for the man who keeps it in his heart. There is no realisation (*pratyaya*) without it. The KMT also attributes magical powers to the Five *Praṇavas*, which are said to bring about sexual arousal (*drāvaṇa*), disturbance (*kṣobha*), delusion (*moha*), sleep (*jṛmbhana*) and the desiccation of the enemy's body (*śoṣaṇa*), respectively.[5]

3) ŚRĪṀ This is the seed of the goddess Īśā who is also called Maṅgalā and is identified with the energy of Rudra (*rudraśakti*) to whom this seed-syllable corresponds. It is said to be brilliant like a million moons.[6] According to the ŚM[7] this is the seed-syllable of sovereign glory (*śriyābīja*). It gives royal power (*śrī*), satisfaction (*puṣṭi*), beauty, good fortune (*saubhāgya*) and pleases kings. It gives

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[1] Extracted in KMT 5/34-40.
[2] Cf. ṢSS 7/243cd-244ab quoted above, p. 642, note 2.
[3] Ṭ MS K fol. 5b.
[4] ŚM 5/54-56ab.
[5] KMT 5/83 = ṢSS 8/80.
[6] *Ṭīkā* MS K fl. 5b.
[7] ŚM 5/58-60ab.

all people pleasure (*āhlāda*) and bestows every accomplishment. Without it, one cannot acquire wealth (*dhanasiddhi*).

4) PHREṀ This seed-syllable corresponds to Īśvara and the element Fire. This is the form of this syllable given in code in the KMT and ṢSS. Although we do find it in the mantras of the later Kubjikā Tantras, it is largely replaced by the variant KHPHREṀ as it is already in the ŚM[1] where it is called the seed-syllable of Śivā. KHPHREṀ is an important seed-syllable. Abhinavagupta refers to it as the seed of destruction (*saṁhārabīja*) and couples it with SAUḤ, the seed-syllable of emanation (*sṛṣṭibīja*) and the goddess Parā. Also called Piṇḍanātha or Pañcapiṇḍanātha, it is the seed-syllable of the goddess Kālasaṁkarṣiṇī. The *Ṭīkā*, no doubt aware of this connection, calls it the seed-syllable of the goddess Kālī (*kālīpiṇḍa*). Thus we may surmise that the change in the form of this *praṇava* was inspired by the desire to integrate the energy of Kālī into the mantras of the Kubjikā cult just as Abhinava integrates it into his Trika.

According to Abhinava, when it is uttered correctly, everything dissolves away into Kālasaṁkarṣiṇī's abode.[2] Abhinava, who is generally unconcerned with magical and yogic powers (*siddhi*), makes no reference to the power it possesses to bestow magical accomplishments (*siddhi*). The Kubjikā Tantras, on the contrary, in consonance with the positive attitude towards these goals that all Tantric traditions share, stresses their value. Thus the repetition of this *praṇava* is eulogized as capable making others attached to oneself and attracts them. It engenders conflict (*bheda*) between enemies and paralyses them.[3] Moreover, it is used in the magical acts of murder and expulsion (*uccāṭana*). It is the main part of the practice (*sādhana*) related to the Śākinīs ('witches') and brings about the accomplishment of Vetālas, Rākṣasas and Lāmās and other reformed demons.

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[1] ŚM 5/60cd-61.

[2] *śrīkālasaṁkarṣiṇīdhāmni līyate tadaikātmyena prasphuratīty arthaḥ* |

Comm. on TĀ 4/189cd-191ab.

Abhinava outlines the phases of this process from the point of view of the yogi's experience as follows:

> Abandoning dependence on actions directed towards a goal and attaining contentment in the Void (Kha) nature (*rūpa*) which is external and internal (at the same time, the yogi) should rest on the expanded plane of Sound (Pha). Thus, (by means of that transcendental plane of Sound, he should) bring about in the proper manner the expansion of the inner face of consciousness, by virtue of which the Wheels of perception, the senses and vital breaths become one with the object of knowledge. This object of knowledge is destroyed by the Fire of Consciousness (Ra) and, thus annulled, merges into this, the Fire of Power, the Triangle (E). The yogi perfectly content in the noble awareness of the essential being of the Point (Ṁ), resting in the seed of withdrawal (KHPHREṀ) becomes the Supreme Reality. TĀ 5/75–78.

[3] ŚM 5/62-63.

5) HSAUṀ This is the seed-syllable of Sadāśiva and corresponds to the element Space. This seed-syllable has several variants. The two most common ones are HSŪAUṀ and HSVŪAUṀ, both of which are probably derived from variant ways of pronouncing the basic form of this syllable. Other rare variants are noted in the *Ṭīkā*. One is HSMRAṀ which is said to have been revealed in the *Vidyāsaṅketasūtra*. This is the form of the seed-syllable when it is used as a Peg (*kīla*)[1] to 'fix' and energize the mantra into which it is inserted. 'Fixed' in this way, the mantra is accessible only to those who know its use. Other variants are HSMVŪAIṀ, HSMVAṀ[2] and HSRŪAUṀ. The latter, called the Bhairavī or Bhairava Vidyā, is the form we find in two places in the KuKh.[3] According to the ŚM, this *praṇava* gives all the accomplishments (*siddhi*) including that of the Skyfarers (*khecarīsiddhi*). It gives one control of others, attraction, arousal (*kṣobha*), tranquillity and fulfilment (*puṣṭi*). In addition, it gives a person the knowledge of how to hear and see for great distances.[4]

We turn now to the presentation of the Five *Praṇavas* in relation to the five sacred seats we find in the KuKh. First of all we notice that the groups commonly associated with the Five *Praṇavas* are not always found together. In one place, for example, we find only the Five Brahmās. These are projected into the body from the heart centre up to the glottis where Sound and the Point are located. Beyond that is the Skyfaring goddess Khecarī who, as Kaulinī, contains the energies of the Yoni within which the four sacred seats are deployed.[5] Thus, the seats are not coupled with the Five Brahmās, but are beyond them in the Wheel of the Skyfarers (*khecarīcakra*).

Conversely, the *Sūtra of the Five Praṇavas*, which is chapter fifty-four of our text, is concerned solely with aligning the *praṇavas* with the seats and placing them along the axis of the body. According to this *sūtra*, each of the Five *Praṇavas* has its own colour and corresponds to a state of attainment evidenced by signs of possession (*āveśa*). They are projected into five places along the vertical axis of the body, which, in some cases, correspond to the locations of the inner Wheels[6] implying thereby that they mark stages in the ascent of Kuṇḍalinī through them. Their presence in the body is important because they must be placed there along with the projection of the thirty-two syllables of the Kubjikā's Vidyā and their presiding goddesses.[7] We notice, moreover, that the latter are

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[1] Ṭ MS K fol. 5b.
[2] See mantras in the *Ṭīkā* (ibid.) for the form of the fifth *praṇava*.
[3] This is extracted in KuKh 8/104cd-105 and given in full in ibid. 9/22.
[4] ŚM 5/65cd-67.
[5] For details see KuKh 64/28cd-49ab.
[6] See, for example, KuKh 8/92cd ff..
[7] KuKh 11/2.

projected onto the outer parts of the body. Thus the *praṇavas* mark vital centres within the body and, integrated into the sonic body of the goddess, they energize it inwardly. The same principle guides the drawing and worship of the goddess's *maṇḍala*. Analogously, the Five *Praṇavas* are placed in the middle of it before the other mantras.[1] The correspondences in this case can be tabulated as follows.

20. Table of the Five *Praṇavas* according to Chapter Fifty-four of the *Kumārikākhaṇḍa*

Praṇavas	Colours	Seats	Locations in the Body	Ages	Signs
Vāgbhava	White	Kāmarūpa	Centre of Yoni	Kṛta	Arousal (*kṣobha*)
Second	Morning sun	Jālandhara	Navel	?	Paralysis (*stobha*)
Third		Pūrṇagiri	(Heart)	?	Inebriation (*ghūrṇi*), Arousal of the Body (*purakṣobha*)
Fourth	Black	Tisra	Throat	End of Kali	Controlled Possession (*vaśyāveśa*)
King Bhairava	Red	Udyāna	Between the eyebrows	?	Yogic Sleep (*yoganidrā*)

In chapter nine of the KuKh the *praṇavas* are only correlated with the seats and five vowels.[2] They are recited along with the goddess's seed-syllable HSKHPHREṀ into which six seats are projected that are distributed along the axis of the body,[3] and so they need to be adjusted into a scheme of six units. These are the five gods who preside over the Five *Praṇavas* with Śiva beyond them, as we find in the SvT. Externally, the six seats radiate into the corners of the hexagram from the goddess's seed-syllable in the centre of the *Kramamaṇḍala*, in which the deities are worshipped.[4] The *Gurumaṇḍala*, in which the teachers are worshipped, is generated analogously from the Five *Praṇavas* and Navātman, the god's seed-syllable, which are also projected into the worshipper's body. In this case they correspond to the Five Siddhas with Ādinātha, the First Siddha, as the sixth.[5] These correspondences can be tabulated as follows.[6]

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[1] KuKh 11/26-28ab.
[2] See KuKh 9/19cd-26ab.
[3] See chart in note to KuKh 9/11.
[4] See table 18 below, p. 650.
[5] KuKh 27/16-19.
[6] This table summarizes KuKh 27/14-19.

21. Table of Five *Praṇavas* and Navātman of the *Gurumaṇḍala* from Chapter Twenty-seven of the *Kumārikākhaṇḍa*

Praṇavas	**The Five in the *Maṇḍala***	**Wheels**	**Siddhas**
AIṀ	*Maṇḍala*	Foundation	Śrīkaṇṭha
HRĪṀ	Authority	Yoni	Śaṅkara
ŚRĪṀ	Siddhas	Navel	Ananta
KHPHREṀ	Rule	Unstruck Sound	Sādākhya
HSAUṀ	Yoginī	Throat	Piṅgala
HSKṢMLVRYŪṀ		Head	Ādinātha

The *praṇavas* are loaded with many more correspondences. In chapter eight of the KuKh they are one of five groups of five.[1] These are: 1) the Vidyā which consists of the Five *Praṇavas* listed with their names in the first two columns. 2) The visualizations (*dhyāna*), which these are the colours and locations of each of the *praṇavas* in the Wheels listed in columns six and seven. 3) The sacred seats listed in column three. 4) The Siddhas who reside in the seats listed in column four. 5) The gestures that serve to arouse Kuṇḍalinī and stimulate her transition from one Wheel to the next are listed in column five. As usual, movement through these stations engendered by the utterance of the *praṇavas* brings about states of possession (*āveśa*) and their accompanying attainments along with the full range of yogic powers.

22. Table of the Five *Praṇavas* according to Chapter Eight of the *Kumārikākhaṇḍa*

Praṇavas	**Names of the Vidyās**	**Sacred Seats**	**Siddhas**	**Gestures**	**Colours**	**Locations**
Vāgbhava AIṀ	Kuleśvarī/ Vahni-vāsinī	Kāmarūpa	Maitrīśa	Yoni	Light red	Between Foundation and City of Jewels
Māyā HRĪṀ	Mahāmāyā	Jālandhara	Caryā-deva	Śaṅkhinī	Fire	City of Jewels
Śrī ŚRĪṀ	Śāṅkarī	Pūrṇagiri	Ṣaṣṭhīśa	Padma	White	Unstruck Sound
Khecara KHPHREṀ	Khecarī	Oḍiyāna	Oḍa	Kapāla	Dark blue and red	Pure Wheel
Bhairava HSRŪAUṀ	Bhairavīi	Tisra	Tūṣṇīśa	Ghaṭa	Red lac	Between the eyebrows

[1] KuKh 8/111cd ff..

A problem arises here with the order in which the seats are listed. The usual one is, as one would expect, the order in which the goddess visits the seats in the myth narrated in the KMT namely: 1) Oḍḍiyāna, 2) Jālandhara, 3) Pūrṇagiri, 4) Kāmarūpa and 5) Tisra. However, this is not always clearly so[1] and in several cases is evidently intentionally altered. For example, the sequence of correspondences between the *praṇavas* and the seats presented in chapter eight and sixty-seven of our text is: 1) Kāmarūpa, 2) Jālandhara, 3) Pūrṇagiri, 4) Oḍiyāna and 5) Tisra.[2] According to chapter fifty-four as well, Kāmarūpa is AIṂ, the first *praṇava*, and it was revealed in the Kṛta Age and so comes first. There the serial order of the seats is: 1) Kāmarūpa, 2) Jālandhara, 3) Pūrṇagiri, 4) Tisra and 5) Udyāna. The reason for the change in the usual serial order in such instances may be because Kāmarūpa is felt to be a more appropriate seat for AIṂ as it is also the syllable of the goddess as the Yoni, which is the energy of the will (*icchā*). The sacred seat 'whose form is desire' – Kāmarūpa – is thus identified with it. Again, the texts repeatedly stress that Oḍḍiyāna is the first seat (*ādyapīṭha*) from which the teachings originally spread. The change in its position in relation to the other seats in chapter eight may be justified by its association with flight[3] and so fits with the fourth *Praṇava*, that of the Skyfarer, KHPHREṂ. Another reason for this change is because Kāmarūpa is the seat of the revelation in this cosmic Age and so is given precedence over the other seats even though the teachings originated in Oḍḍiyāna in the first Age.

In these schemes there is no reference to the Five Elements in relation to the *praṇavas*. In another projection of the *praṇavas* along the axis of the body presented in chapter twenty-one of the KuKh, this correlation is explicit. However, in this case the correspondences differ. The usual serial order of the seats has been reversed so that they begin with Tisra and end with Oḍḍiyāna.[4] Moreover, there is no regular serial correspondence between them and the Five Elements or the Five *Praṇavas*. The reason for this, I suppose, is that there are two conflicting aims of this projection. One is to establish the Five Elements in a linear sequence from gross to subtle in an ascending order along the axis of the body. The other is to accommodate the cycle of emanation. This begins with the transcendent condition of Extinction – *nirvāṇa* – which is equated with the element Earth, possibly to represent that it is as the fundamental and supremely stable ground of the cycle of emanation. The corresponding *praṇava* is the fourth one – KHPHREṂ – which is also the seed-syllable of Kālasaṁkarṣaṇī in whom the cycles of emanation are extinguished and so may represent the transcendent,

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[1] See, for example, KuKh 9/24-26ab and note.
[2] KuKh 8/112cd–114 and KuKh 67/25-35.
[3] See note to KuKh 6/31-33ab.
[4] See KuKh 21/46-47.

precosmic condition. We have seen that Kāmarūpa is sometimes related to the first *praṇava*, which is the seed-syllable of emanation (*sṛṣṭibīja*). However, the order of the following two syllables has been reversed so that ŚRĪṀ, which is normally the seed-syllable of withdrawal, has become that of persistence, which is normally the function of the seed-syllable HRĪṀ that in this scheme has become the seed-syllable of withdrawal. Perhaps this is simply a mistake. But Oḍḍiyāna, in this case the seat of the fifth *praṇava*, is not inappropriately equated with Space and hence with the pervasive state of repose. The resulting correspondences can be tabulated as follows.[1]

23. Table of *Five Praṇavas* according to Chapter Twenty-one of the *Kumārikākhaṇḍa*

Five *Praṇavas*	Elements	Seeds	Places – Wheels	Sacred seats	Colours of the *Praṇavas*	States
KHPHREṀ	Earth	Energy	Root	Tisra	Green	Extinction (*nirvāṇa*)
AIṀ	Water	Moon	Yoni	Kāmarūpa	White	Arising
ŚRĪṀ	Fire	Sun	Navel	Pūrṇagiri	Yellow	Persistence
HRĪṀ	Air	Drop	Heart	Jālandhara	?	Withdrawal
HSAUṀ	Space	Sound	Between the eyebrows	Oḍḍiyāna	Dark blue	Repose (*viśrānti*)

The locations of the sacred seats in the body according to the following scheme presented in chapter twenty-eight of the KuKh[2] are the same as the one above. Even so, Oḍḍiyāna is the only seat that corresponds to the same element in the two schemes.

24. Table of Four Seats according to Chapter Twenty-eight of the *Kumārikākhaṇḍa*

Elements	Seats	Faces	Locations
Space	OṀ	Aghora	Between the eyebrows
Fire	Jālandhara	Tatpuruṣa	Heart
Water	Pūrṇagiri	Vāmadeva	Navel
Earth	Kāmarūpa	Sadyojāta	Yoni

Just as the colours of the *praṇavas* are not consistent in all the schemes, similarly the correspondences between the sacred seats and the Wheels in the body are also variable. Compare, for example, the scheme of six seats related to the Six Wheels outlined in chapter eleven[3] of our text presented above.[1] We notice

[1] See KuKh 21/31ab-47; cf. ibid. 60/62.
[2] KuKh 28/4-11.
[3] KuKh 11/19-21ab.

in that sequence of the Wheels – as opposed to the one in chapter twenty-one charted above, and in general – the absence of the Wheel of the Heart. It is also absent in the scheme presented in chapter twenty-seven.[2] In the latter case the reason is simply because there are only five seats. However, in the scheme presented in chapter twenty-one, which is also based on five seats, the throat centre has been omitted, probably for the same reason. While the serial order of the seats in the scheme outlined in chapter twenty-one is simply the reverse of the usual one, the order in the one in chapter eleven is not only reversed, but in addition Tisra and Oḍḍiyāna (there spelt Oḍiyāna) have exchanged places. Even so, Oḍḍiyāna in both schemes is between the eyebrows.

Finally, we note an interesting variant of this sequence that recurs repeatedly in the accounts of the Wheels in the Kubjikā Tantras. This is the placement of the Wheel of the Command between the eyebrows at the beginning of the sequence. One could understand this as a simple reversal. However, in such cases, the following Wheel is usually that of the Foundation (*ādhāracakra*) in the genital region at the other extremity of the body. The sequence then proceeds in a linear ascending order. I suppose that the reason for this is that the ascent through these Wheels is initiated by the empowering Command located in the Wheel between the eyebrows. When this Wheel is activated the adept can perceive and participate in the processes taking place within and through the remaining Wheels, which are marked by the ascent of the same Command, as Kuṇḍalinī, through them.

The Six Sacred Seats

We have seen that just as the Five Seats are a major template for the projection of the Five *Praṇavas*, the Six Seats serve the same function for the Six Wheels in the body. While this is a common paradigm, the seats may be also be projected along the axis of the body independently of them. We find both possibilities exemplified in our text in the schemes in chapters nine and eleven. These may be conveniently treated together as they both relate to HSKHPHREṀ, the seed-syllable of the goddess. In both cases the six letters of the seed-syllable are equated with six seats. In chapter eleven the latter are positioned in the Six Wheels, whereas in chapter nine they are not – although the places in the body where they should be projected are noted, as we can see in the following comparative table.[3]

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[1] See table 8 on p. 629 and table 22, p. 654.
[2] See above, table 18 on p. 650.
[3] The reader is referred to the text and notes in chapters nine and eleven of the KuKh for the details summarized in this table.

25. Table of Six Seats of the Goddess's seed-syllable according to Chapters Nine and Eleven of the *Kumārikākhaṇḍa*

Sacred Seats	Letters Chapter Nine[1]	Natures Chapter Nine	Locations Chapter Nine	Deities	Natures Chapter Eleven[2]	Locations Chapter Eleven
Jālandhara	Ra	Fire	Heart	Brahmā	Fire	Navel
Pūrṇagiri	Pha	Red Flower	Throat	Viṣṇu	Sound	Hexagram
Koṅkaṇa / Candra[3]	Kha	Autumn Sky	Uvula	Rudra	*	Palate / Circle of the Drop
Kāmarūpa	Sa	White	Palate	Īśvara	Lunar centre	Birth of Energy
Oḍḍiyāna	Ha	Mirror	Between the eyebrows	Sadāśiva	Bindu-maṇḍala	Between the Eyebrows
Tisra/ Trisrota	E	Heated Gold	Cavity of Brahmā/ Wheel of Space	Śiva	*	Viśuddhi

Groups of six are popular in the Kubjikā Tantras because they can be conveniently projected into the corners of the hexagram that surrounds the central triangle of the goddess's *maṇḍala*. Chapter 11 of our text describes the projection of six seats in this way. As the worship of the sacred seats is particularly important they are worshipped in both the central triangle and the hexagram. Graphically represented by the hexagram, that is, two juxtaposed triangles, the origin of the six seats from the central triangle is evident in its geometric representation. As usual the sonic form accompanies and reflects the geometric, even as it excels it, just as sound is believed in India to excel sight.

The Great Icon (*mahāmūrti*) of the goddess is the sonic one, not the one that can be visualized and formally represented. In the following passage it is the syllable AIṀ into which the six seats are projected. Just as the Triangle accommodates the seats and develops into the Hexagram without losing its essential triangular form, the same syllable can contain both the four seats when it represents the triangular Yoni of the goddess as well as her developed hexagonal body. In this way it encapsulates the Triangle both internally and externally:

> Oṁkāra is in the place of the Point (in the centre). The (seat) called Jāla is to the right of it. The (seat) called Pūrṇa is in the north

[1] KuKh 9/3cd-4; 8-11.
[2] KuKh 11/19-21ab.
[3] Candrapīṭha, replaces Koṅkaṇa in chapter 11.

> and Kāmākhya in front of it. The one called Candra is above that. Trisrota is in the Circle of the Womb. The group of six sacred seats has emerged (in this way) supported by the Great Form (of the Goddess) (*mahāmūrti*).[1]

Symbolic adjustments are required in order to accommodate the six seats into AIṀ, which is a sign that this is an ulterior projection that emerged as the system developed. This is not the case with HSKHPHREṀ, which is unknown to the KMT but was probably adopted and adapted from the store of such syllables common to all schools, with the six seats in mind. While the shape of the triangular graphic form of the syllable AIṀ makes it a natural sonic symbol of the triangular Yoni, the six letters of HSKHPHREṀ naturally represent the Hexagram, which is the epitome of the goddess's *maṇḍala* of 'six parts' (*ṣaṭprakāra*). It is the Tree of Life in which the goddess resides. Growing from the Point in the centre of the Triangle it contains in a potential form the six 'parts' (*prakāra*). In their 'expanded' state, the six seats in the corners of the hexagram house the six wheels (*cakra*) in the body[2] and the six limbs and faces of the goddess in her 'full' form as the Thirty-two syllable Vidyā.[3] The latter is divided into six parts that are set both along the vertical axis of the body in descending order from the face to the feet and can be projected into the Hexagram. These six seats are also coupled to the group of five, which are represented by the Five *Praṇavas* at the beginning and end of the Vidyā. So the development of the seats from a group of four, to five and six marks the unfolding of the three major aspects of the goddess's 'Great Icon' (*mahāmūrti*) – corporeal, graphic and sonic.

The six seats in the hexagram may also serve as the locations of the six parts of the Krama. The spread of the Krama is represented by the development of the *maṇḍala* and its worship from the Triangle to the Hexagram, that is, from the four to the six sacred seats that contain and signal its 'parts' (*prakāra*). This process is described in following hymn called the 'Salutation to the (Maṇḍala of) Six Parts (*ṣaṭprakāranamaskāra*)'. As the devotee recites it, he traces the development of the *maṇḍala* through the spontaneous deployment of its divine

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[1] *oṁkāraṁ [k, kh, gh: uṁ-] bindudeśe [ṅ: -deve; 2: mūrti-] tu [ṅ: śa] jālākhyaṁ [ṅ: jalā-] tasya dakṣiṇe* |
*pūrṇākhyaṁ cottare [k, gh: cāṁtare; ṅ: * * *] deśe [ṅ: * *; 2: deva] kāmākhyaṁ [ṅ: * * *] ca [ṅ: ta; 2: tu] tadagrataḥ [k, kh: -gutaḥ; gh: * dagutaḥ; ṅ: vada-]* ||
tadūrdhve [ṅ: tadurddhaṁ; 2: tadūrdhvaṁ] candranāmākhyaṁ [ṅ: catu-] trisrotaṁ [k, kh, gh: tisrotaṁ; ṅ: tisrātaṁ; 2: k: triśrotaṁ; kh: triśrotraṁ] garbhamaṇḍale [2: -maṇḍalam]|
nirgataṁ pīṭhaṣaṭkaṁ tu [2: kh: + ma] mahāmūrtyāvadhiṣṭhitaṁ [k, kh: -dhiṣṭitaṁ; ṅ: mahāmūrtāvadhiṣṭhitaṁ; 2: k, kh: -maviniśritam] ||

YKh (1) 13/10-11 = YKh (2) 4/1-2 (variants labelled '2').

[2] KMT 11/19-21ab.

[3] See KuKh 11/40-44 and notes.

mantric energies embodied in the *praṇavas*. The goddess, represented by her syllable AIṀ, emerges as the triangular Wheel of Fire in union with her partner who, in relation to her, is the Water of the Ocean of her energies in which she is immersed. The Mothers, who in this case are the seven Yoginīs[1] who govern the vital constituents of the gross body and are the energies of the Six Wheels (*cakra*), reside in the centre of it in a potential form. From there they spread out to fill the corners of the Hexagram with their energy. There the seats emerge from the Triangle in the centre and its sonic energy even as they remain within it. The four seats are the sources of the four categories (*pīṭha*) of the Bhairava Tantras.[2] These are the Vidyā-, Mantra- and Mudrā- *pīṭha*s, which correspond to Jālandhara, Pūrṇagiri and Kāmarūpa, respectively.[3] The fourth *pīṭha* of the Bhairava Tantras – the *Maṇḍalapīṭha* is represented here by the *Merupīṭha*. This is Oḍḍiyāna in the centre.[4] Finally, we notice that although the hymn is dedicated to the '*Six Parts*', that is, the Hexagram, this also includes the Point in the centre and the Triangle that surrounds it from which the Hexagram is derived and of which it is an integral part. Again, just as seed-syllables are used to generate the seats and so are part of them, the 'six parts' correspond to six series or 'currents' (*ogha*) of mantras that flow through each seat and are recited to worship them and the 'currents' of teachers who come from there.

> The venerable Tree (HSKṢMLVRYŪṀ), called the Teacher's Sandals, endowed with the energy of passion, (AIṀ) is the First Lord (Ādinātha) of Bhairava's Command. His will is the divine seed (AIṀ), which is pure with (the direct) experience (of deity), and is the Wheel of the Fire of Time. The principle of Water has arisen which, filled with the energy of the Lord's feet (HSKṢMLVRYŪṀ), is the principle of the Self. When the Moon is destroyed, the pure and divine disc of the Full Moon invariably dawns.
>
> The Seat of Yoga (*yogapīṭha*), which is the Heart of the Goddess (AIṀ), (is formed) by (their) conjunction. Pure, it consists of the three and a half measures (of Speech). In the middle is the seat of OṀ, which is that of the divine syllable (*kūṭa*) of the Mothers, ḌĀ

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[1] These Yoginīs are called the Seven Mothers in KuKh 63/10. They will be described in the following chapter in which the Yoginīs are discussed.
[2] See Dyczkowski 1988: 49 ff. and above, p. 576.
[3] Cf. table 23 p. 672-673.
[4] The scriptures of the Kubjikā tradition have come down along the 'Path of Meru' (*merumārga*). In other words, they originated in Oḍḍiyāna, the First Seat (*ādipīṭha*). Thus, the Kubjikā Tantras are implicitly related here to the Maṇḍalapīṭha. More often they are linked to the Mudrāpīṭha although it would be more accurate to link them to the Vidyāpīṭha. See Dyczkowski 1988: 54-55 and 120.

> (Ḍākinī), RĀ (Rākinī), LĀ (Lākinī), KĀ (Kākinī), SĀ (Sākinī), HĀ (Hākinī) and YĀ (Yākinī). (The seed-syllable of) Māyā (HRĪṀ), called Jālandhara, is the manifest energy of the Age of Strife and the descent (into the world) of the Seat of Knowledge (*vidyāpīṭha*). That mantra (ŚRĪṀ) which is in Pūrṇagiri is in the abode of Śiva's energy and is the treasure (*kośa*) of mantras that has been filled (*pūrita*) (with it).
>
> The Seat of Gesture (*mudrāpīṭha*) is the Lord of the Elephants (i.e. KHPHREṀ), the pure Cave of the Moon that has fashioned itself in Kāmarūpa. Above is the seat Trisrota that generates the bliss of the teaching (*samayasukha*). It is the half-measure of the Seed of Sound (HSAUṀ). The seat of Meru (*merupīṭha*) is in the Point. It is power (*śakti*), the seed of bliss (AIṀ), which is the mouth of the Lotus of Kula. There is the Divine Current (*divyaugha*) divine, that of the seats (*pīṭhaugha*) and above that the entire Current of the Siddhas and the Current of Kula. The Current of the Teachers is in Candrapurī, and the authority (*adhikāra*) is in Koṅkaṇa at the beginning of the Age of Strife. It is this Tradition (*anvaya*) that is present in the three lineages (*oli*). I bow constantly to (this) *maṇḍala* made of six parts.[1]

Like the pedestal of a Liṅga or icon or the 'seat' (*āsana*) made for the sacrificial implements and offerings, the six seats are appropriate locations for the six parts of the Krama. In most forms of the Krama the first unit consists of the

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[1] *śrīvṛkṣaṁ pādukākhyaṁ madanakalayutaṁ bhairavājñādināthaṁ*
tasyecchā divyabījaṁ anubhavavimalaṁ so 'pi kālāgnicakram |
saṁjātaṁ āpatattvaṁ prabhucaraṇakalāpūritaṁ ātmatattvaṁ
naṣṭe candre ca nityaṁ udayati vimalaṁ pūrṇimādivyabimbam [kh: -vīvaṁ] ||
saṁyogād [g: -t] yogapīṭhaṁ bhagavatīhṛdayaṁ [k, g: bhagavati-; kh: bhavatihi-] śuddham adhyuṣṭamātraṁ [g: suddha-]
tanmadhye divyakūṭaṁ ḍaralakasahayaṁ mātṛ-oṁkārapīṭham [k kh: mātṛṁ; g: mātrimoṁkāra-] |
māyājālandharākhyaṁ [g: -jālāṁdharākhyaṁ] prakaṭakalikalā [g: prakaṭakakali-] pīṭhavidyāvatāraṁ
tan mantraṁ pūrṇagiryāṁ [k kh g: -giryaṁ] śivasakalapure [g: siva-] pūritaṁ mantrakośam [g: -kosaṁ] ||
mudrāpīṭhaṁ gajendraṁ vimalaśaśiguhākāmarūpe [g: -sasi-] kṛtātmā
ūrdhve trisrotapīṭhaṁ [k: tiśrotra-; kh: trisraṣṭa-; g: trisrotra-] samayasukhakaraṁ rāvabījārdhamātram [g: -vījārdva-] |
bindusthaṁ merupīṭhaṁ [kh g: -pīṭhe] kulakamalamukhaṁ śaktir ānandabījaṁ [g: sakti-]
divyaughaṁ [g: divyoghaṁ] pīṭha-oghaṁ tadupari sakalaṁ siddha-oghaṁ kulaugham [g: kuloghaṁ] ||
gurvoghaṁ candrapuryāṁ [k, g: -purye; kh: -puryaṁ] prathamakaliyuge koṅkaṇe [kh: -ṇā] cādhikāraṁ [g: dhādhikāraṁ]
trīṇyolyām [g: trilyolyām] anvayo 'yaṁ [k: manūyoyaṁ] praṇamata satataṁ maṇḍalaṁ ṣaṭprakāram [k, kh, g: -prākaram] | SKh 17/1-4ab.

four sacred seats. From here the rest of the Krama is emitted just as the recitation of the remaining mantras follows those of the four seats. In this way the four seats represent the source of the Krama and the six seats its completion. Conversely, containing the four seats, the six are their foundation and source, just as in the three-dimensional *Kramamaṇḍala* the Hexagram is the pedestal of the Triangle which rises up, as it were, out of it. Thus, cryptically, the Tantra explains:

> There are six sacred seats and six parts (*prakāra*) of the *maṇḍala*) and even though the seats have arisen externally from the transmission (*krama*) with six parts, they are considered to be the first (and most important) in the tradition. They are the outer rays of many forms (made manifest) by the transmission (*krama*) of the Rule. They are famous and should be known as the first (and most important constituents) of the *maṇḍala*. The remaining (parts) are (made manifest) after that, separately and in due order. Once one knows the group of six seats, first of all, then one becomes a (true) member of the tradition. Without knowing it, one is never successful. The group of six sacred seats is the cause (of all success). Now I will tell (you) how they are realised on the subtle path. The great sacred seat is within one's own body. It is the one seat that is of six kinds.[1]

We need not discuss here at length the contents of the six seats or aspects of the one seat to which this passage is specifically referring. They will be examined in due course when we come to them in chapters sixty and sixty-one of our text. They are presented in those chapters as the sacred seats of the Kula of consciousness present in the very Self of all living beings as aspects of the dynamism of the unfolding of their vital force and consciousness. This, on the one hand, animates the mind and body and, on the other, is the flow that leads to the one supreme reality. Thus the seats as aspects of this flow are present in the Self in order to 'illumine all that should be known'.[2] Oḍḍiyāna is the Supreme Space. Pure undivided oneness, it is the abode of the liberated Skyfarer. Jālandhara is the

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[1] *ṣaṭ pīṭhāḥ [k, kh: – pīṭhā] ṣaṭ prakārāś ca ṣaṭprakārakramād api [k, kh: -kamādapi]* |
bahiraṅgoditāḥ [k: -tā; kh: vahiraṁgoditā] pīṭhā anvaye prathamā matāḥ [k, kh: matā] ||
samayasya krameṇaiva bāhyarūpā gabhastayaḥ |
maṇḍalasya prasiddhyanti jñātavyāḥ [k, kh: -vyā] prathamās tu te ||
śeṣāṇi ca tataḥ paścāt [kh: paśve ? t] kramaśaś ca [k, kh: kramasoda] pṛthak pṛthak |
pīṭhaṣaṭkaṁ purā jñātvā bhaved anvayikas tadā ||
ajñātvā naiva siddhyeta pīṭhaṣaṭkaṁ ca [k: pīṭhakatkañca] kāraṇam [k: kāraṇa] |
sūkṣme 'dhvani [k, kh: nyani] prapadyante [k, kh: -dyete] sāṁprataṁ te vadāmy aham ||
svadehe ca mahāpīṭhaṁ pīṭham ekaṁ ca ṣaḍvidham [k: ṣaṭ-; kh: dhadvidhaṁ] |
YKh (2) 34/10-14ab.

[2] KuKh 60/91cd-92ab.

source of the energy of the City of Jewels, that is, the Wheel in the navel where Kuṇḍalinī resides. Pūrṇagiri is the bliss of the Full Moon represented by the sixteen energies of the vowels. Kāmarūpa is the supreme bliss of the active flow of the transmission (*uditogha*). Tisra is in the Cavity of Brahmā above the three currents of the flow of the breath. Koṅkaṇa pervades the solar and lunar breaths and is in the centre between them. It is represented by the fusion of the vital energies of Śiva and Śakti (*kuṇḍagolaka*). Above the triangular flow of the energies of the Yoni, it is at the apex of the breath and, checking this triple flow, induces merger into the supreme state.[1] Thus from the Void of Oḍḍiyāna arises the undifferentiated (*niṣkala*) exhaled breath (*prāṇa*) of the Sun in Jālandhara. Its movement generates the Moon of inhaled breath (*apāna*), which is full and 'filling' (*pūraka*) in Pūrṇagiri. These three are Rudra's undivided fertilizing energy, which is Kāmarūpa present within the pure seminal potency of consciousness. Tisra is the bliss of the Yoni (*bhagāhlāda*). Finally, Koṅkaṇa is the condition of supreme repose. It is the supreme state where the Yoga, transcendent and immanent, that penetrates into the Space (*ākāśa*) of supreme reality, practiced in the seat Tisra attains its ultimate goal. Thus is it the symbol (*bimba*) of renunciation (*tyāga*) of the other seats and their states, which is the liberated condition.[2]

Similarly, elsewhere we find the six seats equated with six Liṅgas. The first five correspond, amongst other things, to the five gross elements. Tisra, the fifth as Space represents the flow (*prasara*) of pure extinction (*nirvāṇa*). The Koṅkaṇa Liṅga bestows repose in Koṅkaṇa, that is, liberation.[3] Each of the seats contains a Kula, that is to say, a goddess or 'energy'. The one Kula is sixfold as the six Kulas. These six are the Divine Current of the sacred seats, their inner form within the stream of the energy of the goddess. Projected into the corners of the hexagram, together they form a single Kula. At the same time they are six, each represented by a goddess and her corresponding energy (*kalā* or *mudrā*) along with the six Siddhas who are the Current or Transmission of the Siddhas (*siddhaugha, siddhakrama*).[4]

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[1] KuKh 60/62 ff..
[2] KuKh 60/83ff..
[3] KuKh 58/52cd-53ab.
[4] KuKh 61/23 ff. These groups of six are part of six groups epitomized by the six seats and projected into the hexagram surrounding the triangle in the centre of the *maṇḍala*. Summing up our text says:

> The six sacred seats are the six blisses. (In fact there is only) one sacred seat which is of six kinds*. (These aspects are made manifest) by the awakening of the sixfold reality (*artha*) and reflection of the four parts (*pāda* of the central Triangle).
>
> The six sacred seats, the group of six Siddhas, the six kinds of goddesses of the sacred seats, the six Gestures, the (*maṇḍala* with) six parts, the six Ages: (these are all) termed groups of

Just as the fifth seat is almost invariably Tisra, otherwise called Mātaṅga,[1] the sixth is Candra or Koṅkaṇa.[2] In the least sophisticated, more basic presentations, Candrapīṭha is the Point (*bindu*) that, along with the Half Moon (represented by Trisrota), crowns a seed-syllable mantra.[3] As the sixth of the set of eight seats described in the YKh, it is identified with the centre above the palate that drips Śiva's lunar nectar.[4] 'Externally' one would expect it to be also identified with Candrapura, but this is not the case probably because it was first conceived solely in the context of the evolving abstract symbolism of the system.

The sacred seat of the Moon is unknown to the KMT and the ŚM. The commentator on the ṢSS discerns references to it in the ṢSS in a couple of places. In one place the ṢSS refers in a nondescript way to the 'venerable seat' (*śrīpīṭha*) where the six disciples of the earlier Kaula tradition founded by Matsyendranātha are the custodians of its 'pure knowledge' (*vimalajñāna*).[5] The commentary explains that: 'The pure knowledge of the Siddhas is in the venerable sacred seat, that is, the sacred seat of the Moon'.[6] In this context the seat of the Moon may be identified with the Island of the Moon where Matysendranātha propagated the Kaula teachings. Elsewhere the ṢSS says of Mālinī who resides in the 'ocean of (lunar) nectar' in the Void of the End of the Twelve and impels the movement of the vital breath[7] that:

This is the Moon (*candrā*)[8] of the Womb of the Moon, the

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six. The six with (their) thirty-six divisions constitute the illumination of the knowledge of the group of six. KuKh 60/98-100ab.

*Cf. KuKh 60/49cd-50.

[1] See KuKh 6/171cd-172ab. Although the fifth of the set of six seats described in chapters sixty and sixty-one of the KuKh is called Tisra there (KuKh 60/28, 67cd-68), rather than Mātaṅga, the goddess who resides in that seat is called Mātaṅgasamayā – lit. the Rule of the Sweepers (KuKh 61/14cd-15ab) or just Mātaṅgī (KuKh 61/27, 35cd-36ab).

[2] Koṅkaṇa is the third seat out of the six that form the audible part of the syllable HSKHPHREṀ. All the seats in this case are in a peculiar serial order, accounting for this unique exception. See KuKh 9/3cd-4.

[3] This is the case with AIṀ noted above, p. 106.

[4] See below, p. 702.

[5] Pure knowledge is in the venerable seat by the (*grace* of the) Command of the Kula of the jewel-like Siddhas that is, by (the six *Siddhas*) Ānanda and the rest (who were Matsyendra's disciples) by the gracing and restraint of the (whole) universe.

śrīpīṭhe [k kh: -pīṭha] vimalajñānaṁ [k kh: -na] siddharatnakulājñayā |
ānandādyena [k kh: -khyena] jagato nigrahānugraheṇa ca || ṢSS 44/75.

[6] *śrīpīṭhe candrapīṭhe vimalajñānaṁ [kh: -na] nirmalajñānaṁ siddhānām* | Comm. on ṢSS 44/75ab.

[7] ṢSS 28/42-48ab.

[8] Note the feminine form of this normally masculine noun.

> moonlight of the plane of the Doomsday Fire (*vāḍavīpada*). Fire is within the Womb of the Moon. She has arisen out of the middle of that. That is the sacred seat and she is in the middle of it possessing the Womb of the Moon.[1]

The commentary explains that the goddess Kubjikā is Mālinī who is Kuṇḍalinī and the Doomsday Fire (*vaḍavāgni*) in the centre of the 'Womb of the Moon', that is, in the Triangle in the End of the Twelve. The energy of the New Moon (*amākalā*) is called the sacred seat of the Moon.[2]

An account of the six seats in the YKh similarly identifies the sacred seat of the Moon with Kālī's abode, where she resides as the 'crooked' Kuṇḍalinī 'endowed with Śiva's energy (*śivakalā*)'.[3] We have seen that Kālī is the New Moon and Kubjikā's original identity when she goes to the Island of the Moon. Similarly, the two identifications are coordinated in the later sources by attributing the creative energy of the First Seat, which is generally Oḍḍiyāna, to this one. We find a precursor of this conception in the ṢSS, which says:

> The group of four (sacred seats) that has originated from the sacred seat on the peaks of the Stone has brought down the divine Krama into the triple universe.[4]

The Stone (*śilā*) is where the goddess assumed the form of a Liṅga on the Island of the Moon. It is the Mountain of the Moon, the Triple Peak Mountain – Trikūṭa. We have seen that this is the Triangle at the End of the Twelve, which in later sources is sometimes identified with the sacred seat of the Moon – thus implying that the entire Triangle with all the seats is worshipped as Candrapīṭha. In this perspective, the *Ṭīkā* explains with regard to the triangular grid (*prastāra*) of fifty letters, each located in its own seat:

> There are fifty sacred seats. There, amongst (them), a group of six seats is the essence (of the others), namely: 1) Oḍḍiyāṇa 2)

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[1] *candragarbhasya candreyaṁ vāḍavīpadacandrikā* ||
candragarbhe sthito hy agnis tasya madhyāt samutthitā |
tat pīṭhaṁ tasya madhyasthā candragarbhasamanvitā || ṢSS 28/48cd-49.
[2] *tad eva amākalā candrapīṭham ucyate* | Ibid. commentary.
[3] YKh (1) 15/80ab.
[4] *śilāśekharapīṭhāc ca yaj jātaṁ [k kh: jñātaṁ] tu catuṣṭayam* ||
tenāvatāritaṁ divyaṁ kramaṁ caiva jagattraye | ṢSS 43/20cd-21ab.

> Jālāndhara 3) Pūrṇagiri 4) Kāmarūpa 5) Trisrota and 6) Candrapīṭha. This is the group of six sacred seats (*pīṭhaṣaṭka*). [. . .] The group of four seats out of the group of six seats is (their) essence. However, in order to be able to bring them together collectively (*saṁgrahaṇārtha*), the seat Oḍḍiyāṇa is in the middle of the three and, its nature Bhairavī, pervades (them): (as such, it) is the one main sacred seat (*mūlapīṭha*). The main sacred seat is the source (*yoni*) (and aggregate of all of them together in a potential form). The sacred seats have arisen from its presence, that is, from the will (*icchā*) with the three seats, that is Kāmarūpa, Pūrṇagiri and Jālandhara in the grid (*prastāra*). Oḍḍiyāṇa is in the centre and pervades (them). For this reason, it should always be worshipped with (these) three seats as an aspect that is equal (to each one of them) (*samāṁśena*).
>
> (It is said that) 'Pervasion (*vyāpti*) proceeds from Candrapīṭha.' The pervasion and emanation (*sṛṣṭi*) of these four sacred seats arises from Candrapīṭha, that is, from the aforementioned Triple Peak mountain, which is the bliss of the supreme light.[1]

Unlike Candrapīṭha, Koṅkaṇapīṭha is clearly intended to be understood as both the geographical region and inner seat. Initially, however, Koṅkaṇa appears as just one of eight secondary seats (*upapīṭha*)[2] in relation to the system of eight major seats described in the YKh. This is probably because when this part of the YKh was redacted Koṅkaṇa had not yet become the main centre of the Kubjikā tradition where most of the subsequent texts and a large part of the YKh itself were redacted. Unknown to the KMT as a seat, subsequently, when the later parts of the YKh were produced, Koṅkaṇa comes into its own as the sixth and most prestigious seat.[3] In chapter thirty-eight of the KuKh, which is one of the three

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[1] *pañcāśat [k kh: pañcāśa] pīṭhāḥ* | *tatra madhye pīṭhaṣaṭkaṁ sārabhūtaṁ* | *yathā oḍḍiyāṇa [k kh: au-] – jālandhara [k kh: jālāndhara] – pūrṇagiri – kāmarūpa – tristrota [k kh: tisrota] – candrapīṭhā [k kh: -pīṭha] iti pīṭhaṣaṭkam* | *[. . .] pīṭhaṣaṭkamadhye [kh: -ṣaṭkaṁ-] pīṭhacatuṣkaṁ sārabhūtaṁ vartate* || *kintu teṣāṁ saṁgrahaṇārtham oḍḍiyāṇapīṭham [k kh: -ṇārthaṁ auḍḍi-] trayāṇāṁ madhye bhairavīrūpaṁ vyāpakaṁ mūlapīṭhaṁ bhaved ekam* | *iti mūlapīṭhaṁ yoniḥ* | *tatsakāśād [k: -sād] icchārūpāt pīṭhā [k kh: pīṭhāḥ] utpannās tribhiḥ [kh: tibhiḥ] pīṭhair iti [k kh: pīṭhāḥ iti] kā – pū – jāprastāre* | *oḍḍiyāṇaṁ [k: uḍiyāṇaṁ; kh: ūḍḍiyāṇaṁ] madhye vyāpakam* | *etasmāt kāraṇāt [kh: tāraṇā] tribhiḥ pīṭhaiḥ [k kh: pīṭhāḥ] samāṁśena pūjayen nityaṁ [k: pūjayet-; k kh: – niścayaś]* | *candrapīṭhād [k kh: -ṭhā] bhaved [kh: bhavet] vyāptiḥ* | *ity eṣāṁ [k kh: ityeṣā] pīṭhacaturṇāṁ candrapīṭhāt [k: -pīṭha; kh: -pīṭhā] pūrvoktatrikūṭaparvatāt paraprakāśānandarūpād [k kh: paraṁ prakāśamā-] vyāptiḥ sṛṣṭir bhavati [k kh: sṛṣṭibhavanti]* || Ṭ MS K fl. 4a-4b.

[2] See below, p. 697, note 1.

[3] Perhaps the manner in which the Liṅga is characterized in the following reference as 'just born' reflects also the outer historical reality of the founding of a new but nonetheless most important

versions of the *Root Sūtra*, Candrapīṭha is identified with Koṅkaṇa. It is located, as usual, above Tisra.[1] In several schemes in the MBT, it replaces Candrapīṭha. Thus the KuKh proclaims that even if one worships the other five seats, success is impossible without worshipping this one.[2] Accordingly, it is projected into the very centre of the *maṇḍala* – the place reserved for the first seat from which the power and authority of the other five seats are derived.[3] The sources correctly locate it in the Deccan.[4] Moreover, we are told that it was revealed by Ṣaṣṭhīśa.[5] Normally the Siddha called Ṣaṣṭha is associated with Pūrṇagiri. Here, perhaps, we have a covert reference to the Kadamba king Ṣaṣṭhadeva who ruled Koṅkaṇa in the eleventh century when Candrapura was the capital.[6] So just as this now becomes the supreme seat, the epitome of liberation itself, Kubjikā is here in her supreme form as Koṅkaṇā[7] who, portrayed as the tribal Śavarī, is the goddess of all the seats.[8]

The Six Sacred Seats of Tripurabhairavī

One projection of the sacred seats, described in YKh (1) is of special historical interest and so worth mentioning here. It is part of the liturgy (*krama*) of the goddess Tripurabhairavī who in this modality is worshipped alone (*ekavīrā*), without her partner. This goddess, who is an immediate precursor of the much better-known goddess Tripurasundarī, is not worshipped in Śrīcakra. An intermediary between the goddess Kubjikā and Tripurasundarī (i.e. Śrīvidyā), she emerges from the same pleroma of divine forms, as does the former. Thus we notice the presence of some of the divine forms, namely the goddesses Raudrī, Mālinī, Klinnā and Raktā that are also incorporated in the goddess Kubjikā. Tripurabhairavī's seed-syllable is AIṀ as is that of Kubjikā who precedes her in time and Śrīvidyā who appears after her. Note also that the triangle in the centre of Tripurabhairavī's *maṇḍala* is called the 'city of three cities' (*tripurapura*) from

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seat: Just born, (it bestows) authority and repose in Koṁkaṇa. Then it is Koṁkaṇa Liṅga. KuKh 58/52cd-53ab.

[1] KuKh 38/3.

[2] KuKh 60/74.

[3] In the place where their authority will be is the best sacred seat, namely Koṁkaṇa that bestows authority. KuKh 60/78.

[4] KuKh 60/71.

[5] KuKh 60/73.

[6] All these and other matters related to Koṅkaṇa and its capital Candrapura will be discussed at length in another chapter of this introduction.

[7] Established in the centre of Śiva who is perfectly complete, she is Koṁkaṇā, the deity of the left (*vāma*). The energy (*kalā*) Śāṅkarī manifests by the conjunction of the left and the right (currents of the breath). KuKh 61/25.

[8] KuKh 61/10-12ab.

which she derives her name. Although not evident in this passage, this Triangle is the same as the one in the centre of both Kubjikā's *maṇḍala* and Śrīcakra. Thus Tripurabhairavī's *maṇḍala* mediates between the two traditions. Śrīvidyā retains her link with the earlier Tripurabhairavī by incorporating her liturgy (*krama*) into that of the ascending series of goddesses worshipped in the preliminaries to her worship. Essentially the youthful goddess Kāmeśvarī, she is assimilated into the goddess Kubjikā as one of her three aspects, which we will have occasion to discuss further ahead. The following passage describes the progressive emanation of the Triangle and Hexagram in which the goddess is worshipped. The goddesses, like those in Śrīcakra, are without partners. They emanate in a series from one another and take their place in the inner sacred sites emitted with them in the *maṇḍala*. Tripurabhairavī, as Ekavīrā is the Yakṣiṇī Raudrī in the centre.

> That Yakṣiṇī who is Raudrī, the energy of Supreme Śiva[1] is aroused by the five arrows (of Kāmadeva). She plays in the Wheel of Fire and moves in the first day of the bright lunar fortnight into the hexagram. By churning (the two breaths), Sun and Moon, she looks beautiful in the Triangle within the *maṇḍala* and is endowed with the six (parts of the Hexagram). Above time and in front within the excellent city of the three cities (*tripura*) (i.e. the Triangle), she is divided into the divisions (of the triangle and the hexagram).[2]
>
> She who is one and who flows forth perpetually in many aspects (*bheda*) is the Transmental, (the goddess) called Bhagā. Vāgbhava (AIṀ), which is the passion (*kāmarūpa*) of the universe and the first of the three seed-syllables (*kūṭa*),[3] arises within her. In this way there are three Siddhas[4] in the beginning who, possessing the passion of the Moon, are on the upper path. She is the pure plane in the sacred seat and, endowed with the body of (all the) energies (*sakala*), is Mālinī on the upper path.[5]

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[1] MS G reads: *paramathitakalā* – i.e. the energy that has been churned by the supreme (god).

[2] *yā sā yakṣiṇī [k: rakṣāni; gh: rakṣā *; ṅ: raktāni] raudrī paramaśivakalā [g: paramathita-] kṣobhitā pañcabāṇaiḥ*
krīḍantī vahnicakre carati pratipade [k, gh, ṅ: -daṁ] śuklapakṣe ṣaḍaśre |
trikoṇe maṇḍalānte raviśaśimathanāt śobhate [k, gh: sobhave; ṅ: sāṁbhave] ṣaṭprayuktā
*kālasyordhve purastāttripurapuravare [ṅ: tri *-] bhedabhinnasvarūpā* || YKh (1) 43/1.

[3] Assuming that the other two syllables, like the first are part of the same triad (*trikūṭa*) projected into Kubjikā's triangle, they are HRĪṀ and ŚRĪṀ.

[4] Presumably, the three Siddhas in this case are the three seed-syllables.

[5] *ekā sānekabhedaiḥ [k, gh, ṅ: -dai] prasarati satataṁ [ṅ: śa-] unmanā sā bhagākhyā [k, gh, ṅ: -kṣī]*
*tasyāṁ [gh: tasyā] kūṭatrayādyaṁ [k, gh: -pādhyā; ṅ: -trayāvyā] udayati jagato vāgbhavaṁ kāmarūpam [k, gh: kāma * *; ṅ: kāmaṁ * *]* |

In the centre, in the sacred seat called Kāma, passion (*madana*) gives rise to passion (*madayati*) and is the seat of Uḍa within power (*kalā*). The venerable (seat) Pūrṇa is in the wheel on the left and emanates the energy of the Moon in the seat of the Moon (*candrapīṭha*) in front of that. The divine seat of Kulūta emanates (its energy) (*kalayati*) into the energized (*sakala*) head of Kolla on the right. (The energy of the goddess) penetrates into the venerable Ujjayanī on the left in due order ** with the six sacred seats beginning with that. She who is in the Wheel of the Hexagram is Bhairavī, the mother of persistence and destruction; by the expansion of consciousness (*bodhavṛddhi*), (she is also) Avvā, Klinnā, Raktā, Bhagavatī, and Pulinī: I bow (to her who, in all these forms, is) the venerable Ekavīrā.[1]

Diagram 7. The Six Seats of Tripurabhairavī

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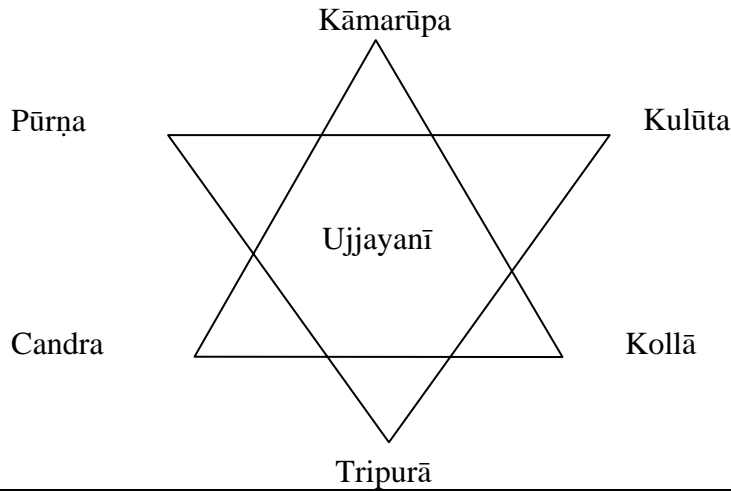
santy evaṁ [k, gh, ṅ" śakty aivaṁ] trīṇi siddhāḥ śaśimadanayutā ūrdhvamārge purastāt [k, gh, ṅ: purastā]
pīṭhe [ṅ: pīṭhai] śuddhā daśā ca [k, gh, ṅ: daśaiśca] sakalatanuyutā mālinī ūrdhvamārge ||
YKh (1) 43/2.

[1] *madhye kāmākhyapīṭhe [k, gh, ṅ: kāmākṣapīṭhe] madayati [k, gh, ṅ: jamayati] madanaṁ [k: yadanaṁ; gh, ṅ: padanaṁ] uḍapīṭhaṁ [k, gh, ṅ: ḍaḍa-] kalāyām*
śrīpūrṇaṁ vāmacakre sṛjati śaśikalāṁ [k, gh, ṅ: -lā] candrapīṭhe [gh: cadra-; ṅ: pīṭha] tadagre [ṅ: bhedagre] |
*pīṭhaṁ [k, gh: pīṭha] kaulūtadivyaṁ kalayati sakale [ṅ: -laṁ] dakṣiṇe kollaśīrṣe [ṅ: ko * śīrṣe]*
*vāme śrī – ujjayanyāṁ [gh: -nyā] kramati kramavaśāt [k, gh, ṅ: -vaśā] * tatpīṭhādi [ṅ: tapīṭhādi] ṣaḍbhiḥ [k, gh: sadbhiḥ]* ||
yā vai [k, gh, ṅ: vye] ṣaṭkoṇacakre sthitilayajananī bhairavī bodhavṛddhyā [k, gh: -vṛdyo; ṅ: -rūpā]
avvā [k, gh, ṅ: adhvā] klinnā tu [k, gh: sta; ṅ: su] raktā [k, gh: rakṣā] bhagavatipulinī śrī – ekavīrāṁ [k, gh: evavīrā; ṅ: evavīrāṁ] namāmi || YKh (1) 43/3-4.

The Major Seats according to the Yogakhaṇḍa

Although the YKh manipulates the configurations of four, five and six seats in a manner common to the rest of the later Kubjikā Tantras and also in novel ways,[1] it teaches an alternative, parallel set of rites and mantras linked to the sacred seats in sets of four, eight and six seats.[2] The set of eight seats is the most 'complete' scheme. A *maṇḍala* – called '*Śrīpīṭha*' – is drawn especially for them which is the focus of a complex and extensive rite to which the YKh repeatedly refers as basic to its distinctive praxis. The set of four seats, morphologically closely related to that of eight, although differing in several details, appears to be a 'condensed' (or original?) form of it that can be used with greater ease in shorter, less complex rites. The group of six seats is more closely related to the seats described in the first chapters of the KMT, although distinct from them. It appears to function, partially at least, as a bridge between the other two schemes in the YKh and the one in the KMT.

The basic model of sixteen units we have observed in relation to the seats in the KMT may well have influenced the scheme of the contents of the four seats in YKh each of which consists of sixteen entities. This layout is most extensively worked out in the YKh first in relation to the four seats and then in relation to the expanded worship of eight seats. Together the sixteen units of each seat make a total of sixty-four – another significantly symbolic figure. This configuration, with different contents, is projected into the expanded version in such a way that each of the eight seats consists of sixty-four units governed by eight goddesses. We notice that this format appears already in the *maṇḍala* of the *Brahmayāmala*, although there is no reference to the sacred seats there. It is replicated in the deployment of the sixty-four Yoginīs governed by eight Mothers of which one of the earliest examples is in chapter thirteen of the TS.[3] Note also in the following eulogy of the four seats in the YKh, their combination with four principles. These are essentially the extra four seats that make up the set of eight seats in the expanded version. Thus Oḍḍiyāna in the condensed version of four seats is related

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[1] The group of five seats are also occasionally worshipped in relationship to the Five Elements and the Five *Pranavas*. While that is common practice, an interesting connection is made in the YKh, not found elsewhere (even though the Tantra declares that they are essential), between the five seats and the fingers of the hand and the goddess's faces. Oḍḍiyāna, Jālandhara, Pūrṇagiri, Kāmarūpa and Tisra are projected onto the fingers of the left hand from the thumb to the little finger, respectively. The right hand similarly accommodates five of the goddess's faces with the sixth transcendent beyond. These projections serve to energize the conjunctions of the fingers and hands when they are formed into the gestures (*mudrā*) that are displayed in the course of the rite of adoration. YKh (1) 24/99-104ab.

[2] See above, p. 584-585.

[3] These points will be discussed in detail in another publication.

to the Supreme Energy. This is Kālikā who 'descends' into the seat Tisra that is located at the End of Sound. Jālandhara is said to be the Unmanifest – *avyakta* – that is the eighth seat. Pūrṇagiri is associated with the principle of Sound – *nāda* – this is the seventh seat. Kāmarūpa is linked to the principle of the lunar Point (*bindu*) that corresponds to Candrapīṭha – the Seat of the Moon, which is the sixth one.

> **Oṁkārapīṭha – Oḍḍiyāna:**[1] (The sacred seat) Oṁkāra is in the centre.[2] It is white and is the supreme energy. Oḍikā, (the goddess who resides here) is the mother Carcikā (of this seat). The god is called (Navātman) Bhairava and (his) body is formed with nine (letters). (This is) the sacred seat, the great current of the Command. (The goddess here is) Raktāvvā. The division is that which begins with KĀ. The House is the House Apara and the tree is the Kadambaka. The cave is called Śṛṅgāṭa (Water-chestnut) and the cremation ground is Kāravīra, the monastery is the Mathanakula (Kula of Churning). The gesture is Kārālyā and it sustains the Krama that is supreme (transcendent) and inferior (immanent) and the Samayā Raudra. The current is that of the Aged, the mother is Maṅgalā who removes the impurity of the Age of Strife. (This), the First Seat (*ādipīṭha*), is Śivahood. (This) is the sacred seat of the Rudra called Ucchuṣma. It is endowed with the most excellent Vaṭuka and the guardian of the field is called Vara. I praise the first sacred seat, the abode of many qualities, divided into sixteen divisions.[3]

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[1] The following account of the sacred seats is given in verse set to the metre *śardūlavikrīḍita*.
[2] *mūrdhni jātaṁ* lit. ' on the head'.
[3] The variants labelled '2' are those of the version of this passage in YKh (2).

.okāraṁ [k, kh, gh: uṁkāraṁ] mūrdhni [k, gh: sūpti; ṅ: mūrtti] jātaṁ sitaparamakalā [ṅ: śita-]
.oḍikā [k, kh, gh: ūḍikā; ṅ: uḍikā] carcikāvvā [k: -kārthā; kh: caccikārthā; gh: -ryā; ṅ: -rā]
devaṁ śrībhairavākhyaṁ navatanuracitaṁ pīṭham ājñāmahaugham [k, kh, gh: -mahoghaṁ; ṅ: -mājā-] |
raktāvvā [k, kh, gh: -dvā; ṅ: rakṣātvā] kādibhedaṁ [gh: -bhede; 2: kālikāmvā] gṛham aparagṛhaṁ vṛkṣa-kādambakaṁ ca
śṛṅgāṭākhyā [k, kh: -dhākhyā; gh: -dyakhyā; ṅ: -khyāṁ] guhā ca maṭha-mathanakulaṁ [gh: mayamakulaṁ; ṅ: maḍha-] kāravīraṁ śmaśānam [kh: śmāsānaṁ; gh: missing; ṅ: sma-] ||
kārālyā [ṅ: karāṇyā] nāma [sarve: vāca] mudrā kramam aparaparaṁ samayāraudraṁ [k, kh, gh: camayā-; ṅ: samapa-] bibharti [k, kh, gh: vibhaṁti]
*vṛddhaughaṁ [k, kh, gh: vṛddhoghaṁ; ṅ: vṛddhokaṁ] maṅgalāvvā [k, kh, gh: rthā; ṅ: maṅgalā *] kalikaluṣaharā ādipīṭhaṁ [k, kh, gh: -pāṭhaṁ] śivatvam [kh, ṅ: śivatve]* |
ucchuṣmākhyaṁ [all MSs: -khyā] rudrapīṭhaṁ [ṅ: raudra-] varavaṭukayutaṁ kṣetrapālaṁ [k, gh: -pālāṁ; kh: -pālā] varākhyam

Jālandhara: The sacred seat Jāla is the Unmanifest (*avyakta*). It is well placed[1] in the southern quarter. It is black and called the most excellent (*vara*). The mother (*avvā*) is the venerable lioness (*śrīsiṁhā*)[2] Kālikā. It bestows the boon of the mantra of nine (letters i.e. Navātman).[3] The tree is called Bilva. The cave is called Ratnā; it contains the best Rule (*samayavarabhṛtā*) and is well known by the name 'Vīra'. The cremation ground is called Laguḍa. The sacred seat (i.e. *maṭha*?) Ūṣma, very fierce, is pure in heaven and on the earth. The gesture is Vikārālyā, which removes the fear of phenomenal existence. Conjoined with the (secret) language and the Choma, this is the unstruck sound (*anāhata*) of Jālāvvā. Well known as the Vidyā(-pīṭha), the three worlds bow to it. Accomplished, divine, with six faces, giving supreme bliss, the guardian of the field is called 'Jaya'. I praise the sacred seat Jāla, revered by the gods, which is divided into sixteen divisions.[4]

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*vande 'haṁ ādyapīṭhaṁ [gh: -ṭha; 2: ādi-] bahuguṇanilayaṁ [k, kh, gh: bahugukta-; ṅ: va * guṇa-] ṣoḍaśair [gh: ṣoḍaśer] bhedabhinnam* || YKh (1) 13/2-3 = YKh (2) 3/2-3.

After the passage describing a seat in the YKh we note the corresponding mantra in the SKh (see MS G fol. 49b-50a). The mantras are presented in the reverse order in the SKh with respect to the YKh, that is, beginning with the mantra of Kāmarūpa and ending with that of Oḍḍiyāna.

aiṁ 5 ***śrīparamakalātattve śrī – oḍḍiyāṇapīṭhe*** *[k: -āṇa-; kh: oḍiyāṇa-; k, kh, g: -pīṭha] śrī oḍḍāvvā [k: oḍḍāṁvā; kh: oḍāvvā; g: missing] śrīcarcikādevī hyrlvhrai/ [kh: hslai/; g: hyayalavahraiṁ] śrīmahāmudrāpīṭha śrīmaṅgalāvvā [k: -lāṁvā] śrī – ādhāranātha śrīraktāvvā [k: -raktāṁvā] śrī [g: missing] udayanātha [g: missing] śrīkadaṁbavṛkṣa śrīśṛṅgāṭaguhā śrīmanthānamaṭha śrīkaravīraśmaśāna śrīkarālamudrāyai śrīmahāraudrasamaya [g: -samamayama] śrīvṛddhakrama [k: śrīvṛkṣa-; kh: śrīvṛkṣa; g: missing] śrīvṛddhakramādhikāra-pādukāṁ [k: * * * *ādhikārapā; kh: * vṛddha-; g: yīvṛddha-] pūjayāmi* ||

[1] YKh (2): blissful (*mudita*).

[2] Kālikā, like Kubjikā, is said to be a lioness. This is because these goddesses are the leaders (*nāyikā*) of a Kula tradition (*āmnāya*) each of which is said to be a 'teaching of the Lion' (*śiṁhadarśana*) as they are all based on the transmission of the Command which takes place by means of the teacher's empowering gaze, as fierce and powerful as that of a lion (*siṁhāvalokana*).

[3] The readings in YKh (2) (i.e. MS k: *navamunalatanu* and MS kh: *navamunastatanu*) suggest the emendation *navamṛdulatanu*, that is, '(the seat whose) body is new and tender'.

[4] *avyaktaṁ [k, kh, gh, ṅ: avyakte] jālapīṭhaṁ yamadiśi sugataṁ [2: muditaṁ] kṛṣṇavarṇaṁ [k, kh, gh: kṛṣṇaṁ-] varākhyaṁ [sarve: varekhyaṁ]*
śrīsiṁhā [gh: śrīsiddhāṁ; 2: k: madhya; kh: madhye] kālikāvvā [k, kh, gh: kālikārthā; ṅ: -kārvā] navamanuvaradaṁ [k, kh: mananucavaradaṁ; gh: manunucavaradaṁ; ṅ: manatuvaradaṁ; 2: k: navamunalatanu; kh: navamunastatanu = navamṛdulatanu] bilvavṛkṣābhidhānam [k, gh: -nāṁ; kh: vilvaṁ- -nāṁ; ṅ: vituvṛkṣābhidhānaṁ] |
*ratnākhyātā [ṅ: yannākhyātā] guhā yā [k, kh, gh: guhāṁ *; ṅ: -yāṁ] samayavarabhṛtā [k, kh, gh: saharabhapadaṁ; ṅ: sahavarabhayaṁ] vīrasaṁjñā prasiddhā [k, kh, gh: prasiddhāṁ; ṅ: prasiddhaṁ; 2: prasiddhaṁ]*

Pūrṇagiri: Pūrṇapīṭha is called Sound (*nāda*). Endowed with all the energies, it is yellow and on the path on the left. (The Mother there is) Pūrṇāmbā and is the Mantrapīṭha. The three worlds bow to the famed Caryānātha (who resides here). The tree, (well) known on the surface of the earth, is called Kārañja.[1] The mother here is called Carcikā. The cave is called Vyāghrā; (well) known in the three worlds, it bestows accomplishment (*siddhi*) to Kaulikas. Śrīnātha is there in (that) sacred seat, his ninefold body[2] replete; he is famed in the Middle Lineage (*oli*). The cremation ground, which brings fear to the fettered, is Ekakoṇa. The gesture there is Kiṁkiṇī. (It possesses) divine authority in the Kaula (tradition), endowed with the most excellent Vaṭuka, (while) the guardian of the field is Pauṇḍara. It is well known (as being) in the left part (of the Triangle) and, divided into sixteen divisions, bow (your) head (to it).[3]

śmaśānaṁ [k, kh, gh: smaśāṁtaṁ; ṅ: smaśānaṁ] laguḍākhyaṁ [k, kh, ṅ: laṁgulākhyaṁ; gh: laṁgulākhya] divi [gh: ṭhivi] bhuvi vimalaṁ ūṣmapīṭhaṁ [k, kh, gh: ūṣpa-] mahogram ||
*vikarālyā [k, kh, gh: vikanālā] ca [k, kh: viva; gh: vi *] mudrā bhavabhayaharaṇī bhāṣayā chomayuktā [k, kh, gh: chodmayuktā; ṅ: chomayuktā]*
jālāvvānāhato 'yaṁ [k, kh: jālārthā-; gh: jālārthānāhatoya; ṅ: jālādhvā-] tribhuvananamitaṁ vidyayā [k, kh, gh: vidyayo] suprasiddham [all MSs: -siddhi] |
*siddhaṁ divyaṁ ṣaḍāsyaṁ [ṅ: ṣaḍāśa] paramabhayakaraṁ [k, gh: -suṣakaraṁ; kh, ṅ: -sukhakaraṁ; 2: kh: -bha * karaṁ] kṣetrapālaṁ jayākhyaṁ [k, kh, gh: -khya]*
vande 'haṁ jālapīṭhaṁ tridaśasuranutaṁ [k, gh: tridaśamuranutaṁ; ṅ: -tutaṁ; 2: -gaṇanutaṁ] ṣoḍaśair bhedabhinnam [kh: -bhiḍaṁ; ṅ: -tedativraṁ] || YKh (1) 13/4-5 = YKh (2) 3/3.
aiṁ 5 ***śrī – avyaktatattve śrījālandharapīṭhe*** *[k, kh, g: -pīṭha] śrījālāvvā [k: -lāṁvā; g: -jālavvā] śrīmahākālī [g: -kāli] devī hyrlvhrūṁ [k: hyrlvhū/; kh: shlvhrūṁ; g: hyayaralavahrū] śrīmahāsamayapīṭha [kh: śrīsamaya-] śrīvimalāvvā [k: -lāṁvā; kh: -viśālāvvā; g: -visāllāvvā] śrīcakrīśanātha [g: -cakrīsa-] śrīkarālāvvā [k: -lāṁvā; kh: -kamalāvvā] śrī – anantanātha śrīkalpavṛkṣa śrīratnaguhā śrīśaṁkhamaṭha [g: -saṁkha-] śrīlaguḍaśmaśāna [k: -laṅguvyu-; kh: -laṁguḍa-; g: -laguḍā-] śrīvikarālamudrāyai śrīmahāvīrasamaya [k g: * mahā-; kh: -samayavīra] śrīkhecarakrama śrījñānādhikārapādukāṁ [g: -nājñādhikārapā *] pūjayāmi aiṁ 5 [g: 3]* || *dakṣakoṇe [k: dakṣiṇa-]*

[1] According to YKh (2), the tree here is the Kāṭāha.

[2] Each of the Siddhas of the sacred seats is an embodiment of the seed-syllable Navātman and so their body is 'ninefold'.

[3] *nādākhyaṁ [k, kh, ṅ: -khye; gh: -khya] pūrṇapīṭhaṁ [*Missing from here to *mantrapīṭhaṁ* in YKh (1)*] sakalakalayutaṁ vāmamārge ca pītaṁ*
pūrṇāmbā mantrapīṭhaṁ [2 k, kh: matra-] tribhuvananamitaṁ caryanāthaṁ [k, kh, gh: caryanārtha] prasiddhaṁ |
vṛkṣaṁ kārañjakākhyaṁ [2: kāṭāhasaṁjñaṁ] viditabhuvi [ṅ: -tuvi] tale carcikākhyātra [ṅ: carccikākṣātra; 2: -khyā ca] avvā [k, kh, gh: arthā; ṅ: aṁvā; 2: pūrvā + śrīnāthaṁ tatra pīṭhe navatanuracitaṁ ājñayā suprasiddham]
vyāghrākhyātā [ṅ: vyāghrākṣyātā] guhā ca [k, kh, gh: va] tribhuvanaviditā [ṅ: -vaditā] siddhidā [gh: -kā] kaulikānāṁ ||

Kāmarūpa: Kāmarūpa, beautifully red (*surakta*), the abode of many qualities, is in authority over the principle of the Point. (Present there is) Kāmāvvā, who is passion (*kāmabhūtā*), and Siddhayogeśvarī, the mother of the fear of the fettered. Navātman is the reality. Uḍḍīśa is the Siddhanātha, adorned with all the qualities and very large (*bhūribhūta*), he is the Lord Navātman who removes the impurity of the Age of Strife. (This seat) is well known as the Mudrāpīṭha. Passionate (*rakta*), it is called Mahocchuṣma to which the three worlds bow, and the cave is called Candra. This is the auspicious and best of monasteries (*maṭha*) and it is accomplished (*siddha*) on the basis of the lineage (*santānapūrva*) of Siddhas. The guardian of the field is the lord (*īśa*) Kāma. The gesture (here) is called 'Kāma'. I praise the Vaṭukanātha Piṅgala (the Tawny One) who is on the same plane as the Innate (*sahaja*). I praise Kāmarūpa, which gives much bliss and is divided into sixteen divisions.[1]

śrīnāthaṁ tatra pīṭhe navatanubharitaṁ [ṅ: tavatanuracitaṁ] madhyamolyāṁ [k, kh, gh: madhyamālyāṁ] prasiddham | *[This and the previous line replaced in 2 by: vyāghrākhyātā [k, kh: vyāgrākhyānā] guhā vaktraṁ [k: vaktrama] divi [kh: cakra-] viditaṁ khecaraṁ suprasiddhaṁ [k, kh: suprasīdaṁ]*
śmaśānaṁ [ṅ: smaśānaṁ] hy ekakoṇaṁ [k, kh: eka ekolaṁ; gh: eka ekonaṁ; ṅ: ekakoṭāṁ] paśujanabhayakṛt [gh: -ta; 2: paśubhayajananaṁ] kiṅkiṇī tatra [kh: tratra] mudrā [2: kiṅkiṇīmudrayā ca] |
kaule [k, kh, gh: kāle] divyādhikāraṁ [k, kh: divyodhikāraṁ; gh: divyāṁdhikāraṁ; 2: kauloghādyādhikāraṁ] varavaṭukayutaṁ [gh: -yute; 2: mada-] pauṇḍaraṁ [gh: poṁḍara] kṣetrapālam [k, kh, gh: kṣatra-; ṅ: kṣetravālaṁ]
vāmāṁśe ca [ṅ: na; 2: tat] prasiddhaṁ praṇamata śirasā ṣoḍaśair bhedabhinnam [ṅ: poṣagair] bhedabhinnam || YKh (1) 13/6-7 = YKh (2) 3/6-7.
aiṁ 5 ***śrīnādatattve śrīpūrṇagiripīṭhe*** *[k, kh, g: -pīṭha] śrīpūrṇāvvā [k: -ṇāṁvā] śrīmahālakṣmī [g: -lakṣmi] devī hyrlvhrī/ [kh: mhrlvhrī/; g: hyaralavahrīṁ] śrīmahāmantrapīṭha śrīkamalāvvā [k: -lāṁvā] śrīkuraṅgīśanātha śrīcaṇḍākṣī avvā [k: aṁvā] śrīpiṅgalanātha śrībilvavṛkṣa śrīvyāghraguhā śrīvimalamaṭha śrīkoṅkaṇaśmaśāna [g: -pakoṇa-] śrīkiṅkiṇīmudrāyai śrīmahāyogasamaya [k g: nāsti] śrīkaumārakrama śrīkulādhikārapādukāṁ [k g: -kārapādā] pūjayāmi* || *vāmakoṇe* ||
[1] *bindos tattvādhikāre [k, kh, gh: viṁdoṣṭālvorddhajālaṁ; ṅ: viṁdos tānyodhvajātaṁ] bahuguṇanilayaṁ kāmarūpaṁ [k, kh, gh: -pa] suraktaṁ*
kāmāvvā [k, kh, gh, ṅ: kāmāsāt] kāmabhūtā [k, kh, gh: -tāṁ; ṅ: -dūtaṁ] paśubhayajananī [k, kh, gh: pasu-] siddhayogeśvarī [gh: siddhi-] ca |
navātmānāthabhūtaṁ [k, kh, gh: -nārthabhūtaṁ; ṅ: -nāścabhūtaṁ; 2: navātmānandadevaṁ (k: nama-)] kalimalaharaṇaṁ [2: navatanuracitaṁ] pīṭhamudrāprasiddhaṁ
*uḍḍīśaṁ [k, kh, g, 2: ūḍīśaṁ] siddhanāthaṁ [k, kh, gh: -nārthaṁ] sakalaguṇagaṇālaṅkṛtaṁ [kh: sakā * guṇa-] bhūribhūtam [kh: bhraribhūtaṁ]* ||
*mahocchuṣmākhyaṁ [k, kh, gh: mahochuṣmākhya; ṅ: mahochuṣpara] raktaṁ [ṅ: kṣa *] tribhūvananamitaṁ candranāmā guhā ca [k, kh, gh: cā]*
*siddhaṁ santānapūrvaṁ [k: -pūrve; gh: -pūrva] pravaramaṭhaśubhaṁ [kh: -bha] kṣetrapaṁ [k, kh, gh: -yaṁ; ṅ: kṣa *yaṁ] kāmam īśam [k, kh, gh, ṅ: īsaṁ]* |

This is the group of four sacred seats divided into the sixty-four divisions of *Śrīpīṭha*.[1] The text here of both recensions of the YKh is lacunose and corrupt, and so a number of entries are missing. Fortunately, there is another description of this system of four seats in the SKh. There we find four mantras addressed to them in which their contents are listed. These omit some units recorded in the version in the YKh just as, conversely, the SKh supplies units not mentioned in the YKh. The mantras of the SKh do not mention the colour of the seats, nor do they refer to Vaṭuka and the Guardian (*kṣetrapāla*). In their place, they note the 'sandals' – *pādukā*, that is, the sphere of authority (*adhikāra*) of each seat. The YKh does not name the Siddhas in all the seats, preferring instead to refer to their common, fundamental identity, that is, Śrīnātha or Navātman Bhairava.[2] However, the mantras in the SKh list two Siddhas and their consorts for each seat. These are labelled Mother and Siddha (1) and (2). Siddhas (1) and Mothers (2) are those the goddess finds when she visits the seats according to the KMT. Those names of the goddesses and Siddhas that agree with those in the KMT are marked with an asterisk in the following table. Variants are recorded in the notes. Three out of the four Siddhas (2) are amongst the Five Siddhas, the incarnations of Bhairava and first teachers according to the KMT. Perhaps Mothers (1) should go with Siddhas (2), if Siddhas (1) go with Mothers (2). All these, except the entry for Mothers (2), are listed in the YKh for the first seat but not for the other three.

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*mudrā kāmābhidhānā [k, kh, g: -naṁ; ṅ: yo * bhidhānaṁ; 2: yogābhidhānaṁ] sahajasamapadaṁ piṅgalaṁ vaṭukanāthaṁ [k: -nātheṁ; kh: -nārthaṁ* ||*; gh: -nārthaṁ]*
vande 'haṁ kāmarūpaṁ bahusukhakaraṁ [k, kh, gh: vahusukhaṁdakāraṁ; ṅ: vahusukhadakaraṁ] ṣoḍaśair bhedabhinnam [kh: -bhinvaṁ] || YKh (1) 13/8-9 = YKh (2) 3/8-9.

[kh: + aiṁ 5] aiṁ hrīṁ śrīṁ [g: śrī] khphreṁ [g: khaphreṁ] hsvūauṁ [k kh: hsrūaṁ; g: hsrūauṁ] ***śrībindutattve [g: + kī] śrīkāmarūpapīṭhe*** *[k, kh, g: -pīṭha] śrīkāmāvvā [k: – kāmāṁvā] śrīsiddhayogeśvarī devī [g: missing] hyrlvhrā/ [kh: hayaralavahrāṁ; g: hyaralavahrīṁ] śrīmahāvidyāpīṭha śrīmadanāvvā [k: -nāṁvā] śrīmadandhranātha [k: śrīmaṁdhranātha; kh, g: -śrīmadandha-] śrīmahocchuṣmāvvā [k: -ṣmāṁvā; g: ?] śrīkaṇṭhanātha [k kh g: śrīśrīkaṁṭha-] śrīciñciṇīvṛkṣa śrīcandraguhā [kh: -candraprahā] śrīsiddhamaṭha śrīkāmaśaraśmaśāna [k, kh: -kāmeśvara-; g: -kāmasaraśmaśāna] śrīyogamudrāyai [kh: -mudrā] śrīmahāsamaya śrībālakrama [k: -kramaṁ] śrīyogādhikārapādukāṁ pūjayāmi* || *mastake [g: -ka] trikoṇāgre* ||

[1] *śrīpīṭhacatuḥṣaṣṭibhedabhinnapīṭhacatuṣkam [k, gh: -catuṣyaṣṭi-; kh: -catuṣyaṣṭibhedabhinnapīṭhacatuhyaṁ; ṅ: * pīṭha-] iti.* This colophon appears in YKh (1) between verses 13/9 and 13/10 and at the end of chapter 3 of YKh (2) where the nine verses describing the four seats are called the *Pīṭhāvatārasūtra***.** The mantras of the four seats recorded in the SKh are labelled in the same way. There the colophon reads: *iti catuḥṣaṣṭibhedabhinnaṁ pīṭhacatuṣkam* || SKh MS G fl. 50a, last line.

[2] See KuKh 2/29-30ab.

The entries in bold are common to both sources. Entries in bold italics are found only in the YKh and those in plain italics only in the SKh. Variants in the SKh are noted in brackets.

26. Table of the Four Sacred Seats according to the *Yogakhaṇḍa*

Seats	**Oṁkāra / Oḍḍiyāna**[1]	**Jālandhara**[2]	**Pūrṇagiri**	**Kāmarūpa**
Locations	**Centre**	**Right**	**Left**	? (*on the head in front of the triangle*)
State	***Śivahood*** (*Paramakalā*)	**Unmanifest**	**Sound**	**Point**
Seats of Scripture	***?*** (*Mudrāpīṭha*)	***Vidyāpīṭha*** (*Mahāsamaya*)	**Mantrapīṭha**	Mudrāpīṭha (*Vidyāpīṭha*)
Colours	***White***	***Black***	***Yellow***	***Red***
Goddesses[3]	**Carcikāvvā**	***Kālikā*** (*Mahākālī*)	***Carcikā*** (*Mahā-lakṣmī*)	**Siddhayogeśvarī**
Mothers	**Oḍikā** (*Oḍḍāvvā*)	**Jālāvvā**	**Pūrṇāmbā**	**Kāmāmbā**
Bhairavas	Navātman	Navātman	Śrīnātha / Caryānātha[4]	Navātman / Uḍḍīśa[5]

[1] The house here is said to be Apara. As no House is listed for the other seats, it has not been listed separately. It is called Ājñāmahaughapīṭha – the Seat of the Great Current of the Command. It is also called the 'seat of the Rudra called Ucchuṣma' and 'Ādyapīṭha'.

[2] The language (*bhāṣā*) in this seat is said to be *chomā*. This is the 'hidden' language in which the Siddhas and yoginīs communicate when they meet in the seats (see KuKh 42/60cd-64ab and notes). Thus, common to all of them, it is not mentioned again and is not one of the specific sixteen features of the seats.

[3] The YKh refers to the deity of this entry as a 'mother' (*ambā*) and that of the following entry as a goddess (*devī*). The SKh, that reverses these appellations, makes more sense.

[4] Caryānātha is usually the name of the Siddha of Jālandhara. Cf. following note.

[5] Uḍḍīśa is here said to be the Siddhanātha of this seat. One would expect this to be the name of the Siddha of Oḍḍiyāna.

1) Mothers	**Maṅgalā**[1]	**Vimalāvvā**	**Kamalāvvā**	**Madanāvvā**
1) Siddhas	**Ucchuṣma Rudra** *Ādhāra-nātha**[2]	**Cakrīśa-nātha**	*Kuraṅgīśa*[3]	**Andhranātha**
2) Mothers[4]	**Raktāvvā***	**Karālāvvā***	**Caṇḍākṣī***	*Mahocchuṣmā**
2) Siddhas	*? Udayanātha*	**Ananta-nātha**	**Piṅgalanātha**	*Śrīkaṇṭhanātha*
Trees	**Kadamba**	***Bilva*** (*Kalpa*)	***Kārañja***[5] (*Bilva*)	***Mahocchuṣma***[6] (*Ciñcinī*)
Caves	**Śṛṅgāta**	**Ratnā**	**Vyāghrā**	**Candra**
Cremation Grounds	**Karavīra**	**Laguḍa**	**Ekakoṇa** (*Koṅkaṇa*)	***?*** (*Kāmaśara*)
Samayās	**Raudra**	**Vīra**	***?*** (*Mahāyoga*)	***?*** (*Mahāsamaya*)
Monasteries	**Mathana-kula**	**Ūṣmapīṭha**[7] (*Śaṁkha*)	***?*** (*Vimala*)	***Pravara*** (*Siddha*)
Gestures	**Kārālyā**	**Vikarālyā**	**Kiṁkiṇī**	***Kāma*** (*Yoga*)
Currents / Olis	**Aged**[8]	(*Skyfarer*)	**Middle**	**(Child)**
Vaṭukas	***Vaṭuka***	***Vaṭuka***	***Vaṭuka***	***Piṅgala***
Guardians	***Vara***	***Jaya***	***Pauṇḍara***	***Kāma***
Pādukās	*Vṛkṣakrama*	*Śrījñāna*	*Kula*	*Yoga*

The Eight Sacred Seats according to the Yogakhaṇḍa

The configuration of eight sacred seats we now turn our attention to is unique to the YKh of the MBT. Central to the specific praxis of the YKh, the passage where this scheme is described is common to both recensions of the YKh.

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[1] This is the goddess of Mātaṅgapīṭha according to the KMT. See table in appendix I.
[2] Ādhārīśa is the Lord of this seat according to the ṢSS.
[3] This is the name of the Siddha of this seat according to the ṢSS. In the KMT he is called Cakrānanda, which is the name of the Siddha of Kāmarūpa in the ṢSS. In the KMT he is called Candrānanda.
[4] These Mothers are the goddesses of the seats according to the KMT. See table 28 below in appendix I.
[5] According to YKh (2) the tree here is the Kāṭāha.
[6] The MSs read: *mahocchuṣmākhyaṁ [k, kh, gh: mahochuṣmākhya; ṅ: mahochuṣpara] raktaṁ* [ṅ: kṣa *]. This literally means 'the one called Mahoccuṣma is red'. But this does not make much sense. We could perhaps emend to '*vṛkṣaṁ*' but there is no tree by this name. According to the KMT (2/101-105ab) Mahocchuṣma is a forest in which Kāmarūpa and Mātaṅgapīṭha are located. See above, p. 95, 98, 100 and 104.
[7] This may also be an alternative name for Jālandhara.
[8] The variant reading '*śrīvṛkṣakrama-*' replaces '*śrīvṛddhakrama-*' in the SKh. Śrīvṛkṣa – 'the venerable Tree' – is the syllable Navātman (SKh 17/1, quoted above, p. 657).

But although it receives repeated attention throughout the first recension of the YKh, the scheme of eight seats is not mentioned again in the second one, which was probably redacted after it, and is unknown to the rest of Kubjikā corpus.

In general, the YKh insists that the sacred seats should be honoured and respected as are the teacher and the scriptures. Knowledge of the seats and travelling to them is an essential characteristic of the teacher.[1] More specifically, the teacher should not only know and explain the Krama (*kramadarśin*), he should also know this group of eight sacred seats.[2] It is considered to be so fundamental by YKh (1) that the worship of it is listed as one of the characteristics of the Western Tradition.[3] Indeed, in the first (*kṛta*) Age, Śrīkaṇṭha, the first Siddha of the original Śāmbhava tradition, worshipped the *maṇḍala* along with the eight seats on mount Kumāra for three nights in the midst of the Krama.[4] At the end of the description of the eight seats we are told that all the Five Siddhas are present together on mount 'Kaumāra which is on the peak of Meru'.[5] This is the location of the eighth seat – the Unmanifest (*avyaktapīṭha*).[6] Thus mount Kaumāra is the supreme, transcendent state that, in relation to manifestation, is its unmanifest source. The goddess began her journey from here. At the very summit of Meru, Kaumāra, which is both in the centre and at the apex of all things, contains the fullness of all that is to come, deployed in the sacred space that unfolds as the goddess moves through it from place to place. On mount Kaumāra, the first teacher worshipped the complete unfolding of this sacred universe marked not just in the four directions with the sacred seats of its primordial source – the Yoni – but also with the four seats that are the vessels of the intermediate spaces. Thus,

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[1] *ādhāraś cakralakṣaś [k, kh, gh: -lakṣāś; ṅ: -ku * laś] ca pīṭhabhramaṇatatparaḥ* |
īdṛśo [all: idṛśaṁ] deśikaḥ [k, kh, gh: deśikaṁ; ṅ: daśikaṁ] sākṣāt bhuktimuktipradāyakaḥ [all: -kaṁ] || YKh (1) 9/13.

[2] *oṁkāramāditaḥ [k, kh: uṁkāra-; gh: ukāra-] kṛtvā avyaktāntaṁ tathāvadhiḥ [all MSs: tu yāvadhiḥ]* |
pīṭhāṣṭakaṁ tu vijñeyaṁ [gh: vijñayaṁ; 2: vijayaṁ] deśikaiḥ [ṅ: -kai] kramadarśibhiḥ [ṅ: -darśitaṁ] || YKh 14/13.

[3] (The Western Tradition includes) the eight Houses (of the Mothers), Kula practice and is endowed with the group of eight sacred seats.
gṛhāṣṭakaṁ [k, kh, gh: -ka] kulācāraṁ pīṭhāṣṭakasamanvitam || YKh (1) 4/232 cd.

[4] *kṛte śrīśāmbhavaḥ [k, kh, gh: -vaṁ] siddhaḥ [k, kh, gh: siddhaṁ] paścimena tu yad [k, kh, gh: tad] guruḥ [k, kh, gh: guruṁ]* |
pūjitaṁ tena cakraṁ tu kumāraparvate tu [k, kh, gh: ṣu] ca ||
pīṭhāṣṭakena bhedena trirātraṁ kramamadhyataḥ | YKh (1) 4/283-284ab.

[5] This group of eight sacred seats is on (mount) Kaumāra which is on the peak of Meru. It gives both worldy enjoyment and liberation.

. . . . *kaumāre [2: kaumāraṁ] merumūrdhani [k, kh, gh: -mūrdhaniḥ]* |
pīṭhāṣṭakam idaṁ śaṁbho bhuktimuktipradāyakam || YKh (1) 15/72bcd.

[6] *divyamerūrdhvapīṭham* || YKh (1) 15/56d.

radiating from the centre, the eight seats encompass and protect all creation. Inseparably linked to the whole of creation and its source, it is not surprising that the liturgy of the sacred seats (*pīṭhakrama*) is a major part of the Kaula rite (*krama*). Indeed, it is declared to be the best part of it[1] and has 'come with the Kula'.[2] In particular, although, of course, the YKh (1) considers the worship of the *Kramamaṇḍala* (*kramarcana*) of the goddess to be the main one, it values this form of the liturgy of the sacred seats so highly that it equates it with the Kula liturgy – the Kulakrama[3] – itself.

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[1] There is nothing higher than the scripture of the Command. Nothing is superior to the liturgy of the sacred seats and the teacher's mouth. All the rest should be abandoned like rotten meat.

ājñāśāstrāt [gh: -strat] paraṁ nāsti pīṭhakramāt [k, ṅ: pīṭhacakramāt] paraṁ na hi |
guruvaktrāt paraṁ nāsti śeṣaṁ tyajyaṁ [all MSs: tyajya] palālavat [ṅ: parāla-] ||

YKh (1) 34/133.

[2] The liturgy of the sacred seats has come with Kula and should be worshipped in the pattern of emanation.

pīṭhakramaṁ [ṅ: -ma] kulāyātaṁ [g: kalāyātaṁ] sṛṣṭinyāyena arcayet || YKh (1) 37/43cd.

The Krama in the *Kramamaṇḍala* is also worshipped in 'the pattern of emanation', that is, part by part progressively in the forward order. Cf. KuKh 1/1 and note.

[3] The description of Kāmākhya, the fourth of the eight seats, ends with the following colophon: this is the *sūtra* called 'concerning the Kulakrama' (*iti kulakramādhikāranāmasūtram*). This colophon may well have originally been at the end of the entire section dealing with the eight seats.

The *Maṇḍala* of the Eight Sacred Seats

The worship of the eight seats 'in the midst of the Krama' inaugurated by Śrīkaṇṭha probably involves the projection of the eight seats onto the petals of the lotus surrounding the Hexagram in the centre. In the *Kramamaṇḍala* these are occupied by the Eight Mothers with which the seats maintain, as we shall see, an indirect link. The eight seats, coupled with the groups of four and six seats, respectively projected into the Triangle and Hexagram, can also be worshipped in the *Kramamaṇḍala,* transforming it into what could be called a *Pīṭhakramamaṇḍala*. Again, the eight seats may also be worshipped independently in Bhairava's *maṇḍala*. The Bhairava who embodies the *Śrīmata*, that is, the Kubjikā tradition and its scriptures, is visualized 'surrounded by a hundred Rudras and adorned with the eight sacred seats'.[1] The Bhairava in the *Pīṭhakramamaṇḍala* is, like him, surrounded by the sacred seats. In this *maṇḍala* Bhairava dominates so strongly that although his consort accompanies him, she is barely mentioned. Moreover, he is never directly identified as Kubjikā's consort who is, similarly, simply called Bhairavī and not identified with Kubjikā. They are, no doubt, understood to be them and are directly identified in the parallel projections of the seats and deities into the fire-pit into which the oblations are offered that accompany the recitation of the mantras used to worship the members of the *maṇḍala*. Their absence here and their tenuous presence in the rite we shall examine next, that is even more centered on the eight seats, suggests that this configuration of seats is strongly influenced by an earlier rite that was not part of the Kubjikā tradition. In fact, we shall see in a subsquent publication, where we attempt to mark the phases of the development of the Yoginī cults in their Śaiva Tantric sources, that a configuration of eight Yoginīs surrounding a solitary Bhairava is one of the earliest. The permutation of that paradigm embodied in this *maṇḍala* can be understood to be a late one in which many layers of groups of eight are conjoined. Thus they assume – as in their earliest form and even more so – a dominant role, even with respect to the deity in the centre who, although their ultimate source which sustains them, is more sustained and protected by them than they are by him.

The following visualization of the Bhairava in the centre of the *maṇḍala* is somewhat confused. He is at once seated on a ghost (*preta*) and dances. His partner is next to him and yet she is also his seat (*āsana*). These ambiguities are possibly the result of the conflation of more than one visualization. Nonetheless, they serve to underscore that the god in the centre is somehow both single (*ekavīra*) and in the company of his consort:

> He has eight faces and, very powerful, shines like a white

[1] *śatarudrāvṛtaṁ devaṁ pīṭhāṣṭakavibhūṣitam* | YKh (1) 20/8ab.

lotus. He is mightily proud and has sharp teeth and great body. He is terrible and fierce and his face is deformed. O Śambhu, he has twenty arms and the goddess sits on his lap. He holds a sword, mallet and noose, a double-headed drum, a dagger, the Kaustubha jewel, a rosary, a skull bowl full of fruit and the like and a piece of human flesh.

I will tell you (what he holds) in his other (ten hands).[1] (He holds) an ascetic's staff, a spear (*abhipaṭṭīśa*),[2] a book, a shield, a head, a large sword (*kālagrāsa*), the moon, the scripture and the earth. His body is adorned on the left (by his consort)[3] and he is adorned with a garland of wild flowers. He wears earrings made of snakes and his sacred thread is Vāsuki. The Lord is adorned with tinkling anklets and sits on a ghost in the lotus posture. He is adorned with the five insignia and a garland of severed heads that hangs from his neck up to his feet. He dances with the bliss of wine and is accompanied by heroes and Bhairavas. Sixty-four Yoginīs and great mothers encompass him. He is endowed with sixty-four energies and adorned with ghosts and demons (*vetāla*). O Śambhu, Bhairava is said to have as his seat (*āsana*) the Supreme Goddess.[4]

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[1] As far as I am able to make out the text lists only nine attributes for the previous set of hands and the same number for these ones.

[2] According to Monier-Williams a *paṭṭiśa* is 'a spear with a sharp edge or some other weapon with three points.' He does not list the word *abhipaṭṭiśa*.

[3] The text reads *vāmāṅgabhūṣitam* qualifying *bhairavam* (masc. > neuter). I understand this to mean '*vāmayā aṅgabhūṣitam*' and suppose that '*vāmā*' ('woman' 'she who is on the left') refers to his consort. Another possible translation is the 'the left part of (his) body is adorned', which makes little sense.

[4] *aṣṭavaktraṁ mahātejaṁ sitapadmasamaprabham* |
daṁṣṭrotkaṭaṁ mahākāyaṁ bhīmograṁ vikṛtānanam ||
viṁśabāhu sthitaṁ śambho devyāś [k, kh, gh: devyā] cotsaṅgadhāriṇam [kh: -ṇa] |
asitomarapāśān [k, kh, gh: -pāsaṁśvaṁ] ca bibhrate ḍamarukārmuke ||
kaustubhaṁ cākṣamālāṁ [k, kh: -mālā] ca kādyaṁ phalādipūritaṁ [k, gh: kādya phalvādi-; kh: kādya phallvādi-] |
mahāpiśitakhaṇḍaṁ tu aparaṁ [k, kh, gh: apare] kathayāmy aham ||
khaṭvāṅgam [k, kh, gh: khaṭkāṅgam] abhipaṭṭiśaṁ [kh: -paṭṭīśaṁ] pustakaṁ kheṭakānanam |
kālagrāsaṁ tathā candraṁ sāgamaṁ pṛthavī saha ||
vāmāṅgabhūṣitaṁ [k, kh: vāmāṁgaṁ-] devaṁ [k, kh: deva] vanamālāvibhūṣitam |
sarpakuṇḍalalambanaṁ vāsukiś [k, kh, gh: vāsukiṁ] copavītakam ||
tatra tatkiṅkiṇīdhāranūpuraiḥ [k, kh, gh: -ḍoraṁ-] śobhitaṁ prabhu [k, kh, gh: prabhuṁ] |
pretapadmāsanasthaṁ tu pañcamudrāvibhūṣitam ||
muṇḍamālāṁ [k, gh: ruṁḍa-; kh: ruṁjamālā] gale badhvā yāvat pādāvalambinīm [k, kh, gh: -nī] |
madirānandanṛtyantaṁ [k, kh: madirāṇaṁdena-; gh: madirāṇāṁdena-] vīrabhairavasaṁyutam ||
catuḥṣaṣṭis [k, kh, gh: catuṣaṣṭis] tu yoginyo mahāmātṛbhir āvṛtam |
catuḥṣaṣṭikalair yuktaṁ [k, gh: -kālair; kh: catuṣaḥṣṭikālair] yuktaṁ bhūtavetālaśobhitam ||
*parādevyāsanaṁ śambho [k, kh, gh: śo *] bhairavaṁ parikīrtitam* | YKh (1) 1/144-152ab.

Each of Bhairava's eight faces has eight energies embodied in as many Yoginīs. Shining like halos around them, they constitute the Wheel of Sixty-four Energies of Bhairava's eight faces.[1] Moreover, he is surrounded by the seventeen energies of the Moon and the twelve energies of the Sun and a set of energies that, together with his consort, Śuṇḍikā (not Kubjikā!), from which they emanate, make sixty-four. Along with them there are another sixty-four consisting of the twenty-five energies of Mālinī that emanate from her four of aspects, namely, Sarasvatī (8), Herambā (4), Vahnikā (8) and Anaṅgā (5). These along with the thirty-eight energies of Bhairava make a third set of sixty-four. The configuration of sixty-four (especially 8 x 8), is a very powerful one. In this case it is triple, thus heavily reinforcing the powers of the deity's surrounding protectors. These are the eight goddesses who are the female guardians (*dikpālikā*) or deities of the quarters (*digdevatā*). They are accompanied by ten Bhairavas who, like 'great kings', surround them.

The *maṇḍala* is held together by the pervasive unity of the goddess's Vidyā. The goddesses of the directions share in the conjunction (*yoga*) of the parts of the *maṇḍala*, and the sacred universe it represents, brought about by the Vidyā that **'**is the abode of Bhairavī, sustained by the eight sacred seats'. The text stresses that 'one should worship each one with the division of sixty-four', that is, with it contents and energies.[2] The seats are represented by eight jars (*kumbha*) while the deities of seats and the quarters are in pitchers (*vardhanī*), which, I suppose, are placed next to them.[3] The seats represent all the sacred sites and all eight types of them. Thus this *maṇḍala* is not so much a cosmos as the world of human habitations – the world full of sacred places where the deities reside in the midst of men. There the goddesses of the seats stand at the doors of the quarters, primary and secondary and encompassing towns, villages and the localities within them in protective circles.[4]

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[1] *iti mahāmūrtibhairavasya vaktrāṣṭake catuḥṣaṣṭikalācakram* ǀ

Colophon following YKh (1) 1/163.

[2] These are presented below on p. 697 ff..

[3] *anena mantrayogena digdevyāmantraṁ [k, kh, gh: -maṁtra] vinyaset* ǁ
mantro 'yaṁ [k, kh, gh: maṁtra-] bhairavīdhāma pīṭhāṣṭaka-m-adhiṣṭitam ǀ
catuḥṣaṣṭiprabhedena aikaikaṁ [k, gh: ekaikaṁ] saṁprapūjayet ǁ
ye kumbhās te mahāpīṭhā vardhanyāḥ [k, kh: vardhanyā] pīṭhadevatāḥ ǀ
digdevatās [all MSs: -tā] tathā pūjyāḥ devyāstraṁ [all MSs: -strat] tam anusmaret ǁ

YKh (1) 1/67cd-69.

[4] One should worship them at each door (of the quarters). If they are worshipped they bestow accomplishments. If they are not worshipped they give rise to obstacles. They should be worshipped in the village, town, primary sacred seat, (sacred) field, crossroad, and places of accomplishment (*siddhisthāna*). They certainly destroy obstacles.

Worshipped and installed (*pratiṣṭhitā*) they give extensive accomplishment. One should worship the eight goddesses accompanied by the guardians of the field.

The Eight Goddesses of the Sacred Sites

The goddess of each seat is a form of Maṅgalā who thus has eight aspects. Maṅgalā is a Yoginī who, identified with Kālī, is the goddess who transmitted the Kashmiri Kālīkrama to Jñānanetra, its earthly founder.[1] Accordingly, Jñānanetra begins his 'Hymn to the Five Wheels of Emptiness (*khacakrapañcakastotra*)' with a verse dedicated to Maṅgalā, the supreme goddess:

> I bow to the Great Reality (*mahārtha*), the venerable (goddess) Maṅgalā, she who is the mother of all things, the energy of Śiva, the awesome (*caṇḍa*) power (*tejas*) of consciousness. (I praise her) the great wave of the Great Reality filled with all things, (she who is) the light of the Inexplicable, the Sun, Moon and the Fire of (universal) destruction.[2]

Arṇasiṁha provides a didactic etymology of goddess Maṅgalā's name that explains and eulogizes her supreme status in the Kālīkrama:

Jayā, Vijayā, Ajitā, Aparājitā, Jayantī, Jayalakṣmī, Jayaśrī, and Jayamaṁgalā: these are (their) secret names, revealed in the form of mantras. (These are the goddesses) who reside in the doors (of the quarters) and abide in the places of the primary and secondary doors along with the primary and secondary sacred seats, meeting grounds (*saṁdohas*) and fields (*kṣetra*).

** * * * * * * dvāre dvāre [k, kh, gh: dvārāya dvāra] prapūjayet [k, kh, gh: * pūjayet]* |
*pūjitāḥ [k, kh: -tā] siddhidās te 'pi vighnadāś ca apūjitāḥ [gh: *pūjitāḥ]* || *grāme ca [k, kh, gh: vā] nagare cādyapīṭhe [k, kh, gh: vādya-] kṣetre catuṣpathe* |
siddhisthāne tathā pūjyāḥ [k, kh, gh: pūjya] vighnān [k, kh, gh: vighno] hanti na saṁśayaḥ ||
dadanti vipulāṁ siddhiṁ pūjitāś ca pratiṣṭhitāḥ [k, kh, gh: pratiṣṭitāḥ] |
kṣetrapālāyutāṣṭau tu pūjayed [k, kh: -ye] dvāravāsinīḥ [k, kh: -nī; gh: -nīṁ] ||
*jayā ca vijayā [kh: vi * yā] caiva ajitā cāparājitā* |
jayantī jayalakṣmī ca jayaśrī jayamaṅgalā ||
etāni guptanāmāni [k, kh, gh: guptā-] mantrarūpāḥ prakāśitāḥ [k, kh: prakāśilāḥ] |
pīṭhopapīṭhasandohaiḥ [k: pīṭhoyapīṭha-] kṣetropakṣetram eva ca [k, kh, gh: cā] ||
dvāropadvārasthāneṣu tiṣṭhanti [k, kh: tiṣṭaṁti] dvāravāsinyaḥ [k, kh, gh: -nī] |
YKh (1) 1/72b-77ab.

[1] Maheśvarānanda (MM p. 95) attributes the origin of the Krama school to which he belongs to the goddess Maṅgalā who is the first teacher. According to Śitikaṇtha, Jñānanetra received the order (*ādeśa*) of the goddess (*makāradevī* i.e. Maṅgalā) in the 'best of sacred seats' – that is Uḍḍiyāna, which is located in the north (MP (3) 2/37). Graced by the goddess in this way he experienced her presence directly within himself, and outside himself as the Krama (MP (2) p. 49).

[2]*yā sāntakāgniravisoma – anākhyabhāsāṁ*
niḥśeṣapūritamahārthamahotkallolām [k, kh: -maholkalolām] |
ciccaṇḍatejaśivaśaktim aśeṣamātāṁ [k, kh: -tejaḥ- -śakti aśeṣa-]
śrīmaṅgalāmiti [k, kh: śrīmaṅgalīniti] mahārthaṁ [k, kh: mahārtha] prati [k, kh: pratiṁ] praṇaumi ||
KhCPS 1.

I take refuge in the Goddess Maṅgalā whose unique nature is the expansion of the current of the Sky (of Consciousness) who, as she transcends all the differentiated forms (*kalanā*) of meditation and the rest, is Akula (the transcendent). She is called Maṅgalā here (in this world) because she quickly frees (*gālayati*) (the fettered) from Māyā. Seated on the Hero's (i.e. Svacchandabhairava's) Five Faces, she is intent on the Great Union.

(Again, She is called Maṅgalā because she is) the intense inebriation (*madana*) brought about by the flux of the juice of the aesthetic delight (*rasa*) penetrated by the Supreme (experienced) by moving in the Supreme Space (*paramākāśa*), which is free of the differentiated manifestation (*kalanā*) of (the phases of) emanation and the rest. She is ever the Inexplicable (*anākhyā* state) of the Supreme Principle whose body is the Wheel (of consciousness). Thus she is called Maṅgalā (Auspicious) here (in the world), and her nature is free of obscuration.[1]

The *Yonigahvaratantra*, which was 'brought down to earth' by Jñānanetra, starts with a similar verse, set in the same metre, addressed to Kālī:

I bow to Kālī, the Supreme who illumines (all things) with her own Light (*svābhā*); to her who is the Light (*bhā*) that arises from the Void (*kuhara*) (within which) burns the Fire of (universal) Destruction; (I bow to her who is) established in the centre of the (reality that) contains the three paths of Moon, Sun and Fire and whose state is one in which consciousness (*cit*), the object of thought (*cetya*), the mind (*citta*), the objects of sense (*viṣaya*) and the senses (*akṣa*) have dissolved away.

See the catalogue of the Asiatic Society of Calcutta (Chakravarti 1940: vol. 1, p. 107) where this verse is transcribed from the only known manuscript of this Tantra. The text is very corrupt but fortunately can be reconstructed by referring to the *Devīdvyardhaśatikā* by the Kashmiri Vimalaprabodha that begins with the same verse. There it reads:

yā sāntakāgnikuharotthitabhāsvarūpām
somārkavahnitripathodaramadhyasaṁsthām [k: somākka-] |
ciccetyacittaviṣayākṣavilīnabhāvāṁ [k: cicceta- -virīnabhāvāṁ]
svābhāvabhāsakiparāṁ [k: -bhāvaki-] praṇamāmi kālīm || DDŚ 1.
[1] *dhyānādikalanātītarūpatvād akulātmikām* ||
ambaraughavikāsaikadharmiṇīṁ [amvarāgha- -ṇī] maṅgalāṁ [-lā] śraye |
māyāto gālayatyāśu [-su] maṅgaleha tataḥ smṛtā ||
vīrapañcānanārūḍhā mahāmelāpatatparā |
paravidharasaughena madanaṁ [madanāṁ] cetasi bhṛśam [niśaṁ] ||
gamanāt paramākāśe sṛṣṭyādikalanojjhite |
sānākhyā [k: lānākhe] cakravapuṣaḥ paratattvasya sarvadā ||
maṅgaleha tataḥ khyātā nirāvaraṇadharmiṇī | MP (2) 75cd-79ab.

Maṅgalā's presence here is another sign of the close connection between the Kālī and the Kubjikā cult. The following descriptions of the forms Maṅgalā assumes in the eight seats is therefore of interest also to those who study the Kālī tradition.

> **1) East – Kāmarūpa**: (Kāmahā)[1] the Maṅgalā from Kāmarūpa has four faces and is very powerful. She has two arms and sits on a ghost. She makes gestures of fearlessness and boon bestowal; she is well adorned with all the ornaments and has a large, pleasing and auspicious face.[2]
>
> **2) South – Jālandhara:** (Jvālāmaṅgalyā), the goddess born of Jāla is very dignified and powerful. She has five faces, four arms, and sits on a white lion. She holds sword, club, fetter, and goad and is adorned with jewels. She wears clothes of various colours, is fierce (*bhīmā*) and, when worshipped, bestows boons.[3]
>
> **3) West – Uḍu:** The auspicious Uḍumaṅgalyā in the west has six faces and eight arms and is auspicious. She is beautiful, her hair is dishevelled and she is adorned with all the ornaments. She holds an ascetic's staff, a javelin, a cup (*pātra*) and double-headed drum in her right hands, (and) a skull (*kādya*), a bow and sword along with a severed head in the left. She sits on a ghost and, when worshipped, she destroys the enemy.[4]

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[1] The names of the goddesses are listed first in the following reference and then their appearance is described when, in some cases, they are named again. If a goddess's name is not mentioned in the course of her description or the name in the list is not the same, it is noted in brackets. The secret names of the goddesses are listed in YKh (1) 1/75, which is translated above on p. 678, note 4.

paścime uḍumaṅgalyā [k, kh: juḍu- gh: juhumaṁgalyā] pūrṇacandrā [k, kh, gh: pūrva-; gh: caṇḍā] tathottare |
dakṣiṇe jvālamaṅgalyā [k, kh, gh: jvali-] kāmahā [gh: -hāṁ] kāmarūpataḥ ||
bhadrakālī tathāgneyāṁ [k, kh, gh: -yā] tisrapīṭhodbhavā śubhā [k, kh, gh: śubhāḥ] |
candramaṅgalā [all MSs: maṅgalācaṇḍa] vāyavyāṁ nairṛte [k, kh: naiṛtai; gh: nairṛtai] jñānamaṅgalā ||
*vinayākhyā [k, kh, gh: vināyakhyā] īśe [k, kh, gh: īśa] koṇe dvāre dvāre [k, kh, gh: dvārāya dvāra] prapūjayet [k, kh, gh: * pūjayet]* | YKh (1) 1/70-72ab.

[2] *caturmukhā [k, kh, gh: -bhujā] mahātejā [k: -ja] dvibhujā [k: -ja] pretavāhinī* |
varadābhayahastā tu sarvābharaṇabhūṣitā ||
prasannavadanā [k, kh: prasana-] divyā viśālavadanā śubhā |
sarvamaṅgaladātārī maṅgalā kāmarūpataḥ || YKh (1) 1/78-79.

[3] *pañcavaktrā mahodaryā [k, gh: vahodaryā; kh: vvahodaryā] caturbāhur [k, kh, gh: -vāhu] mahotkaṭā* ||
*śvetasiṁhāsanāsīnā [k, gh: ṣeta-; kh: * * *? hāsa-] khaḍgakheṭakadhāriṇī* |
pāśāṅkuśadharā devyā ratnamāṇikyabhūṣitā [k, kh, gh: -māṇiṣṭa] ||
citrāmbaradharā bhīmā pūjitā varadā bhavet | YKh (1) 1/80cd-82ab.

[4] *paścima uḍumaṅgalyā ṣaḍvaktrāṣṭabhujā [gh: ṣaṭvaktrāṣṭhabhujā] śubhā* ||

4) North – Pūrṇagiri: (Pūrṇacandrā), the goddess who resides in the door in the north is Pūrṇā Maṅgalā. She has five faces and ten arms and sits on a lion. She wears the full moon on her head. The left hands make gestures of fearlessness and boon bestowal, and hold a mirror, a noose, and goad. In the right hands she holds a dagger (*kārmuka*), bow, sword, pestle, and a fearsome spear (*paṭṭiśa*). She bestows boons in the north.[1]

5) South-east – Tisra: (Bhadrakālī) has one face, three eyes, and two arms in which she holds an ascetic's staff and severed head. She sits on a crow and bestows boons in the south-east. She is Maṅgalā who is in the triple sacred seat and is worshipped by the lords of the gods. (Through her) one attains the tranquil plane that bestows liberation and worldly benefits.[2]

6) South-west – (Candra):[3] Candramaṅgalyā (Jñānamaṅgalā) is in the south-west. She sits on an owl. She has one face and three eyes. She has matted hair, which is (adorned with a) Half Moon. She holds a pestle and trident in her left and right hands, respectively. She wears a garment of human skin and she resounds with the sound of (her) anklets. When the goddess is worshipped in the south-west she consumes inauspicious accidents.[4]

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surūpā muktakeśā [k, gh: muktākeśā; kh: muktākaśā] ca sarvābharaṇabhūṣitā |
khaṭvāṅgaṁ śaktipātraṁ ca ḍamaru [k, kh, gh: ḍamaruṁ] dakṣiṇe kare ||
vāme kādyaṁ dhanuḥ khaḍgaṁ [gh: khaḍge] sārdhaṁ muṇḍaṁ [k: muṁḍa; kh: muḍa] tathottare [k, kh: tathoṁtare] |
pretāsanasamārūḍhā pūjitā cārikṛntanī || YKh (1) 1/82cd-84.

[1] *uttare ca tathā pūrṇā maṅgalā dvāravāsinī* |
pañcavaktrā daśabhujā [k, gh: -ja] siṁhārūḍhā ca saṁsthitā ||
pūrṇacandrakṛtāṭopā abhayavaradarpaṇam |
pāśāṅkuśadharā vāme apare kathayāmy aham ||
kārmukaṁ ca [k, kh: vaṁ; gh: va] dhanuḥ [k, kh: dhanu] khaḍgaṁ [k, kh: khaḍga] mudgaraṁ bhīmapaṭṭiśaṁ [k, kh, gh: bhiśi-] |
dakṣiṇe ca kare tasyā varadā caiva cottare [k: cotare] || YKh (1) 1/85-87.

[2] *ekavaktrā trinetrā ca muṇḍakhaṭvāṅgadhāriṇī* |
dvibhujā kāka-m-ārūḍhā agnikoṇe varapradā ||
maṅgalā ca tripīṭhasthā pūjitā tridaśeśvaraiḥ [k, kh: -ra; gh: -raḥ] |
padaṁ ca labhyate [k, kh, gh: labhate] saumyaṁ bhuktimuktiprasādhakam || YKh (1) 1/88-89.

[3] Although the directions in which the goddesses reside are listed, the seats are not always noted. Even so, they can be inferred from the name of the goddess or other indications.

[4] *nairṛtye [k, kh: nairṛtya] candramaṅgalyā ulūkāsanasaṁsthitā* |
ekavaktrā trinetrā ca jaṭājūṭārdhacandrikā [kh: jaṭārjū-] ||
muśalaṁ ca triśūlaṁ ca vāmadakṣiṇataḥ sthite [all MSs: -tau] |
naracarmaparīdhānā nūpuradhvaninādinī [k, kh, gh: nupura-] ||
nairṛtye [k, kh: nairṛtya] pūjitā devyāśubhasaṅghātabhakṣaṇī [gh: devī-; k: -sambhu-; kh: -śambhu-; gh: -sabhu-] | YKh (1) 1/90-92ab.

7) North-west – (Avyakta): Pūrṇā (Maṅgalā) is in the north-west and she sits on a vulture. She has one face, three eyes and two hands in which she holds a sword and, in the left, a severed head. She is a female warrior (*vīrā*) and, extremely fierce, she laughs loudly. She wears a deerskin. (Here) in the north-west, she destroys fear. Worshipped, she quickly bestows the boons and fruits of the adept's (practice).[1]

8) North-east – (Nāda): Nādamaṅgalyā (Vinayā) is in the north-east. She has the face of a bird (*khaja*) and three eyes. She sits on a pig (*sūkara*). She has ten arms and is very fierce. In the right hands she holds a sword, lance (*tomara*), bow, double-headed drum, and skeleton; in the left, a dagger, a skull (*kādya*), trident, fetter, and goad. She has matted hair and is the goddess who bestows boons in the north-east. Worshipped, there is success (*siddhi*) in whatever one desires. Full of the sixteen energies, she, the guardian of the door (*dvārapālī*), is beautiful.[2]

The Fire Pits and the Sacred Seats

The eight seats appear again in the triangular fire pit constructed along with this *maṇḍala*. Representing the Yoni, facing downwards, the Six Paths that constitute the cosmic and mantric order are located in the middle of the pit and all the deities of the Kula and Kaula traditions in general as well as those of Kubjikā's western (*paścima*) tradition in particular, reside there along with Bhairava and Bhairavī.[3] Encompassed by a circle, representing Parā, who is also

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[1] *vāyavye [k, kh, gh: vāyavyo] nāma pūrṇā tu gṛdhrasyāsanasaṁsthitā [k, kh: gṛdhrasyo-; gh: gṛdhrasyausanasaṁ-]* ||
ekavaktrā trinetrā ca dvibhujā [k: -ja] khaḍgadhāriṇī |
vāme muṇḍadharā [k, kh, gh: ruṁḍadharā] vīrā atyugrā [k, kh, gh: -grām] aṭṭahāsinī ||
mṛgacarmaparīdhānā [k: -carmāñcaradharā; kh: carmāvaradharā; gh: -carmāṁvaradharā] vāyavye [k, kh, gh: vāyave] bhayanāśanī |
pūjitā varadā śīghrā sādhakasya phalapradā || YKh (1) 1/92cd-94.

[2] *īśāne nādamaṅgalyā khajavaktrā [k, kh, gh: khaṁja-] trilocanā* |
daśabāhvī mahābhīmā sūkarāsanasaṁsthitā [k, gh: ṣṭakarāsana-; kh: sūkarāsanasaṁ-] ||
khaḍgatomaranārācaṁ [k, kh, gh: -ṇārāca] ḍamaru [k, kh, gh: -ruṁ] kaṅkālaṁ [k, kh, gh: -la] dakṣiṇe |
vāme ca kārmukaṁ kādyaṁ triśūlaṁ pāśam aṅkuśam ||
jaṭājūṭadharā [kh: -ro] devyā [k, kh, gh: devya] īśāne ca varapradā |
pūjitā bhavate siddhir [k, kh: siddhi] yā kācin manasepsitā [k, kh: manaseśitā] ||
kalāṣoḍaśasaṁpūrṇā dvārapālī manoramā | YKh (1) 1/95-98ab.

[3] *yoniṁ ca kathayiṣyāmi yāṁ [all MSs: yo] sthitā [all MSs: -tā] divyarūpikām [all MSs: -pakā]* |
ṣaḍadhvaṁ bhuvanādyantaṁ madhye [k: madhya; kh: madhyesya] kuṇḍasya tiṣṭhati [k: tiṣṭati] ||
ye kecid [k, kh: keci] devatāś cānye kule kaule tu paścime |

called Anāmā, the three main seats are placed in the corners with their lords, that is: 1) Ūdupīṭhā – Śrīkaṇṭha, 2) Pūrṇā – Śaṁkara, and 3) Kāmarūpā – Ananta.[1] One should conceive the eight Mothers to be present in this pit, although only six are listed. They are stationed at varying depths within it progressively. Thus Brahmāṇī is at four fingers, depth, then comes Māheśvarī, then Kaumārī, at six fingers and so on up to Mahālakṣmī. This, the group of Eight Mothers of the Kula (*kulāṣṭaka*) is present there along with the sacred seats. So, although the model for the latter may well originally have been the former, they are distinguished even as they are set in close relation to one another. Thus the Mothers are stationed along with their attendants (*parivāra*) in the 'fields', 'great locations' (*mahāsthāna*) or 'houses' (*gṛha*) in the directions where the eight sacred seats are located. The order of correspondences in relation to the directions is the same as the one in the series of Vidyās. Eight fire pits of different shapes are dug around the main one in the eight directions. Offerings made in them give the power to perform magic rites successfully and other accomplishments (*siddhi*).[2] Although this is not said directly, we may infer that these fire pits and the seats are related. The former on the outside, protecting and bestowing magical powers, and the latter within, as the seats of the Mothers encompassing the deities who reside in the centre of the main, triangular pit, just as they do the Krama in the *maṇḍala* with Kujā and Kujeśa in the middle.

27. Table of Correspondences between Fire Pits, Sacred Seats and Magical Powers

Directions	Sacred Seats[3]	Shapes of the Fire pits[4]	Lords of the Fire pits[5]	Magical Powers
E	Kāmākhyā	Round	Śrīkaṇṭha	Paralysis
SE	Tisra	Square	Śaṁkara	Murder
S	Jala	Octagon	Ananta	Enmity
SW	Candra	Hexagram	Sādākhya	Control
W	Udyānaka	Triangle	Piṅgala	Pacification
NW	Nāda	Eight-petal Lotus	Nāgāri	Expulsion
N	Pūrṇagirya	Lotus	Amṛta	Nourishment
NE	Avyakta	Half Moon	Kāla	Powers and Flight

tiṣṭhanti [k, gh: tiṣṭaṁti] kuṇḍamadhye tu bhairavo bhairavī saha || YKh (1) 1/182-183.

[1] These are the first three of the Five Siddhas. All the Five Siddhas appear below (see following table) as the Lords of the first five fire pits and hence of the corresponding seats. However, there the serial order of the seats has changed whereas the usual one of the Five Siddhas has been retained. As a result, the order of correspondences with respect to the seats in these two cases differs. YKh (1) 1/179cd-181.

[2] YKh (1) 1/184-188 and ibid. 1/198cd-200.

[3] YKh (1) 1/184-188. The four main seats are set in the primary directions and the other four are in the secondary ones.

[4] YKh (1) 1/173cd-174ab. I assume that the shapes correspond to those of the fire pits, although all the text says is that the fire pits may be of any of the shapes listed in this column.

[5] YKh (1) 1/203cd-205.

Lustration and Animal Sacrifice (*bali*) in the Eight Sacred Seats

The offering of animal sacrifice (*bali*) to the Mothers worshipped as a group (*mātṛmaṇḍala*) at crossroads is a practice that is attested in literary sources that date back to the 4th century CE. Offerings made to local deities, particularly animal sacrifice – *bali* – is a practice that is much more ancient. This practice, like many others inspired by local 'small' or 'folk' traditions, serves as an important model for Tantric rites in general and Kaula rites in particular. Animal sacrifice, whether literal or by means of substitutes, is commonly integrated to varying degrees into Tantric rites of all schools. Ritual procedure in general distinguishes between offerings made to the main deity and those to its attendants. In some cases, even when the main deity accepts only vegetarian offerings, the attendants may be offered animal sacrifice. But, even if animals are sacrificed, or cooked meat or substitutes are offered to the deity, this is considered to be a distinct type of offering from the animal sacrifice offered to attendants. This distinction, in the Sanskrit sources (but often not in common parlance), is underscored by using the term '*bali*' only for offerings made to those attendants to whom it should be offered. In the Śaiva context, these are, broadly speaking, the members of Śiva's and Bhairava's host: ghosts and various types of demonic beings (*graha*) along with the Mothers and the many kinds of Yoginīs who can induce possession, cause sickness, epidemics, madness, natural disasters and so on. This kind of offering is variously prominent depending on the nature of the cult. In Siddhānta temple ritual, beings to whom *bali* is offered may be propitiated and worshipped by making offerings at a distance in the directions around the main deity or in a separate *maṇḍala* called *balipīṭha*. In line with the normally vegetarian cult of Sadāśiva practiced in these temples, they receive animal substitutes, such as balls of boiled rice coloured yellow with turmeric powder. Although Siddhānta liturgies do not ignore them, generally they receive relatively little attention and are simply propitiated to remain tranquil attendants and protectors of the main deity – the god who is worshipped in the Liṅga. However, offering of *bali* to such beings is, on the contrary, a major feature of Kaula rites.

The main Kaula rites are centred on the *maṇḍala* in which the Krama is worshipped. Conceptually and historically we may distinguish between two types of liturgy. One includes the rites of adoration (*pūjā*, *arcana*) and fire sacrifices (*yajña*, *yāga, yajana*) that concern the main deity and their close attendants. The other type is concerned with the offering of *bali* to protectors, male and female and also, sometimes, as they are the guardians of the tradition, the lineages of teachers and the congregation of initiates of various types and rank. These are the beings who reside in sacred places and move around from one to another. Śaivism right from its earliest recorded forms in the Veda where the god is Rudra, has always been closely linked to the worship of the type of beings who receive *bali*.

Entering its Tantric phase, Śaivism branched out into two directions. In one the tendency was to 'clean up' the deity and his cult and hence reduce the emphasis on the worship of his attendants who crave *bali* and other similar elements of the cult. Developing in the other direction these same elements were, on the contrary, emphasized. Concretely in this context, we can think of the sacred seats as being, in a sense, '*balipīṭhas*'. As in the Siddhānta, the seats treated in this way are worshipped separately in the example we are about to examine, but they may also be worshipped in the very core of the Krama, that is, in what would be for the Siddhānta, and is even referred to as such in our sources – the Liṅga.

In the following representation of the teacher, the ideal model for every initiate to emulate, he is portrayed as a yogi engaged in the wayfaring life observing his Kaula vow – a mystical fusion of continence and ritual union. The rite he practices in the course of his peregrinations to the sacred sites is the *bali* offering. But note that he also worships the Krama, that is, the *Kramamaṇḍala*, which can easily be drawn wherever required. This is important. The accomplishment (*siddhi*) he attains comes from eating the sacrificial pap (*caru*) offered to the Krama. Although in such types of Kaula rites it is a meat offering, this is eaten, not the *bali*. Formally and historically the offering of *bali* and the worship of the deity in a *maṇḍala* – or, for that matter, in an icon – are clearly distinguishable and can be performed independently. Kaula ritual juxtaposes them even as it lends prominence to one or the other, according to the context, but never allows the older *bali* rite to supersede that of the Krama, which is centered on the deity of the Kula.

> The teacher (*ācārya*) in the western house is one who belongs to the sequence of the line (of teachers). (He is) a yogi who, intent on Yoga, observes the Rule (*samaya*). Free of duality and thought constructs, he is intent on the practice of ritual union (*caryākrama*). He eats what he has begged and, free of aversion (*ghṛṇa*), he is pure and intent on the practice of chastity.[1] Established in Bhairavī's vow, he is born from the womb of a Yoginī. He wears an antelope's hide and white clothes. He is adorned with a white garland and his limbs are smeared with lead paste (*nāgacūrṇa*). He holds a stick and wears anklets. Being a yogi thus mounted on the proclamation of the Kula (teachings), he wears a hat and cloth and wanders in the sacred sites (of the Eight Mothers) (*kṣetra*) (engaged) in the practice of the Lords of the Heroes (*vīreśasādhana*). He practices his meditation (*dhyāna*) in each house and that utterance (of mantra) in particular. (His) duty is (determined) by the command of a true teacher and he should beg

[1] See note to KuKh 3/63-64ab.

> from (the Yoginīs and Mothers). O Kauleśa, he is successful by maintaining this attitude (*bhāva*).
>
> He should offer *bali* at a crossroads, (at the foot of) a solitary tree or a cremation ground or at the gathering of the Mothers (*mātṛmelaka*). He does this once he has placed the sacrificial food (*caru*) (there) and eaten a little of it in front of the Krama (*maṇḍala*). Within six months (he attains) success, and in eight (he becomes) pure. Satisfied, (the Yoginīs) give (him) whatever he desires. Success is to be found in the sacred seats, primary and secondary, or in the meeting grounds (*saṁdoha*) and in the gathering of (initiates) of the Rule (*samayamelaka*) as well as in the eight houses (of the Mothers) for one who is fearless and not otherwise.[1]

Generally the focus of a *maṇḍala* is on the centre where the main deity is worshipped. However, the *maṇḍala* we will examine now in which the *bali* offering is made serves, not so much as a representation of the abode of the main deities as that of the meeting places (*melāpasthāna*) of their attendants. Here the innumerable beings who populate the universe at all levels, from the hell-worlds to the heavens, in human settlements and lonely haunts, and who are the deity's encompassing hosts, gather together. These beings include a wide range, from the

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[1] *pāramparyakramasthas [k, gh: pāraṁparyaṁkramasthā; kh: -kramasthā] tu ācāryaḥ [k, kh, gh: ācāraṁ] paścime gṛhe* ||
yogino yogayuktātmā samayapratipālakaḥ [k, kh, gh: -kāḥ] |
nirdvandvo [k, kh: nirdvaddho; gh: nirdvaṁddho] nirvikalpaś ca niśi caryākrame [k, kh, gh: -hane] rataḥ [k, kh, gh: ratāḥ] ||
bhikṣāśī [k, kh, gh: -sī] nirghṛṇaḥ [k, kh: ni-] śuddhaḥ brahmacaryāparāyaṇaḥ [k, kh: vraplacarya-] |
bhairavīvratasaṁstho [k, gh: tālavīvrattasaṁsthau; kh: tālavīvrartasaṁsthau] vā yoginīgarbhasambhavaḥ ||
ajīnaśvetavastrāḍhyaḥ [k, kh: ajanaścetavasvāḍhyaṁ; gh: -ḍhyaṁ] sitasragdāmabhūṣitaḥ [k, kh, gh: -śragdāma- -taṁ] |
nāgacūrṇena liptāṅgī [k, kh, gh: liptāṁgaṁ] daṇḍanūpuradhāriṇam ||
kulaghoṣaṁ ṭopikāpaṭṭaṁ [k, gh: -ya ṭūṁ; kh: -paṭūṁ] tathārūḍhaṁ ca yoginam |
tathāsau kṣetrakānyaṣṭau [k, kh: kṣatra-] vīreśasādhane [k, kh, gh: vareśasyādaye] bhramet ||
gṛhe gṛhe svakaṁ dhyānaṁ taduccāraṁ [k, kh: taducāraṁ] viśeṣataḥ |
kartavyaṁ sadgurvājñayā [k, kh, gh: saṅgucorājñā] tāsāṁ bhikṣāṁ [k, kh, gh: -kṣā] samācaret ||
etadbhāvena [k, kh, gh: -bhavena] kauleśa tena bhāvena siddhyati |
catuṣpathaikavṛkṣe [k, kh, gh: -padyeka-] vā śmaśāne mātṛmelake ||
baliṁ dadyāc caruṁ sthāpya svalpaṁ prāśya kramāgrataḥ |
ṣaṇmāsāc ca bhavet siddhir nirmalaṁ [k, kh: -siddhinirmalaṁ] cāṣṭa [k, kh: vāṣṭu] vartate ||
yat kiñcid vāñchitaṁ kāmaṁ saṁtuṣṭās te dadanti hi |
pīṭhakṣetraupapīṭhe vā saṁdohe [k, kh, gh: saṁdohai] samayamelake ||
gṛhāṣṭake [k, gh: gṛhe 'ṣṭake; kh: gṛhaṣṭake] siddhidaṁ syān nirbhayasya na cānyathā |
YKh (1) 3/29cd-38ab.

common gods like Brahmā and even Brahminical goddesses like Sandhyā and Gāyatrī and the common supernatural beings of the Purāṇas like Vidyeśvaras, Kinnaras, Gandharvas and Nāgas. Along with them we find the Bhairavas, Rudras and Vīras, ghosts, demons and the constellations and planets and many other beings, such as warlocks, wizards and witches together with hosts of Yoginīs and the Mothers from whom they originate – all of whom exert malign influences or, conversely, act as protectors from them. Initially these beings are invoked into the sacred seats and libations (*tarpaṇa*) are offered to them as one would offer water or liquid refreshment to honoured guests.[1] In this way they are persuaded to join the gathering and remain to receive the *bali* in the hope that they will be satisfied by it.

The eight seats in this respect not only represent all the sacred sites, as the receptacles of the directions and abodes of their protectors, they are also emblematic of the universe in which these beings reside. Peripheral in other cults, they assume key roles in Kaula ones. Indeed, the main deity itself emerges from their ranks and possesses their characteristics even as it is endowed with the highest attributes of a supreme deity. Thus, just as we observe what seems at first a paradoxical blend of high and low attributes in the main deities due to the mixed models that inspire them – 'high' Brahminical on the one hand and 'low' popular on the other – the same is reflected in their rites.

The sacred seats also share in this dual character. We have seen that they and the beings who reside in them play a central role in the rites and every aspect of the Kubjikā cult, as they do in all Kaula cults. They are the repositories of all the highest principles, the supreme divine forms, the universe and energies through which it is created, sustained and destroyed. At the same time, as the emblems of the places where supernatural beings gather, they are the cardinal sites where they can be propitiated and thereby obtain benefits, worldly, magical, shamanic and, by extension, also yogic accomplishments (*siddhi*). But however much the power of these sacred places (or their representations) and their deities are extolled, according to our sources, they are powerless independently. Whatever benefits and powers they may give depend entirely on the goddess's Command. The two modalities – one represented by the worship of the Krama

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[1] I will (now) talk about the offering of libation (*tarpaṇa*) to the deities in the gathering (*melaka*), sacred seats, primary and secondary, the fields, or in the *maṇḍala* and in the middle of the wheel. Libation should be offered (in these places) with the waters of meat, liquor, *kuśa* grass and sesame seeds. The gods who are fierce, tranquil and valorous are (all) pleased by this.

tarpaṇaṁ kathayiṣyāmi devatānāṁ ca melake ||
pīṭhopapīṭhakṣetre [gh: -kṣatre] vā maṇḍale cakramadhyataḥ |
tarpaṇaṁ ca prakartavyaṁ palālikuśatilodakaiḥ [k, kh: -kai] ||
prīyante devatā raudrāḥ saumyā ghorātivikramāḥ [k, kh, gh: ghorāṁti-] | YKh (1) 3/38cd-40ab.

and the other by the offering of *bali* – must go together. Without the power that comes from the goddess by the worship of the former, the latter is fruitless.[1]

The worship of the Krama, which is centred on the supreme deity, is the core, regular (*nitya*) rite of the Kubjikā Tantras. Nonetheless, for the aforementioned reasons, the rite we are about to describe, centred on the eight seats, is considered to be so important that although the formal distinctions (common to all Śaiva ritual) between rites that are regular (*nitya*), occasional (*naimittika*) and magical (*kāmya*) are maintained, in this case they overlap. The occasional character of the rite is evident not only from its form but the prescriptions for it. Different animals should be offered on the fourth, eighth, thirteen and fourteenth days of the lunar fortnight.[2] The best times to make the offerings are during a solar or lunar eclipse[3] and special feast days (*parvan*), especially those when the teacher is worshipped.[4] Mirroring Vedic ritual, the rite should also be performed during the new and full moon. We have seen that the Kaula adept is most intensely engaged in his practice when he is observing the vow of the Kaula pilgrim. All the time spent wayfaring in this condition is a special, sacred time. Accordingly, the Tantra permits him to offer *bali* through the

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[1] Thus the goddess enjoins that after feeding the initiates, teachers and Yoginīs, in front of the Krama -

> then one should offer the *bali* outside in the ten directions, in due order. It should first be held in front of the god and the Mothers. In this way, (the rite is) freed of obstacles, (the worshipper) has a long life and certainly obtains the desired fruit by the power of my Command.

tato [k: tatā] bāhye [k, kh, gh: vāhya] baliṁ dadyād [k, kh, gh: dadyā] daśadikṣu tv [k: dhv; kh: ṣv; gh: sv] anukramāt ||
devāgre dhārayet [k: -yat] pūrvaṁ mātṜṇāṁ [k: mātṛṇāṁ; kh: mātṛṇā] ca ataḥ param |
tena nirvighnatāṁ [kh: -tā] yāti cirāyuḥ kāmikaṁ phalam ||
labhate nātra sandeho mamājñāyāḥ [k, kh: -yā] prabhāvataḥ | YKh (1) 1/23cd-25ab.

[2] YKh (1) 3/112cd-115.

[3] Eclipses are dangerous times when demons and the consequences of sinful action are especially powerful. But they are also times when, participating in the cosmic battle between light and darkness, they can be most easily overcome. One should therefore take special care then to pacify evil influences by offering *bali*.

[4] (*Bali* is offered) in the sacred seats, primary and secondary, in a sacred field, in a cremation ground, at a crossing of three or four roads, (under) a solitary tree, on the banks of a river, to a Siddha Liṅga, on roads, in the directions, in the Wheel of the Transmission (*kramacakra*), during an eclipse of the sun or moon, and on all important sacred days (*mahāparvan*), particularly on those concerning the teacher.

pīṭhopapīṭhakṣetre [kh: -trai] vā śmaśāne [k, kh, gh: smaśāne] vā [k, kh, gh: mya] tricatvare ||
ekavṛkṣe nadītīre [k, kh, gh: ṇadī-] siddhaliṅge [k, kh, gh: siddhi-] patheṣu [k, kh, gh: hyade-] ca |
digbhāge kramacakre vā grahaṇe candrasūryayoḥ [k, kh: cadra-] ||
mahāparveṣu [k, kh, gh: -praveṣu] sarveṣu guruparveṣu viśeṣataḥ | YKh (1) 3/70cd-72ab.

channel of these seats at anytime on his journey. Thus for the renouncer, this rite becomes a regular one. Again, the Tantra suggests that *bali* be offered by the householder in his home at dawn, midday and at night which virtually makes it a regular rite for him as well. Again, it may also be a purely magical (*kāmya*) one when, for example, it is performed prior to a battle for victory. Performed regularly by kings, they become mighty and manage to keep their subjects and others under their control – a basic goal of all magical rites.

In general, *bali* serves to propitiate the myriad beings who may cause trouble and so obtain their assistance against the misfortunes they themselves cause. Protected by them, one is not afflicted by the evil influences of the planets, by ghosts and demons, bad dreams, and misfortune (*alakṣmī*). Protected by them, the magic of others is ineffective and their, otherwise destructive, mantras can do no damage. Not assailed by them, one naturally lives a long and healthy life. Free of the obstacles they cause and those that they destroy, all mantras become propitious and all one's tasks are quickly and well accomplished.[1] By offering libation, whatever work has been begun, that will be, or has been done, will all be successful.[2] The unobstructed attainment of one's goals, the Tantra repeatedly promises to those who make the *bali* offerings, need not only be worldly ones. These rites may also help to achieve more elevated goals. By offering libations and *bali,* one destroys sins and acquires merit.[3] Accordingly, they are offered in the course of initiation both to protect the neophant and also to help him achieve his spiritual goal, which requires the removal of the impurities of sin. Indeed, while the Tantra warns that one should not do this without the prescribed method (*vidhi*), it also promises that, if done correctly, one attains the liberated state of flight (*khecaratva*).[4] Animal sacrifice is offered correctly by combining it outwardly with the practice of mantra and the rest that is associated with the worship of the Krama, and inwardly with Yoga and the awakening of Kuṇḍalinī. As the Tantra teaches:

Intent on (the practice of) the deposition (of mantra) (*nyāsa*),

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[1] YKh (1) 3/117 ff..

[2] *yat kiñcit karmam ārabdhaṁ [k, kh, gh: -dhvaṁ] yat kariṣyati yat [all MSs: kariṣyāmi tat] kṛtam*| *tat sarvaṁ [gh: sarve] siddhyate tasya vidhinā caiva tarpaṇāt* || YKh (1) 3/64.

[3] The offering of libation gives accomplishment and destroys sin and evil deeds. The ancestors are helped and one clearly attains the merit one desires.

tarpaṇād dadate siddhiṁ [k, kh: siddhi; gh: siddhir] hanti pāpaṁ ca duṣkṛtam [k, kh, gh: duḥkṛtaṁ] ||
pitarottāraṇaṁ [k, kh: pitaroṁtāraṇaṁ] puṇyaṁ [kh: puṇyaṁr] vāñchitaṁ [k, kh: vāṁsitaṁ] labhate sphuṭam | YKh (1) 3/42cd-43ab.

[4] *vidhihīnaṁ na kartavyaṁ vidhiyuktena khegatiḥ* | YKh (1) 3/129ab.

> meditation, and the repetition (of mantra), he is successful by virtue of (his) association (*yoga*) with the Krama. By the practice of the offering of *bali* to the sacred seats, (the goddess) Kuṇḍalinī (Taraṅginī) is full (and satisfied). One should worship (*anuṣṭhāna*) (in this way) if one wishes the most excellent accomplishment. Already knowing the purification of the mantras, one should then begin to practice Yoga.[1]

The sacred seats, like all Kaula sites, are the residence of guardians and Yoginīs who, adequately worshipped and propitiated, protect, entire community, just as they do the worshipper. In one section YKh (1) deals with evil signs and portents (*aniṣṭa*). This is a common topic for Tantras of this sort, centered as they are on the cults of deities who are essentially protectors. Lightning, poltergeists, and the sight of heavenly bodies during the day: these and other omens forebode calamities that can be averted by worshiping the sacred seats (*pīṭhayāga*) and reciting the *Stavarāja*[2] in praise of them.[3] This may be done by simply worshiping the four seats in the Triangle, which serves to pacify evil influences.[4] The worship of the eight seats is even more effective in this respect.[5] In this case, the eight seats, as before, represent all the other sacred sites.

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[1] *nyāsadhyānajapārūḍho siddhyate kramayogataḥ* |
pīṭhabaliprayogena [k, kh, gh: pīṭhāvali-] atha pūrṇā taraṅgiṇī [k, kh, gh: pūrṇe taraṅgiṇīm] ||
anuṣṭhānaṁ [k, kh: anuṣṭā tu; gh: anuṣṭā tuṁ] prakartavyaṁ [kh: prakattavyaṁ] yadīcchet [k, kh, gh: yadiche] siddhim uttamām |
mantraśuddhiṁ [k, kh: matra-] purā jñātvā paścād yogaṁ samārabhet [k, kh, gh: samāharet] ||
YKh (1) 3/138-139.

[2] Everything is pacified and, delighting, he enjoys the earth. Subsequently, he should worship the (eight) seats with the powerful influence of the *Stavarāja*.
bhavate śāntikaṁ sarvaṁ nandate bhuñjate mahīm [k, kh, gh: mahī] ||
paścāt tat pūjayet pīṭhān stavarājaprabhāvataḥ [ṅ: -rājaḥ-] | YKh (1) 8/46cd-47ab.

[3] One version of the *Stavarāja* is found in the KMT 2/23-46 in which twenty-four seats are praised. An extended version of the same in which another forty seats and their residents are eulogized is found in the KuKh 16/24 ff. The reader is referred to that and the notes in which other versions of the *Stavarāja* are presented and discussed.

[4] If a conflagration without a fire (that starts it) begins suddenly in a village, the offering of beef (*mahāphalgu*) into the Triangle with clarified butter a million times (brings about) great peace and that prevails over the whole earth.
anagnijvalanaṁ grāme akasmāc ca [k, kh, gh: akasmān na; ṅ: akasmāta] prajāyate ||
*trikoṇe tu mahāphalgu [k, kh: -phalguṁ; ṅ: mahā * *] ayutaikaṁ [ṅ: ayate *] ghṛtaiḥ [k, kh: ghṛtai; gh: ghṛtaṁ; ṅ: * *] saha* |
mahāśāntiḥ [k, kh, gh: -śāṁti; ṅ: -śāntiṁ] pravarteta sakale [k, kh, ṅ: savale; gh: savalaṁ] pārthivasya tu || YKh (1) 8/55cd-56.

[5] Examples are:

If one sees a very terrible sight or the family is being destroyed, one should worship the sacrifice of the sacred seats; then peace comes and troubles are destroyed.

Let us now turn our attention again to the rite. Two forms are described in YKh (1). The first is the fire sacrifice we have outlined already. In that case, a Liṅga is installed in the midst of the eight fires, possibly reflecting the origin of this rite in an earlier cult in which the Liṅga, rather than the *Kramamaṇḍala*, was the residence of the deity. But note that even if this is the case, this is meant to be a replica of the Bhairava Liṅga in which the goddess resides.[1] Clearly this, the more elaborate of the two rites, is more suited to the householder than the wandering ascetic. Indeed, that this is the case is made explicit in the text itself in the course of describing the preliminary procession that heralds the ritual, where we read:

> The man who offers the sacrifice (*yajamāna*) along with his wife, the teacher and a sculptor goes at an auspicious time with elephants, horses, and chariots to the dwellings, temples, and doors taking (with them) some things (as an offering), which bestow what is auspicious. They do this with the sounds of conches, trumpets and the like, with the sound of singing and dancing while reciting auspicious hymns and (giving their) blessings with auspicious gifts. [. . .] Then (after having made offerings in the directions) one should install the Liṅga and worship the teacher vigorously.[2]

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mahāghorabhayaṁ [ṅ: mahācaurabhayaṁ] paśyed athavā ca kulakṣayam |
pīṭhayāgaṁ [ṅ: pīṭhajāgaṁ] prapūjyeta [k, gh: prapūjayaita; kh: prapūjayyaita] paścāc chāntiḥ [ṅ: -chāntiṁ] prajāyate ||
tataḥ prajāyate [gh: prajānyate] śāntiḥ [ṅ: śānti] pralayaṁ yānti duḥsahāḥ [k, kh: -hā; gh: -sadā; ṅ: -sahaḥ] | YKh (1) 8/52-53ab.

If one sees stars or, even more so, planets during the day, one should make a sacrifice to the sacred seats; like this, (premature) death will be averted.

divā ca tārakān paśyed [k, kh: paśed; gh: peśed] grahāṁś [gh: grahāś] cāpi viśeṣataḥ |
pīṭhayāgaṁ [gh: -yoga] prakurvīta atha mṛtyuṁ hanet [gh: hane] tadā || YKh (1) 8/59.

[1] It is clear that this is the goddess's Liṅga because the hymns intoned before it are addressed to the goddess. Amongst them is the *Mālinīstava,* which Bhairava recites in front of the Liṅga in order to evoke the goddess out of it. Note also that according to the myth narrated in the beginning of the KMT, the Liṅga is a Bhairava Liṅga and it is Bhairava, as we have seen, who is visualised in this rite in the midst of the Yoginīs and sacred seats.

[2] *śaṅkhatūryādinirghoṣair [k, kh, gh: -nirghoṣai] gītanṛtyādiniśvanaiḥ [k, kh: -niścanaiḥ]* ||
māṅgalaiḥ [k, kh, gh: -lau] stotrapāṭhaiś ca [k, kh, gh: caḥ] āśīrvādaiḥ [k, gh: -vādai] śubhair varaiḥ [k, kh, gh: subhaiḥr varai] |
yajamānaṁ [k, kh, gh: -nai] sapatnīkam ācāryaṁ śilpinaṁ tathā [k, kh, gh: tatho] ||
sumuhurte [k: sumurhlater; kh: sumuhlatai?; gh: sumuhūrtai] śubhe [k: bhute; kh: bhūtai; gh: bhruktai] sārdhaṁ gajavājirathais tathā |
prāsādadvāravāseṣu [k, kh, gh: -vāmeṣu] kiñcin [k, kh: kiñci] nītvā śubhapradam || [. . .]

The second form of the rite is compact and 'portable'. It is eminently suitable for the wandering ascetic (or the householder who imitates him in his home), eulogized at the beginning of the prescription for its performance.[1] This begins with the installation of a vessel (*pātra)* full of the sacrificial substances offered as *bali*. Ideally this should be a skull bowl but a duly consecrated substitute may replace it. The sacrificial food, which in this case consists of a variety of spicy cooked meat and fish preparations, is offered in the skull bowl – the classic eating vessel of the itinerant Kāpālika. The skull bowl represents Mahākaula, that is, the Western House of the Teacher. This is Kubjikā's tradition, where the Siddhas and Yoginīs assemble and is the source of the eight sacred seats and the beings who reside in them. As such it is worshipped with the eight mantras that invoke the goddesses of the eight seats.[2] Offerings are made of both the usual perfumes, flowers, incense and food offerings (*naivedya*) as well as various kinds of wine and cooked meat, including beef (*mahāmāṁsa*).[3]

A square is drawn next with sandal paste, intersected with two vertical and two horizontal lines set at equal distances from one another, in such a way as to make nine compartments. This is a common grid. It is easyly drawn and can conveniently house beings, arranged in the primary and secondary directions around a centre. The seats are installed first in the eight surrounding squares, invoked there by drawing seed-syllables and figures that represent them in the eight directions.[4] Then the skull is placed in the centre.[5] After the seats, along with

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tataḥ saṁsthāpayel [k: -ye] liṅgaṁ [kh: ?] deśikaḥ [k: daśikaṁ; kh: ?; deśikaṁ] pūjayed [k: -yad] bhṛśam | YKh (1) 1/25cd-27, 29ab.

[1] See above where this passage has been translated.

[2] I will tell you the mantras that are accomplished in the Western House. Those eight that are in the house of Mahākaula should be worshipped there. Each of them bear the form of the mantra that is in the assembly (*melaka*) of Siddhas and Yoginīs. The Krama of every one of them is the House of the Teacher. It is the support (*āśraya*) that begins with the teacher.

mantrāś ca kathayiṣyāmi ye siddhāḥ [k, kh: siddhā] paścime gṛhe ||
mahākaulagṛhe ye ca aṣṭau tatra prapūjayet |
mantrarūpāś ca te sarve siddhayoginimelake [k, kh, gh: siddhi-] ||
gurugṛhaṁ ca sarveṣāṁ kramaṁ gurvādyam āśrayam | YKh (1) 3/76cd-78ab.

[3] *Mahāmāṁsa* – the 'great meat' – denotes both beef and human flesh. See note to KuKh 6/84.

[4] These are: 1) North: the Seed of the Moon. 2) North-east: the Sun. 3) South-west: Saṁvartaka. 4) South: Kāla. 5) East: the Thousand-syllable mantra. 6) South-east: the letter R. 7) North-west: Vāli. 8) West: (the mantra of) the ascetic's staff. 9) Middle: (the mantra of the) spear (*vedhaka*).

[5] The eight sacred seats with their corresponding Yoginīs in this Wheel (*cakra*) are listed in the last three columns of the following table (see YKh (1) 3/83-84). The text first lists the seats in relation to their placement in the directions. Then it goes on to list the goddesses and the seats in relation to the directions. The variant correspondences are presented in the last three columns of the table. These are compared with the directions allocated to the eight seats projected into the fire pits that are recorded in the second column.

their sixty-four components, have been worshipped, the supreme goddesses of the seats who 'bring about universal pervasion' are invoked. Accompanied by their entourage they come forth out of the eight sacred seats craving for the *bali*.[1] Their mantras 'born of the Krama' address then as the mistresses (*nāyakī*) of each seat. They are asked to accept the offerings of scent, flowers, and incense, and eat the liquor and sacrificial meat entreated to destroy obstacles and bestow all the accomplishments. Each is worshipped as the mother Mahāraktacāmuṇḍā. She is

28. The Seats, Fire Pits and Goddesses

Directions	Order of Seats in the Fire pits	Order of Seats in the Wheel	Order of seats In relation to the Goddesses	Order of the Goddesses
E	Kāmākhya	Kāmākhya	Kāmākhya	Śāvarī
SE	Tisra	Tisra	Tisra	Tisrā ambā (?)
S	Jala	Jāla	Jāla	Jvālākāminī
SW	Candra	Candra	Nāda	Mātṛnāyakī
W	Udyānaka	Oṁkāra	Udyāna	Campanī
NW	Nāda	Avyakta	Candra	Rañjanī
N	Pūrṇagirya	Pūrṇagiri	Pūrṇagiri	Pulindī
NE	Avyakta .	Nāda	Avyakta	Ekavīrā

The order of the seats in relation to the fire pits corresponds to the one implied in the passage in which the seats are described in detail. This is also the order one would expect. The first four major seats are arranged in the primary directions, beginning with the east moving around clockwise. Similarly, the four secondary seats, beginning with Tisra in the south-east, follow clockwise with Candra, as usual, in the sixth place followed by Nāda and then Avyakta. The detailed account of these seats, presented in the next section, implies that the serial order of the last two is determined, as one would expect, by their metaphysical identity. The description of the *maṇḍala* specifies the directions with respect to the goddesses in every case, but only in some cases with respect to the seats. The latter has been inferred from the names of the goddesses. We are told that Candramaṅgalyā is in the south-west. We may reasonably assume that she is the goddess of Candrapīṭha, in accord with the corresponding order of the seats with respect to the fire pits. The same reasoning leads one to suppose that Nādamaṅgalyā, who is in the north-east, is the goddess of Nādapīṭha. This leaves Jñānamaṅgalā / Pūrṇā in the north-west who should therefore correspond to Avyaktapīṭha. If this is correct, as it would appear to be, the order of the seats Nāda and Avyakta has been reversed. In the case of the placement of the jars, Nāda has changed places with Candra.

[1] *āvāhayet [k, kh, gh: -ye] tato devyāḥ [k, kh, gh: devyāṁ] sarvavyāptikarāḥ [k, kh, gh: -karāṁ] parāḥ [k, kh, gh: parāṁ]* ||
pīṭhāṣṭakasamudbhūtāḥ [k, kh, gh: -tāṁ] parivāreṇa saṁyutāḥ [k, kh, gh: -tāṁ] |
pañcāsaneṣu [k, kh, gh: -netu] tāḥ [k, kh, gh: bhāṁ] sarvāḥ [k, kh, gh: sarvā] sthātavyā balikāṅkṣiṇāḥ [k, kh, gh: -ṇāṁ] || YKh (1) 3/85.

The five seats (*āsana*) on which the goddesses are said to sit are the Five *Praṇavas* that are recited at the beginning and of each of their mantras.

the consort of Kāpālīśa Bhairava, the god of the *Brahmayāmala*. Moving through the centuries from one tradition to the next, she retains a special importance. We have seen that according to the KMT she is the goddess of Oḍḍiyāna. Just as Oḍḍiyāna, as the first seat from which the others originate, represents all the seats, so too the goddess there is emblematic of the one Supreme Goddess (Parā) from whom the others originate and are her aspects.

We should note finally that the configuration of eight around a centre is a common and powerful one. Here it appears in a relatively obscure representation, nonetheless we perceive echoes of the common, basic grouping of the Eight Mothers and their eight sacred sites (*kṣetra, gṛha*) and also that of the eight groups of eight Yoginīs derived from it.

Before moving on to the contents of the seats, let us conclude with the prayer addressed to them:

> May they, whom I have recollected and are satisfied, accept the vessel of the *bali*. All that is the Great Gathering (*mahācakra*) and (these are) the divine beings in the gathering (*melaka*). Present in gross and subtle bodies, they are incarnated in women (*striyāṁśu*) and their forms are mantras.
>
> Accompanied by Śrīnātha, they bestow boons and fame (*prasiddhi*). O god, they bestow gifts and accomplishments (*siddhi*) to those who are devoted to the teaching and worshipping the teacher and to those engaged in the practice (of consuming) the sacrificial pap (*carucaryā*).[1]
>
> O god! the *bali* has been offered to (them to chastise) those who despise the heroes, Siddhas and yogis on the surface of the earth here in the gathering of the practice of the Rule (*samayācāra*). May they destroy the hearing, memory, mind, sight, fat, flesh, bones and life of the wicked in the great gathering of the Rule!
>
> O god, the *bali* has been offered to the Yoginīs in the congregation of (Bhairava's) host of the eight sacred seats beginning with Oṁkāra and in the secondary seats and to those born of the sacred fields and in the secondary fields and, O lord of the gods, in the gatherings (that take place) in the primary and secondary doors on the surface of the earth and underground in the Egg of Brahmā, and within all the other places.

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[1] *Caru* is the sacrificial food that the Yoginīs offer to their male counterparts in the sacred sites. Notice the contrast between this food and the *bali* that is offered to the Yoginīs. The sacrificial meal is an exchange of food. The worshipper makes his offering to appease, propitiate and worship the deity that responds by giving him sacred food in return that empowers and transforms him.

(May) those who are engaged in union (*yoga*) with the Yoginīs, the adepts (*sādhaka*) intent on (the observance of the) Rule, the Siddhas, apprentices (*putraka*), teachers and yogis intent on spiritual discipline, (the beings) in the town or village, in the forest, the confluence of rivers, or in a well, (at the foot of a) solitary tree or in a cremation ground, the Circle of Mothers (*mātṛmaṇḍala*) and those who are of many forms as well as those who are born of the earth and everyone else, may they, well pleased, always accept the *bali*. May all my tasks, (including) the work I have started, will do and have done, be successfully accomplished; may all my defects be destroyed and my intentions be satisfied by (this) offering of *bali* and flowers.

May the task that has been started be accomplished by the grace of Śiva and Śakti, by the power of the three Vidyās and by the grace of the venerable mother Kujā.[1]

---

[1] *balipātraṁ pragṛhnantu saṁtuṣṭā mama cintitāḥ [k, kh: cititā; gh: -tā]* ||
etat sarvaṁ mahācakraṁ tathā devyāś [k, kh, gh: divyāś] ca melake |
sthūlasūkṣmaśarīrasthāḥ [k, kh: sthalasūkṣmaśarīrasthā] striyāṁśumantravigrahāḥ ||
*śrīnāthena [k, kh: -the *] tu saṁyuktā [k, gh: saṁmuktā] varadās te [k, kh, gh: varadā me] prasiddhidāḥ [k, kh, gh: -dā]* |
ye bhaktā śāsane deva gurupūjārcane ratāḥ ||
carucaryāprasaktānāṁ [k, kh, gh: -praśaktānāṁ] teṣāṁ [kh: tepāṁ] siddhivarapradāḥ [k, gh: -dā; kh: siddhivaṁrapradā] |
vīrāṇāṁ siddhayogīnāṁ [k, kh, gh: siddhi-] ye dviṣanti mahītale ||
te dattātra [k, kh, gh: daṁtātra] balir [k, kh, gh: valiṁ] deva samayācāramelake |
śrutismṛtimanodṛṣṭimedamāṁsāsthijīvitam [k, kh: -manādṛṣṭirmeda-; gh: -sanādṛṣṭirmeda-] ||
niḥkṛntayantu duṣṭānāṁ mahāsamayamelake |
tā [k, kh, gh: te] dattā [k, kh, gh: daṁtā] ca balir [k, kh: valī] deva yoginyā [k, kh, gh: yoginyāṁ] gaṇasaṁkule ||
oṁkārādyaṣṭapīṭhānāṁ upapīṭheṣu [k, kh, gh: -pīṭhāstu] kṣetrajāḥ [k, gh: -jaṁ; kh: -jāṁ] |
upakṣetreṣu deveśa dvāropadvāramelake ||
mahīpātālabrahmāṇḍe [kh: -braplāṁḍe] sarvasthānāntare 'pare |
yoginīyogayuktā yāḥ [k, kh, gh: tmā] samayaniṣṭhasādhakāḥ [k, kh, gh: samaye tiṣṭhati] ||
siddhaputraka – ācāryāḥ sādhanakṣiptayoginaḥ [k, kh, gh: sāndhusaṅkṣiprayoginī] |
nagare vāpy atha vā [k, gh: cā] grāme 'tavyāṁ saritacatvare ||
vāpīkūpaikavṛkṣe vā śmaśāne [k, kh, gh: sma-] mātṛmaṇḍale |
nānārūpadharā ye [k, kh, gh: nye] ca bahujātyādi [k, kh, gh: -jātyādhi] yāni ca ||
te ca sarve [k: sarvva] susaṁtuṣṭā baliṁ [k: vali] gṛhnantu sarvadā |
prārabdhaṁ yan mayā karma [k, kh, gh: kramya] yat kariṣyāmi yat kṛtam ||
baliṁ puṣpapradānena saṁtuṣṭā mama cintitāḥ [k, kh, gh: -tān] |
sarvakāryāṇi siddhyantu [k, kh, gh: siddhāntu] sarvadoṣāḥ naśyantu [k, kh, gh: praśatu] me ||
*śivaśaktiprasādena [k, kh, gh: -deṇa] vidyātrayabalena [k: ṛdyatrayavanena; kh: ṛdyatrayavalena; gh: ṛdyatrayave * na] ca* |
prārabdhaṁ siddhyate [k, kh: siddhyaṁte] kāryaṁ śrīkujāmbāprasādataḥ [k, gh: śrīkujāmvvā-; kh: śrīkujāvvā-] || YKh (1) 3/86cd-98.

The Eight Sacred Seats

The eight seats are the main group of eight groups of eight types of sacred sites.[1] A long section found in both recensions of the YKh describes the liturgy of the eight seats – the *pīṭhakrama*. This is essentially a description of the eight seats beginning with Oṁkāra, i.e. Oḍḍiyāna and ending with the Unmanifest (*avyakta*).[2] The second recension of the YKh divides the exposition of the eight seats into as many *sūtras*. Each of these begins with a couple of verses, set in the metre *śardūlavikrīḍita*, in which the seat is described. These have been translated for the first seat as an example of the others that all follow basically the same form. The verses that come next are set in the common *śloka* metre and, similarly uniform, list the beings and other entities that are generated in each seat and are part of it.[3]

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[1] The following is the list of these places and their types (cf. above, p. 541, note 1) we find it in chapter 3 (verses 2-11) of YKh (1):
Pīṭha: 1) Uḍa 2) Jāla 3) Pūrṇa 4) Kāmarūpaka 5) Tisra 6) Nāda
7) Avyakta 8) Candra
Upapīṭha: 1) Kailāśa 2) Kulūta 3) Mandara 4) Arbuda 5) Śrīparvata
6) Nepāla 7) Koṁkaṇa 8) Kośala
Saṁdoha: 1) Vijaya 2) Bimba 3) Lāṭa 4) Puṇḍravardhana
5) Brahmavāha 6) Sopāra 7) Karṇākhya 8) Śvetaparvata
Kṣetra: 1) Prayāgā 2) Varuṇā 3) Aṭṭahāsā 4) Jayantikā
5) Kolla 6) Caritra 7) Ekāmra 8) Devikoṭaka
Upakṣetra: 1) Eruḍa 2) Viraja 3) Sindha 4) Ḍāragaru (?)
5) Antarvaidyā 6) Purastīra 7) Bhṛgu 8) Elāpura
Upadvāra: 1) Ṣaṭkoṇa 2) Rohatīka 3) Kollāpura 4) Bāluka
5) Mahendra 6) Malaya 7) Adhva 8) Suvarṇākhya

Only six groups out of eight are listed in the MSs, but this is in all probability due to the faulty transmission of the text. The figure sixty-four is a common ideal number as it is often configured into eight groups of eight. Although no mention is made of the eight *upasaṁdohas*, the goddess does announce that she will list the eight *Dvāra*s, confirming that the text is lacunose.

Note that the eight fields are the places where the eight Mothers are said to reside. Interesting also is the presence of Nepal as a secondary seat. Despite its evident importance for the Kubjikā tradition as its sole home for centuries, this is virtually the only reference to it in the Kubjikā sources.

[2] *pīṭhakramaṁ [ṅ: -ma] pravakṣyāmi [2: -vakṣāmi] paścimāmnāyanirgatam [k, kh, ṅ: -varjitam; gh: paścimāmnāyaṁ-; 2: kh: (?)]* ||
catuḥṣaṣṭiprabhedena [2: catu-] ekaikaṁ [k, kh, gh: ekaukaṁ; 2: kh: (?)] saṁvyavasthitam |
oṁkāram [k, kh: uṁkāra-; gh: ukāra-] āditaḥ kṛtvā avyaktāntaṁ [k, kh, gh: avyaktāntaṁ; 2: avyaktātaṁ] tathāvadhiḥ [k, kh, gh, ṅ: tuyā-] ||
pīṭhāṣṭakaṁ [2: pīṭhātmakaṁ] tu vijñeyaṁ [gh: vijñayaṁ; 2: vijayaṁ] deśikaiḥ [ṅ: -kai] kramadarśibhiḥ [ṅ: -darśitaṁ; 2: kramatatparaiḥ] | [2: kh: ?]

YKh (1) 14/12cd-14ab = YKh (2) 5/14-15.

[3] The Yoginīs, for example, in the first seat are said to be born from it (*pīṭhajā*) – *yoginyaḥ pīṭhajāṣṭau* YKh (1) 14/15c.

Each seat houses both the main god and goddess. The goddess or mother (*avvā*) of each seat is Kubjikā, also variously called Caṇḍikā, Śrīdevī, Vakrikā, Khañjinī, Ciñcinī, or just Parameśvarī (the Supreme Goddess) or Parā. She manifests in six aspects (*prakāra*), collectively called 'Parā's group of six' (*parāṣaṭka*). This is in consonance with Kubjikā's nature whose body is commonly represented as sixfold. For example, she is such as the embodiment of the six groups of mantras that make up the Krama. The hexagram into which this is projected, is emblematic of the entire *maṇḍala*, which is said to be in 'six parts' and so, accordingly, is the goddess's body. Her sixfold nature is also the result of the fusion of six goddesses who are represented by Kubjikā's six faces. Thus these six and the goddess herself are reckoned collectively to be just one unit.

The same is the case with the god of each seat who is Śrīnātha, that is, Navātman Bhairava, although he is embodied in two Siddhas. One is the Lord of the Kula of that seat, who is most directly identified with him. The other is the leader of the eight Bhairavas there who encircle and attend on him. Note that the names of the Lords of the Kula and the Siddhas are basically those of the Siddhas in the seats described in the beginning of the KMT.

The attendants on the divine couple of each seat are six groups of eight Bhairavas, Yoginīs, heroes (*vīra*), their Kaula consorts (*dūtī*), guardians, and servants (*ceṭaka*).[1] who are said to be 'extremely fierce'.[2] All together these make forty-eight which, along with the god and goddess, make fifty. To these we should add the fourteen entities associated with each seat listed in the table below and discussed above. In this way we get sixty-four units (*bheda*) in each seat, as follows.

1) Oṁkārapīṭha

This sacred seat, also called Oḍḍiyāna, Ādipīṭha or Uḍapīṭha[3] is:

> Born from the syllable OṀ of the Transmental, it is like the rays of the moon and is divided into sixty-four units. The divine Śrīkhañjinī, who is the treasure of the qualities of *Praṇava*, and whose form is the energy of the Void (*khakalāmūrti*), has arisen (there). The Yoginīs who are born from (this seat) with (beautiful) newly formed bodies are eight, along with the eight Bhairavas and eight heroes

[1] *Ceṭa-* or *ceṭaka-* (the variant *ceṣṭaka*) mean 'servant', `slave', `anyone who does a set task', and `paramour' I have translated the word simply as `servant'.
[2] *atyugrāś ceṭakāṣṭau* YKh (1) 14/70d. This is said of the servants in Kāmarūpa. We may assume that this is how they are in the other seats also.
[3] MS Ṅ of YKh (1) reads: *uḍupīṭhaṁ*. Both MSs of YKh (2) read: *oḍīpīṭhe*.

> (*vīra*) together with the eight divine maids (*dūtī*) spread out in the ten directions. There are eight servants (*ceṭaka*) and a monastery. There is the Command with the teacher's mantra along with the Cave and an excellent tree. There is a creeper (*valli*), root (*kanda*) and a tendril (*latā*). There is the (secret) language (*cchommabhāṣā*) and the Gesture. It possesses the most excellent Vaṭuka. There is a Yakṣiṇī and an attendant (*kiṁkara*). The cremation ground here in (this) sacred seat brings fear to the fettered and is (especially) to be feared at night. I praise the Primordial Seat (*ādipīṭha*) that is endowed with a flood of accomplishments (*siddhi*) and to which the three worlds bow.[1]

The following deities and beings reside in this seat, the remaining entities in this and the other seats are recorded in the table below:

The six Goddesses (*parāṣaṭka*): Uḍāvvā, Raktā, Kālyā, Karālinī, Kālasaṁkarṣaṇī, and Kubjikā who is the supreme goddess (*parameśvarī*).[2]

The eight Bhairavas (*bhairavāṣṭaka*): Niṣkala, Asitāṅga, Saṁvarta, Ānandabhairava, Niṣtaraṅga, Karāla, Amogha, Khecara.

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[1] *unmanyoṅkārajātaṁ [k, kh, gh: unmanyāṁkāra-; ṅ: * nmanyo-; 2: unmanyāṁ- -ta] śaśikiraṇanibhaṁ [k, gh: saśīkiraṇa-; kh: sa-; 2: k: -mibhaṁ; kh: (?)] catuḥṣaṣṭibhedabhinnaṁ [gh: * tu saṣṭibhedabhimantra; 2: k: bhedāścatuḥ-; kh: ?]*
divyā [ṅ: devyā; 2: devī] śrīkhañjinī [2: k: śrīkubjimvā; kh: ?] ca [2: missing] praṇavaguṇanidhiḥ [k, kh: -nidhaiḥ; gh: -nidheḥ; ṅ: -nidha; 2: pravaraguṇanidhir (kh: ?)] khakalāmūrtir jātā [k, kh, gh: khekalāmūrti yātā; ṅ: khaikarāmūrtti jātā; 2: k: aṣṭadhāmūrti jātā; kh: ?] | [2: + dithai ītyaṣṭayuktaṁ daśadiśi vidita caiṣṭakā (kh: ?) tathaiva (kh: ?)]
yoginyaḥ pīṭhajāṣṭau navatanuracitā [k, kh: -taturucitaṁ; gh: navatatadrucitaṁ; ṅ: -racitaṁ] bhairavāṣṭāṣṭavīrair
divyadūtyaṣṭayutaṁ [k, kh, gh: -vīrai divyaidūtyavyayuktaṁ; ṅ: bhairavāṣṭāvravīrair divyair dūtyaṣṭayuktaṁ] daśadiśi vivṛtaṁ [k, kh, gh: vavṛtaṁ; ṅ: -ta] ceṭakāṣṭau maṭhaṁ [k, kh, gh: maṭhāś; ṅ: paṭāś] ca || [2: missing]
ājñāsācāryamantro [k, kh, gh: ājñāmā- traṁ; ṅ: -mācāryamaṁtra; 2: -mānandayuktaṁ] varataru ca guhā [k, kh, gh: varucaguhā; 2: varatanuguhayā] kandavallī [k, kh, gh: -varṇā; 2: kundarṇāṁ] latā ca [ṅ: cca; 2: namāmi]
*cchommabhāṣā [k, kh, gh: komyabhyāṣā; ṅ: cho ā?bhāṣā; 2: sthāmmābhāyāṣā; kh: ?] ca [2: kh: ?] mudrā [2: kh: ?] varavaṭukayutā [k: -vaṭu * -; 2: k: -yutaṁ; kh: * * * *?kayutaṁ] yakṣiṇī kiṅkaraś [all MSs: kiṁkarāś; 2: kiṅkarāś] ca |*
*śmaśānaṁ [ṅ: sma-] cātra [2: trātra] pīṭhe paśujanabhayakṛd [2: k: -bhayadamahān; kh: paśubha * * * *?] bhīṣaṇīyaṁ niśānte [k, kh, gh: niśāṁta; ṅ: tritātaṁ; 2: mahāntam]*
*vande 'haṁ [k, gh: vaṁdaṁhaṁ] ādipīṭhaṁ [k, kh, gh: āda-] tribhuvananamitaṁ [2: kh: tribhuvanana *? taṁ] siddhasandohayuktam [k, kh, gh: siddhi-] ||*

YKh (1) 14/14-15 = YKh (2) 5/16-17.

[2] The goddess in this seat is the energy of the New Moon (*umākalā* i.e. *amākalā*) which has the following six additional aspects: Mahāmudrā, Yoga, Pīṭha, Mahārṇava, Ādya, and Yugmapīṭha.

The eight Yoginīs (*yoginyaṣṭaka*): Jayā, Vijayā, Jayantī, Aparājitā, Nandā, Bhadrā, Bhīmā and Śrīdevī

The eight heroes (*vīrāṣṭaka*): Karāla, Kanda, Vimala, Rudrāṅga, Kamalekṣaṇa, Vicitra, Citra, Bhānu

The eight Kaula consorts (*dūtyaṣṭaka*): Śivā, Ahutyagnidūtī, Koṭarākṣī, Kapālinī, Muktakeśī, Devadūtī, Tīkṣṇadaṁṣṭrā, Bhayaṁkarī.

The eight guardians (*kṣetrapālāṣṭaka*): Kāla, Ḍāmara, Laṁboṣṭa, Daṁṣṭrin, Dundhubhi, Dāruṇa, Durdhara, Raudra

The eight servants (*ceṭāṣṭaka*): Cañcala, Bhāsura, Bhīma, Lampaṭa, Chadmakāraka, Mahākruddha, Vyakta,[1] Ūrdhvakeśa.

2) Jālandhara

Jālandhara is in the southern quarter. It looks like a Half Moon and waves of flames come from its radiant energy (*tejas*). The goddess is the mother Caṇḍikāvvā who is divided into six aspects on the Path of the Transmission (*kramamārga*). These six goddesses belong to the *Vidyāpīṭha*, which is unstruck sound, and each one governs a letter of the seed-syllable HAYARALAVAHRĪṀ. They, and the other beings in this seat, are:

The six Goddesses (*parāṣaṭka*): Jālāvvā, Tīvrā, Tīkṣṇā, Caṇḍikā, Aghorā, Amarā.

The eight Bhairavas: Ruru, Kāla, Bahurūpa, Pracaṇḍaka, Tryambaka, Tripurānta, Ūrdhvakeśa, Aghora.

The eight Yoginīs: Divyayoginī, Mahāyoginī, Siddhayoginī,[2] Gaṇeśvarī, Śākinī, Kālarātrī, Ūrdhvakeśī, Revatī

The eight heroes: Ananta, Jvāla, Jṛmbhaṇa, Stambhana, Mohana, Stambhakārī, Saṁkarṣaṇa, Vighnāntaka

The eight Kaula consorts: Jambhanī, Stambhanī, Kṣobhanī, Mohanī, Saṁkarṣaṇī, Bhrāmaṇī, Drāvaṇī, Bhīmā

The eight guardians: Agnivetāla, Jayanta, Jvālāmukha, Bhīmanāda, Ghora, Meghanāda, Mahākāla, Khaga

The eight servants: Ali, Cīvara, Raktākṣa, Kṛṣṇa, Pakṣa, Khāṭaka, Somāda, Dhūmaka

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[1] MS ṅ of YKh (1) (14/27c) reads: "Sakra.

[2] *divyayogī [k, gh: -yogi; 2: k: -gi] mahāyogī [gh: -gi] siddhayogī [gh: siddhi-] gaṇeśvarī [2: maheśvarī]* | YKh (1) 14/40ab. The deviant forms of the names 'divyayogī', 'mahāyogī' and 'siddhayogī' are the result of accommodation to the metre. I have emended them to the regular forms.

3) **Pūrṇa(giri)pīṭha**

This is located in the northern quarter. It is like a spark and is born from the Vidyā called Vyāpinī (the Pervasive One). The goddess is Śrīdevī, the 'beautiful' (*suvāmanā*) Vakrikā, whose form is knowledge (*jñānamūrti*).

The six Goddesses: Pūrṇāvvā, Pulindinī, Jyeṣṭhā, Caṇḍā, Cakreśī, Klinnā

The eight Bhairavas: Candrapūrṇa, Tṛpta, Triśira, Triśikha, Trimūrti, Trailokya, Ḍāmara, Mārtaṇḍa

The eight Yoginīs: Gambhīrā, Bhīṣaṇī, Mahānādā, Jvālāmukhī[1]

The eight heroes: Chadmaka, Pramāthin, Prakṛṣṭa, Pramodin, Śaṅku-karṇa, Gokarṇa, Saṁvatsara, Mahotsava

The eight Kaula consorts: Lokadūtī, Mahāmālā, Lalitā, Sāgarā, Laṁkadūtī, Lampā, Bhīmā, Ucchuṣmā.

The eight guardians: Agnijihva, Pralamba, Vidyādhipa, Viśeśvara, Sumukha, Mahāmuṇḍa, Mahodara, Pinākin

The eight servants: Pulinda, Śavara, Unmatta, Palāśana, Ulūka, Mārīca, Sumatta, Bhayaṁkara.

4) **Kāmākhya**

Kāmākhya corresponds to the eastern face of Bhairava. It is red like the rising sun and triangular (*trirasra*).

The six Goddesses: Kāmārtā, Retasā, Trimūrti, Ūdhikā, Nityā, Mahocchūṣmā

The eight Bhairavas: Krodhīśa, Candragarbha, Kuṇṭīśa, Amṛteśvara, Tumburubhairaveśa, Somānanda, Tridaṇḍīśa, Ardhanārīśa

The eight Yoginīs: Viśālā, Pārthivā, Yakṣī, Dhūrjaṭī, Viṣabhakṣaṇī, Sarvasiddhipradā, Tuṣṭi, Icchā, Siddhipradāyakī

The eight heroes: Vimala, Viśāla, Mahāṁśuka, Mṛgāṁśaka, Makara-dhvaja, Anaṅgābha, Padmākṣa, Sarvavikrama

The eight Kaula consorts: Anaṅgamekhalā, Anaṅgamadanāturā, Anaṅgakusumā, Anaṅgamadanā, Bhuvanapālikā, Śaśirekhā, Khagavegā, Vāyuvegā

The eight guardians: Heruka, Kumāra, Kamala, Ṣaṇmukhāntaka, Kadamba, Lalita, Lambodara, Devasena

The eight servants: Śaṁkhapāla, Kaṁkāla, Viśālaka, Ajaya, Vijaya, Vīrabhadra, Raktākṣa, Kasmāla

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[1] A part of the text, it seems, is missing, along with the names of the remaining four Yoginīs.

5) **Tisrapīṭha**

Tisra is located in the End of Sound (*nādānta*). Khañjinī is on the peak of the snowy mountain and has six aspects (*prakāra*). Kālī has descended down into the land of Bhārata here in the Age of Strife at the end of the Dvāpara Age. The god here is Tuṣṇīśanātha.

The six Goddesses: Tisrāvvā, Aghoranāyikā, Ghorā, Ghoratarāvvā, Yakṣiṇī,[1] Khañjinī
The eight Bhairavas: Candragarbha, Arghīśa, Mahānanda, Kāmāri, Pralamba, Viśveśvara, Śrīkaṇṭha, Vilamba
The eight Yoginīs: Rākṣasī, Ghoraraktākṣī, Viśvarūpī,[2] Bhayaṁkarī, Dhvāṁkṣī, Raudravetālī, Śuṣkāṅgī, Narabhojanī
The eight heroes: Ṭaṅkadhārīśa, Koṭīśa, Sundara, Śaśāṅkin, Kṛtavāsa, Vasanta, Saṁtoṣa, Kusumāyudha
The eight Kaula consorts: Revatī, Bhagavatī, Rāmā, Rohiṇī, Kṛttikā, Khecarī, Khaṇḍinī, Kṣānti
The eight guardians: Śrīdhara, Bhāsura, Raudra, Durācāra, Śāntika, Kṛttika, Kālavṛṣṭi, Vasiṣṭha
The eight servants: Caṇḍākṣa, Lampaṭa, Kṛṣṇa, Vikṛta, Bhāsurānana, Kapila, Kālaka, Bhramara.

6) **Candrapīṭha**

Also called Candrapīṭhapura, it is white and oozes Śiva's nectar from above the palate. The Lord here is called Ciñcanātha and the goddess, Khañjinī.

The six Goddesses: Mantrāṅgī,[3] Candradevyāvvā, Khecarāvvā, Varānanā, Somāvvā, Amṛtāvvā
The eight Bhairavas: Ciñciṇīnātha,[4] Someśvara, Amṛta, Śaṁkara, Trimūrti, Amareśvara,[5] Bhārabhūti, Atithi
The eight Yoginīs: Oṁkārā, Dīrghā, Dhūmrākṣī,[6] Dhūmrā,[7] Kalahapriyā, Vyālākṣī, Kākadṛṣṭī, Tripurāntakī

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[1] YKh (2) (5/63cd) reads Caṇḍākṣī.
[2] Note the deviant Sanskrit – Viśvarūpiṇī, would be correct.
[3] YKh (2) (5/80cd) reads Citrāṅgī.
[4] YKh (2) (5/82a; cf. 24/15d) reads Vijñānabhairava.
[5] YKh (2) (5/82d) MS K reads Parameśvara.
[6] Instead of this and the previous entry YKh (2) (5/83cd) reads Bhīṣaṇī and Raudrā.
[7] YKh (2) (5/83cd) reads: Dhūmākṣī.

The eight heroes:[1] Vibhūti, Varavīreśa, Sarvajñakamala, Kāmeśa, Kaustubha, Kāmārta, Tripurāntaka, Anaṅga

The eight Kaula consorts: Anaṅgā, Anaṅgadūtī, Vidyādūtī, Nādadūtī, Nirācārā, Mālinī, Samayā, Śaktidūtī

The eight guardians: Niśānta, Nigraha, Dhanañjaya, Dhaneśvara, Karāla, Vaḍavāmukha, Vikarāla, Sugrīva

The eight servants: Capala, Lelihāna, Mahākāya, Hanumata, Mahābala, Mahotsāha, Devadatta, Durāsada.

7) **Nādapīṭha**:[2]

This seat is one of a pair, it seems, along with the following one. Thus, this one is said to be born from the manifest principles[3] and is even called the Seat of the Manifest,[4] whereas the following one is the Seat of the Unmanifest (*avyaktapīṭha*). The goddess is Khañjinī.

The six Goddesses: Nādāvvā, Parameśvarī, Vijayā, Deveśī, Kulasundarikā, Ḍāmarī.[5]

The eight Bhairavas: Amogha, Mahānāda, Aṅkura, Śivottama, Ekarudra, Lakulīśa,[6] Sūkṣmīśa, Ekanetra

The eight Yoginīs: Vīrabhadrā, Kālī, Kapālī, Vikṛtā,[7] Kroṣṭāṅgī,[8] Vāmabhadrā, Vāyuvegā, Hayānanā[9]

The eight heroes: Vīreśa, Sumaṅgala, Mahājaṅgala, Huṁkāra, Suśānti, Parama, Prabodha, Praśānta

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[1] The heroes (*vīra*) here are called `leaders' – *nāyaka*.

[2] Just as Candra, the previous seat, is associated with the city of Candrapura, this one is identified with Kulūta.
*nādapīṭhaṁ [2: kh: nā * pīṭhaṁ] kulūtakam [k, gh: kulutakaṁ; 2: kulūmakam (k, kh: -mak)]* ||
YKh (1) 15/54d.

[3] *pīṭhaṁ [k, kh, gh: bhādvaṁ; ṅ: devaṁ; 2: kh: pīṭha] nādābhidhānaṁ [k, kh, gh: najābhidhānaṁ] navatanuruciraṁ [2: kh: ?] vyaktatattvādijātaṁ [k, kh, gh, ṅ: vṛkṣatattvādi-; 2: kh: ?]*
YKh (1) 15/36a.

The emendation from *vṛkṣatattvādi-* to *vyaktatattvādi-* is based on the reading in YKh (2. It is confirmed in the line quoted in the following note.

[4] *śrīnādākhyavyaktapīṭhe [k, kh, gh, ṅ: -khyā- -pīṭhasya; 2: śrīnādākhyā – * * vyakta] nādāvvā [k, kh, gh: nādārthā; ṅ: nādāmvā; 2: .anādāmbā] parameśvarī [2: kh: ?]* | YKh (1) 15/38ab.

[5] Ḍāmarī is said to be supreme and is made blissful with the bliss of Navātman.
ḍāmarī paramā proktā navātmānandananditā [k, kh, gh: -tāḥ; ṅ: -naṁditī; 2: -taṁ] |
YKh (1) 15/39ab.

[6] YKh (2) (5/103a) reads: Kulākula.

[7] YKh (1) (MSs K, Kh and Gh 15/42b) reads: Vikarā and Līvilā (MS ṅ).

[8] YKh (2) (5/104c) reads: Kroṣṭukī.

[9] YKh (2) (5/104d): Bhayānanā.

The eight Kaula consorts: Nivṛti, Pratiṣṭhā, Vidyā, Śānti, Kāladūtī, Mahārāvā, Rati, Prītikarī

The eight guardians: Ekapāda, Budbuda, Ghaṇṭāvādanaka, Ghora, Gharghara,[1] Valkala, Līla, Laṅkeśvara

The eight servants: Śuṣkaruṇḍa, Dīrghajaṅgha, Digambara, Mālādhara, Mahāmuṇḍa, Caṇḍa, Caṇḍaparākrama, Śukatuṇḍa

8) Avyaktapīṭha – The Unmanifest Seat

This sacred seat is the act of churning (*manthāna*). The abode of the three worlds, it can only be attained by contemplation.[2] It is the sacred seat above the divine Meru.[3] The Bhairavas and aspects of the goddess in this seat are consonant with its nature as a receptacle of the most elevated and 'unmanifest' energies and aspects of the deity and ultimate reality. Thus the six aspects of the Supreme Goddess – Parameśvarī – of this seat relate to her metaphysical identity rather than her divine forms. These aspects characterize her essentially as possessing iconic forms (*sākārā*) even as she is ultimately devoid of them (*nirākārā*) and has many forms. Again, the goddess is essentially the power of Speech. As such she is the goddess of the sonic energies of Speech (*kalādevī*) strung along the four vocalic measures (*pādamātrā*), namely, three whole ones (*mātrā*), of audible mantra i.e. sacred Speech and the half measure (*ardhamātrā*) beyond up into the Transmental and ultimate reality.[4] Similarly, the god and Lord (*nātha*) is Kuleśvara. As in the other seats, he has two aspects. One is Navātman. As such he is the Lord of Yoga who, eternal, is both manifest as the entire universe and unmanifest as the one transcendental reality. In this seat his other aspect, as the leader of the group of eight Bhairavas, is the Siddha Meghānanda.[5] As in the other

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[1] YKh (2) (5/109cd): Ghargharārāva.

[2] *manthāno [k, gh: yaṁthāno; 2: manthānaṁ-] 'vyaktapīṭhaṁ tribhuvananilayaṁ yogināṁ [k, gh: yogīnyāṁ] dhyānagamyaṁ* | YKh (1) 15/55a.

[3] YKh (1) 15/56d, quoted above on p. 675, note 3.

[4] See above, chapter 2, p. 381 ff..

[5] *[k, gh: + aiśrī; ṅ: + aiṁ śrī] avyaktasya [k, gh: avyakta *] hi [k, gh, ṅ: nāsti] pīṭhasya ṣaḍvidhā [k: ṣaṭvidhā; gh, ṅ: ṣadvidhā; 2: k, kh: ṣaṭvidhā] parameśvarī [2: kh: parame * *?]* |
*sākārā [2: kh: ?] ca nirākārā [2: k, kh: -kā *] anekākārarūpiṇī [2: k, kh: anekā * ra-]* ||
*ekamātrā [2: k: rāka-] dvimātrā [k, gh: di-; ṅ: trimātrā] ca [ṅ: *] trimātrā cārdhamātrikā [ṅ: * rddhamātrikā]* |
pādamātrā [2: k: pādā-; kh: pādāpātrā] kalā devī [2: kh: devā] nāthaś caiva [ṅ: -caivā; 2: nāthātra] kuleśvaraḥ [2: akule-] ||
*navātmānāthayogīndro [k, gh: -yogīṁdra; ṅ: -yogindraṁ; 2: k: -nāthanārtheduṁ; kh: navātmā * * ?nduṁ] vyaktāvyaktaṁ [k, gh: -kta] sanātanam* |
*meghānandaṁ [k, gh: soghonaṁdaṁ; ṅ: mo * naṁda; 2: k, kh: -nandas] tathā siddhaṁ [2: nāthaṁ] bhairavāṣṭakasaṁyutam* || YKh (1) 15/57-59.

seats, the Bhairavas are his aspects – but here, in the Seat of the Unmanifest, they are embodiments of his theological attributes as the Supreme God who is eternal (*nitya*), Divine Sound (*nāda*), Unborn (*aja*), the universal cause (*kāraṇa*), imperishable (*avyaya*), omnipresent (*sarvaga*), perennial (*śāśvata*) and the firm foundation (*sthāṇu*) of all things. Another important and exceptional feature of this seat with respect to the others is that, in a sense, it is itself and all the others combined. This holistic encapsulation of the system is brought about symbolically by identifying the eight Kaula consorts with the eight Mothers (*mātṛkā*). They govern each of the sacred seats, reminding us that the eight sites (*kṣetra*) of the Mothers are amongst the earliest represented in the Bhairava Tantras and the Kaula Tantras that developed from them. Indeed, the Tantra implies that the eight Mothers are the original form of the goddesses of the sacred seats. Again, each one of the eight is herself eightfold in each seat, presumably as the Kaula consorts there. Thus we get the classic scheme of 'eight times eight' Yoginīs, derived from the eight Mothers. [1]

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[1] Concerning these eight, the YKh says:

Know that this is the group of eight Dūtīs and Siddhas. (They are) incomparable and are very famous. Making Brahmāṇī first, Lakṣmī is pervasive and in the field of the lords of the directions. Pervasive, she is eightfold; being action (by nature), she is the Supreme Goddess. Each one in each of the seats is established eightfold. She is the first in each seat, proud with (her) powerful strength. These reside individually in (each) secondary sacred seat with various names. They should be known by means of their different letters (or 'colours'- *varṇa*). These eight have (each) become eightfold. They all have a terrible (*ghora*) form, bestow yogic and magical power (*siddhi*) and are full of compassion.

dūtīsiddhāṣṭakaṁ [k, gh: -ka] viddhi [k, gh: viddhiṁ] anaupamyā [2: k, kh: amau-] mahāyaśāḥ [ṅ: -śā; 2: k: -yasāḥ] |
brahmāṇī [ṅ: -ṇi] āditaḥ [k, gh, ṅ: māditaḥ] bhūtvā [ṅ: kṛtvā; 2: kṛtvā] lakṣmī digīśagocare [k, gh: devīśagocare; ṅ: devisagocare] ||
*vyāpinī [k, gh: vyāpiṇī] cāṣṭadhā [k, gh: cāṣṭapā; 2: muṇḍadhātrī] bhūtā [2: * ca] yā kriyā parameśvarī* |
ekaikasya [k, gh: ekokasya] tu pīṭhasya ekaikā [k, gh: ekekā] saṁvyavasthitā [k, gh: -tāḥ] ||
ekaikā cāṣṭadhā bhūtvā pīṭhe [k, gh: nāsti] pīṭhe vyavasthitā [k, gh, ṅ: -tāḥ] |
pīṭhe pīṭhe 'griṇī [k, gh: pīṭhaṁ yogigaṇo; ṅ: pīṭhaṁ yogigaṇā] bhūtā [k, gh: bhūtāḥ] pracaṇḍabaladarpitā [k, gh, ṅ: -tāḥ] ||
upapīṭhe sthitā hy ete [k, gh: hūte] nāmabhedaiḥ [k, gh: -deḥ; ṅ: nāgabhedaiḥ; 2: k: -dai] pṛthak pṛthak |
varṇabhedais tu te [2: k, kh: -daistato] jñeyā aṣṭāv ete [k, gh: aṣṭādhitā; 2: aṣṭau te] aṣṭadhā [2: cāṣṭadhā] gatāḥ [ṅ, 2: gatā] ||
ghorarūpāś ca [k, gh, ṅ: -rūpā ca] sarveṣāṁ [k, gh, ṅ: -ṣā] siddhidāḥ [k, gh, ṅ: -dā; 2: -dā] karuṇākulāḥ [k, gh, ṅ: kiraṇākulā; 2: k, kh: karū-] | YKh (1) 15/63-67ab.

The six Goddesses: Sākārā, Nirākārā, Ekamātrā, Dvimātrā, Trimātrā, Ardhamātrā

The eight Bhairavas: Nitya, Nāda, Aja, Kāraṇa, Avyaya, Sarvaga, Śāśvata, Sthāṇu.[1]

The eight Kaula consort: Brahmāṇī, Vaiṣṇavī, Raudrī, Mātaṅgī, Carcikeśvarī, Vārāhī, Nārasiṁhī, Śivādūtī

The eight heroes: Kaṁkāla, Nirāpekṣa, Kurūpa, Kārtikeśvara, Kunda, Kumāraka, Vīra, Vīreśa

The eight Yoginīs:[2] ?

The eight guardians: * ? Lambha, Bhūta, Triśūlāṅka, and Ajara

The eight servants: Ceṭaka, Dhuṁdhukāra, Nāgāri, Rikta, Rohiṇa, Aṭṭahāsa, Kadamba,[3] Sukhabhogin

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[1] YKh (1) (15/60c) reads: Bhānu.

[2] Part of the text has been lost. The eight Yoginīs are not mentioned at all and the names of only four of the guardians are listed with Ajara last who is expressly said to be the eighth.

[3] YKh (2) (5/133a) reads: Kabandha.

29. Chart of the Contents of the Eight Sacred Seats according to the Yogakhaṇḍa[1]

The Seats	Oḍḍiyāna	Jālandhara	Pūrṇagiri	Kāmarūpa	Tisra	Candra	Nāda	Avyakta
Mothers	?	Caṇḍikāvvā	Śrīdevī / Vakrikā	Vakrā	Khañjinī	Khañjinī	Khañjinī	Parameśvarī
Lords of the Kulas	Mitra	Caryānātha / Jālākhya	Ṣaṣṭhanātha	Uḍunātha[2]	Tūṣṇīnātha	Ciñcanātha	Kulanātha[3]	Kuleśvara
Siddhas	Ādhāra-nātha	Cakrīśa	Kuraṅgīśa	Madādhīśa	* * *	* * *	Maruta	Meghānanda
Transmissions	Eldest		Middle	Child				
Trees	Kadamba	Śukacañcuka	Ṭādaka,[4] Kaṭāha	Ciñciṇī	Karvīraka	Vaṭa	Pāpītaka	Triśākha
Roots (*kanda*)	* * *	* * *	Kṣipra	Drāvaka	Rakta-pravāhaka	Kūrma	Trikaṇṭa	Vṛkodara[5]
Tendrils (*valli*)	Devadālī	Viṣṇukrāntā	Somā	Amṛtā	Tumburī	Amṛtā	Lambaśākhā	Trailokya-santati
Creepers (*latā*)	Hemāṅkurā	Nāginī	Rakta-kañcukā	Kāmā	Kumudā	Tilakā	Vasantā	Brahmāṇḍa-gāminī
Caves	Śṛṅgāṭakā	Ratna-saundaryā	Vyāghra	Siddha[6]	Tripurāntakī	Saṁjñakā[7]	Candra-prakāśitā	Bhagodarī
Maṭhas	Manthāna	Śaṅkha	* * *	Siddha	Vijaya	Gokarṇa	Vibhūti	Bhūtālaya

[1] Drawn from YKh (1) 14/1-89 (end) and 15/1-72 = YKh (2) 5/14-166 (end).
[2] One would expect Uḍunātha to be the Lord of the first seat. Kāmarūpa is often identified with the first seat, as it is the seat of the present Kali Age. Perhaps this exchange of roles is implied in this way here.
[3] Kulanātha is the Ājñāsiddha and Maruta is the teacher (*ācārya*).
[4] This is the name of the tree according to the introductory verse.
[5] YKh (2) (5/162d) K: *trikoṭaram*; Kh: *trikodaraṁ*.
[6] MS Ṅ reads: Siddhi.
[7] YKh (2) (5/95c) reads: Siṁhikā.

Yakṣiṇīs	Kumārī	Raktalālasā	Pramodā	Ghaṭā	Vijayottamā	Dhanadā	Ajayā	Tri-jagāmbikā
Mantras	Raudra and Vyomā-krānta, Harakhecara	Raudra	Mahā-samaya,[1] Vyāpinī	Vāgbhava, Kāmarāja	Bhairava	Bhairavaka	Bhāvā	Trailokya-ḍāmara
Gestures	Karālinī	Karālā	Kiṁkiṇī	Yoga-vidhāyinī	Bhairavī	Taraṅgiṇī	Bhaga	Brahmāṇḍa-śaṅkhinī
Commands	Śāmbhava	Śāktā	*	Āṇavājñā	Prasāda	Adhikāra	Anaṅga	Ananta-śakti
The Vidyā	Khecarī-hṛdaya[2]	Māyā	Laghvībīja, Mahotsava[3]	*	*	*	Caitanya[4]	*
The Secret Languages (*bhāṣā*, *chomma*)[5]	?	Mārjārakā	Aja	Gaja	Cīvarajā	Siddha-saṁketa	Garji-pravāhiṇī	Kāmikā, Bhūta-bhāvanā
Vaṭukas	Piṅgala	Piṅgala	Piṅgala	Piṅgala	Amara	Sundara	Sundara / Khagagāmin	Jaṭālaya
Servants (*kiṁkara*)	Bhīmanāda	Māyādhara	Mahāmukha	Kṛśodara	Mātaṅga / Mārtaṇḍa	Rakta-bhūtika[6]	Kāpālin/ Asthi-bhaṁjaka	Śatakratu
Cremation Grounds	Karavīra	Laguḍa	Pūrṇa,[7] Ekakoṇa	Kāmaśara	Bhayāvaha	Amara	Kampa / Vimala	Kāla / Māyā

[1] Is this the name of another cave?
[2] This Vidyā is said to be a very powerful Śāmbhavājñā.
[3] The rule (*samaya*) common to all is the seed-syllable Laghvī (YKh 2: Laksṁī), (otherwise called) Mahotsava.
samayaṁ sarvasāmānyaṁ laghvībījaṁ [2: lakṣmībījaṁ; kh: + laghvībījaṁ] mahotsavam [ṅ: -vīṁ] || YKh (1) 14/68ab
[4] This is the Principle of the Command, also called Anaṅga.
[5] Concerning '*chommabhāṣā*' – the 'secret language' see KuKh 42/60cd ff. and notes.
[6] The MSs of YKh (1) (15/35b) read: *raktapriyaḥ* but it does not fit the metre.
[7] This is the name of the tree according to the introductory verse.

Another Set of Six Sacred Seats according to the *Yogakhaṇḍa*

The group of eight seats is a special feature of the praxis of the YKh. Even so, it does not supersede the other major groupings of the seats into four and six; both continue to be important. Indeed, the high degree with which the latter is invested with symbolic meaning makes it, like the symbolism of the Triangle and the Liṅga, one of the major developments in the system after the KMT. Viewed in a different perspective from the group of eight, the six seats are especially the focus of attention for YKh (1). They are not places to offer *bali;* instead, in two substantial chapters, YKh (1)[1] expounds (in great detail and no less cryptically) mystical states and the relationship between them that the six seats symbolize and 'contain'. Another dimension symbolically represented or 'contained' in the six seats is, as we have seen, the sacred sound of the sonic body of the goddess. In this case the seats are presented as receptacles of mantras, metaphysical principles, phases of manifestation or yogic states. In their own way, they replicate the seats of the goddess's myth.[2] We may close our account with these seats and their myth, having gone full circle, to return where we began.

In terms of our human time this is a later version of the myth, but in mythical time it recounts earlier events. Although the Siddhas and goddesses of the seats are recognisably those of the goddess meets the tour narrated in the KMT,[3] we realise when we get to the last seat – the Seat of the Moon, which is linked to her descent into the world in her 'eighth birth', that these events are those of an earlier cycle. As in the myth narrated in the KMT, the goddess is the Divine Virgin – Kumārī – the young Kālī, as yet unmarried to Bhairava. As the account of the seats unfolds, and with it the myth, we move from one to the other through sacred time. The marvellous events that take place in each seat are witnessed by the Siddha there who, awed and transformed by them, worships the goddess. One with Śiva, each is the First Siddha and the foremost teacher of his Age. Contemplating the goddess in his own seat, he embodies the realised state of

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[1] I am referrring to chapters 28 and 29 of YKh (1) which are reproduced in chapters 58 to 61 of the KuKh.

[2] We should note that while the group of four and eight seats in this presentation are evidently closely related, the group of six is not as clearly linked to them as the contiguity of their exposition in YKh (1) suggests. Their omission in the second recension of the YKh strengthens this impression. Apart from possible causes related to the formation of the text of YKh (1), it is quite possible that YKh (2) does not reproduce this passage because the version of the myth implied in the presentation in YKh (1) differs from the one in the second recension (see above, p. 158 ff.).

[3] The Siddhas and goddesses in Oḍḍiyāna and Jālandhara are almost the same as those in the KMT. Instead of Caṇḍavegā, the goddess in Pūrṇagiri according to the KMT is Caṇḍākṣī. Instead of Viśvanātha, the Siddha in Pūrṇagiri is Cakrānanda according to the KMT and Kuraṅgīśa in the ṢSS. The Siddhas and goddesses in the remaining seats except Tisra are not mentioned in this account.

his disciples in which they discover their fundamental identity with him and hence with deity.

The phases of the cosmic cycles of creation and destruction occur in the places where the scenes of the goddess's myth unfold. Set in cosmic time, they are sacred seats. In the seats, where sacred place and time intersect, the goddess radiates the Command, which she embodies as the goddess of the seat. Thus each seat also marks a phase in the revelation of scripture. The goddess sings the Vedas in the first four seats. They are the revelation that heralds the Kaula one in the next two seats that belong to the current era.

There, in the sphere of the higher revelation, time blends into the mystery of eternity where past, present and future merge into one another. This is where Tisra, the seat of the future, destined to manifest at the end of the Kali Age, is located. But although it comes after the others, it is the First Seat and their cause. In the sacred reality of myth where reversals freely take place, the cause to which we return comes after the effect. Impelled by successive 'descents' of the Command, we rise through the phases of creation to return to their source. There we find Tūṣṇīśa, the Silent Lord, immersed in contemplation.[1] This, the fifth, transcendental seat pervades in both time and space containing the other seats in the expanse of the Eternal Void of the Śāmbhava state.

In Oḍḍiyāna the Siddha is Mitra – the Friend. He is Bhairava whom the goddess instructs when she emerges from the Liṅga. In Jālandhara – the seat of Fire – the Siddha witnesses the goddess burning with the Fire of her essential nature as Mitra does in the version of the myth narrated in the KRU. There she is the Virgin Goddess who sits naked in the flames that burn with fire of the her austere continence (*brahmacarya*) preparing herself to penetrate the Liṅga to experience the bliss that is its fruit. This vision, which blessed Mitra with realisation in the KRU, prefigures the goddess's self-immolation in Dakṣa's sacrificial fire narrated in a later version of the myth.[2] Satisfied she moves through the seat of fullness – Pūrṇagiri – to enter the Void of the Yoni in Kāmarūpa as the energy of passion that generates the world and the transcendental state of Tisrapīṭha. Finally, in her 'eighth birth' she descends from the transcendent as Kuṇḍalinī, the Supreme Energy replete with all the energies into the Seat of the Moon the ideal form of Candrapura – the City of the Moon – which was the capital of Koṅkaṇa, the land in the human world where she came, to be most venerated. Similarly, Kālī, the goddess of the Seat of the Moon, is Kubjikā who is betrothed to Bhairava in the KMT.

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[1] Cf. KuKh 3/1.
[2] KuKh 3/157cd-159.

Oṁkārapīṭha: The Lord Uḍu is in (the sacred seat of) Oṁkāra, in which (the goddess) called Vakrikā was established during the Kṛta Age. (She) sings the *Ṛgveda* (there) on the surface of the earth and is Kālikā who is called Raktā. (She is) the Command, the awakened consciousness (*bodha*) that is (powerful like) a forest fire. She who is the venerable Kukārākhyā,[1] called the abode of devotion, wanders in the dense forest of the teachings (*mata*) that is under the authority of the lord Mitra and the rest (of the Siddhas).[2]

Jālandhara: Once the Command of worldly enjoyment (*bhukti*) and liberation was given to him (he became) Kuṇḍalīśa, the lord appointed for the Tretā Age. (This happened) once he had seen the virgin (*kumārī*) Karālī (there) in that (sacred seat) intent on performing a sacrifice. (He saw her) therein, in the Doomsday Fire (*vāḍava*) in the sacred seat of fire (*jvālapīṭha*) which, like a blazing fire, is enflamed with waves of garlands of flames.[3]

Pūrṇagiri: The goddess of the god was satisfied and went to Śiva's world in the south, in the eastern mouth. She, the virgin (*kumārī*) Caṇḍavegā, very powerful and bestowing boons, is there in the seat (called) Pūrṇa singing the *Sāmaveda* composed by the most excellent of sages. I salute the master (*svāmin*), Viśvanātha (the lord of the universe) whose head is placed at the feet of (the goddess) Kubjī and all this in the Dvāpara Age.[4]

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[1] The text reads: *śrīkukākhyā*. *(śrī)kukārākhya* is the correct intended form but does not fit the metre.

[2] *oṁkāre [k, kh, gh: -raṁ; ṅ: ukāraṁ] uḍu-m-īśaṁ [k, gh: ūbhramīśaṁ; kh: ūḍamīśaṁ; ṅ: udumīśa] kṛtayugasamaye [k, kh: kaliyugasa * ye; gh: kaliyugmaṁye; ṅ: kali- * maye] sthāpitā [k, kh, gh, ṅ: -pitaṁ] vakrikākhyā [ṅ: cakrikā-]*
*ṛgvedaṁ gīyamānā [k, kh: -vedodbhiyamānaṁ; gh: -vedodnipamānaṁ; ṅ: * dadohīyamānaṁ] api ca bhuvi tale kālikā raktanāmā [ṅ: rakṣanāmā]* |
*ājñā dāvāgnibodhā bahuguṇanilayā [ṅ: -ye] yā tu [k, kh, gh, ṅ: yastu] bhaktyālayākhyā [ṅ: bhaktyā * * *]*
mitrādīśādhikāre [sarve: -raṁ] matavanagahane [ṅ: matavahagamate] sātate [k: yāntare; kh, ṅ: yoṁtare; gh: yāṁtate] śrīkukākhyā [k, ṅ: śrīkukākhye] || YKh (1) 15/73.

[3] *dṛṣṭā [sarve: dṛṣṭvā] tasmin kumārī makhayajanaratā bhuktimuktiṁ [ṅ: -mukti] karālī*
ājñāṁ [all: ājñā] tasyaiva [ṅ: tasyava] datvā triyuga-m-adhikṛtaṁ [k, kh: -kṛṁta; ṅ: triṣu?gama-] svāminaṁ kuṇḍalīśam |
vāḍave [k, kh: nādāhe; gh: nādohe; ṅ: vādāhe] jvālapīṭhe jvaladanalanibhe [all MSs: -bhaṁ] jvālamālolidīpte [k, gh: -mālāli-; ṅ: -dīptāṁ]
* || YKh (1) 15/74. It appears that a line of the text is missing here.

[4] *tuṣṭā [ṅ: tuprā] sā [gh: mā; ṅ: sa] devadevī [ṅ: * * devī] gataśivabhuvane [ṅ: gataśiva * * ne] dakṣiṇe pūrvavaktre*

Kāmarūpa: In the beginning of the dark lunar fortnight (*kṛṣṇapakṣādikāle*) during the Age of Strife, there in the beginning was Kāmarūpa, the principle of the Yoni whose nature is the Void. That divine (place), endowed with the energy of passion (*madanakalā*), is attended (by many beings). The *Atharvaveda* is loudly sung (*prodgīta*) (there) composed with the best of musical sounds. I salute that Lord (of this seat).[1]

Ādyapīṭha (Tisrapīṭha): I praise the First Seat (Ādyapīṭha), to which all people bow, which is the fifth (sacred seat). Devoid of phenomena (*niṣprapañca*), it bestows enjoyment, destroys the fear of phenomenal existence on the Siddha Path of the Siddhas. It pervades everything: the creator of the three worlds, Ūḍa, Jāla, and Saṁpūrṇa, (as well as) Kāmākhya, the sacred seat of passion, the fourth one along with them, that brings about persistence and destruction.

Tūṣṇī is there in (that) descent as supreme stability (*sthiti*) in the tranquil Tisrapīṭha. For a thousand divine years the sages with (the attendant) host have bowed (to him) and he has been served by the congregations of Siddhas, having bowed to that Kulīśa, Śiva, the supreme teacher in the fifth descent of the Command with many kinds of sentiment (*bhāva*), hymns, salutations, and prostrations.[2]

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*tatrasthā caṇḍavegā [k, kh, gh, ṅ: caṁḍanenā] varadamahatarā [ṅ: vadamahatarā] pūrṇapīṭhe [k, kh, gh: kūrmapīṭhe; ṅ: kū * pāṭhe] kumārī [gh: kumāri; ṅ: kuśārī]*
gāyantī sāmavedaṁ munivararacitaṁ svāminaṁ viśvanātham |
vande 'haṁ kubjipādam abhinihataśiraṁ [k, kh, gh: -pādāmabhinihatasiraṁ; ṅ: kuvjikāyādamatinihataṁśiraṁ] dvāparedaṁ [ṅ: dvāparettat] samastaṁ || YKh (1) 15/75.

[1] *kṛṣṇapakṣādikāle [k, kh, gh, ṅ: kṛṣṇāvṛkṣādi-] kaliyugasamaye yonitattvaṁ kharūpam tatrādau [k, kh, gh: tatrāśai] kāmarūpaṁ madanakalayutaṁ sevyate [k, kh, gh: sevya *] divyam [k, kh, gh: * * m] etat* |
* *
*prodgītātharvavedaṁ [k, kh: prāṅgītārthaiśva veddaiḥ; gh: prāṅgītārthe ca veddaiḥ; ṅ: prāṅgītārthaiśca vedaiḥ] svaravararacitaṁ [k, kh, gh: svaravaranamidaṁ; ṅ: susvaranamitaṁ + kāmitaṁ] svāminaṁ [k, kh, gh: kāminaṁ; ṅ: kāmi *] taṁ namāmi* || YKh (1) 15/76.

[2] *yena vyāptaṁ samastaṁ [ṅ: samasta] tribhuvanajananaṁ ūḍajālaṁ [ṅ: uḍa-] saṁpūrṇaṁ [gh: saṁpūrṇa; ṅ: sapūrṇaṁ]*
*kāmākhyaṁ kāmapīṭhaṁ sthitilayajanakaṁ [k, kh, gh: -naṁ; ṅ: -ja * naṁ] tadgataṁ [k, kh, gh: taṁ gataṁ] tac caturtham [kh: taccaturtha]* |
siddhānāṁ siddhamārge [ṅ: -mārga] bhavabhayadalanaṁ bhuktidaṁ [k, kh, gh: -daṁḥ] niṣprapañcaṁ [k, gh: niḥprapaṁca; kh: niḥ-; ṅ: niḥprapannaṁ]
*vande 'haṁ cādyapīṭhaṁ [ṅ: vādya-] sakalajananutaṁ [ṅ: -jana * ta] pañcamaṁ [k, kh, gh: paṁcarya] yat svarūpam* ||
tūṣṇī tatrāvatāre sthitiparamatayā tisrapīṭhe [k, kh, gh: tiśra-; ṅ: tiśri-] tu śānte
divyaṁ varṣasahasraṁ [ṅ: varṣā-] munisagaṇanamitaṁ [k: munisagana-; ṅ: muṇiṁgaṇa-] sevitaṁ siddhasaṅghaiḥ [k, kh, gh: -saṁghai; ṅ: -saṁghair] |

Candrapīṭha: Kālī, the mistress of the gods, whose form is crooked, is the supreme manifest energy consisting of eight groups of eight (energies).[1] (She resides) in the divine sacred seat called Candra which, endowed with Śiva's energy (*śivakalā*), is the descent of Siddhanātha (into the world) (*avatāra*). She who descended into Dakṣa's sacrifice (was reborn) in the family of the Himalayas in the eighth birth of accomplishment. There the Command is very well known; it removes the abyss of phenomenal existence and is Khañjinī, the wealth of liberation (*mokṣalakṣmī*).[2]

Conclusion

To conclude, we notice – as the reader can see for himself by glancing through the tables presented in this chapter – that no two schemes exactly coincide. Indeed, some of them diverge quite significantly from one another. Although changes can in a good number of cases be explained, the variables are never, it seems, in any fixed relation to one another. In each case we observe some differences. One wonders at all these discrepancies, which are so 'regular' in their seemingly random inconsistency that we feel reluctant to refer to them as irregularities. One of the reasons for this is that the text was probably compiled over a period of time by a number of people, possibly in different places. Inspired by their own vision, they cared little to labour to ensure that their contribution was consistent with what had already been revealed. Moreover, despite the injunctions in the very scriptures that were developing through them to maintain their independence from other schools, they not infrequently drew from the Tantras of others in order to enrich their own, thus adding at times to these inconsistencies. Sanderson has demonstrated by means of a variety of examples drawn from a wide range of Sanskrit Tantric texts – Śaiva, Vaiṣṇava and Buddhist – that borrowing of source material is a basic common feature of the compilation of

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nānābhāvair anekaiḥ [all MSs: -kai] stutinutivividhair daṇḍapātair anekaiḥ [k, kh, gh: -vividhai daṁḍa-; ṅ: stutinutavividhair daṇḍapālairanekaiḥ]
ājñāpañcāvatāre [k, kh, gh: ajñā-] śivaparamaguruṁ taṁ praṇamya [k, kh, gh: praṇamyai] kulīśam || YKh (1) 15/77-78.

[1] This is an allusion to the sixty-four Yoginīs who embody these energies.

[2] *candrākhye divyapīṭhe [k, gh: divyā-] śivakalasahite [k, kh, gh: -sihite] siddhanāthāvatāre devеśī vakrarūpā [ṅ: ca-] uditaparakalā [ṅ: -lāt] aṣṭakāṣṭā [k, kh: metakāṣṭā; gh: meṣṭakāṣṭā; ṅ: manaka *] ca kālī* |
dakṣayajñāvatīrṇā [k, kh, gh, ṅ: dakṣe-] tuhinagirikule aṣṭame siddhajanme [ṅ: -janma] tatrājñā suprasiddhā bhavagahanaharā [k, kh: -gahataharā] khañjinī [k, kh, gh, ṅ: khyaṁjinī] mokṣalakṣmī [k, kh: myokṣya-; gh: bhyokṣya-] || YKh (1) 15/79.

Tantric texts. Moreover, it can serve textual scholars as a marker to assist them in understanding their evolution and relative chronology.[1]

The text we receive is the one that is finally 'released' by the tradition, which can take place at various stages of its refinement. The YKh of the MBT, for example, has been subject to less ordering and revision than our text, the KuKh, and so is more fragmented. But while our text has been subject to more revision, the older more fragmented condition of the text is still clearly apparent in many places. It seems that in the initial phases of redaction attention is focused, as one would expect, on individual units – a rite, a projection, a yogic practice and the like – not on the whole system, which is built up of such units just as the texts themselves are compilations (*saṁhitā*). Sometimes we find that the units are relatively well knit together to form complete microsystems. An example that has been studied is that of the Five Cakras described in chapters 14 to 16 of the KMT. In such cases also, we notice that the single parts (one of the Five Cakras) are themselves formed from smaller units. Indeed, one of the literary qualities of the KMT and other sophisticated Tantric texts is the multiple frames in which parallel practices with their own symbolic structures are manipulated. These are examples of refined, well-planned integration of the individual units to form multilayered self-referencing microsystems ordered into compact wholes. The KuKh is less advanced in this respect. Composite units are less extensive, but they have the advantage of being more immediately applicable. More compact and, by the same token, more variable, they can each have their own individual application which not only does not require consistency but, on the contrary, is more powerful to the degree in which it is specific and unique.

In this perspective, it would be a mistake to have two schemes exactly the same. The concern here is praxis not the desire to establish a uniformity that mirrors a single, common reality. Questions such as "are the sacred seats and Wheels in the body real?" are not asked. Buddhist traditions do not have this problem. For them all 'objective' reality, whether 'physical' or 'mental,' is equally ideal and hence ultimately illusory. From the perspective of the implicit metaphysics of the Kubjikā Tantras, they are all emanations of the energy of the goddess – the primordial cosmogenic will. We have seen that this is identified with the First Seat from which the others are derived. In this way the tradition accounts for variety and accepts inconsistencies. Just as the process of emanation generates our common daily experience, which is constantly varied, in the same way it constantly gives rise to new 'inner' configurations – each one a means to a wide variety of attainments (*siddhi*), including liberation.

[1] See Sanderson 2001.

Later Developments

By the 9th or 10th century when the Kubjikā cult probably began its independent development, the sacred geography of the cults that preceded it and were its closest relatives had assumed the form of the regular and recurrent pattern of an ideal scheme – indeed, it may well have been one right from the start. The worship of Yoginīs, which characterizes the cults of the Bhairava Tantras of the *Vidyāpīṭha*, begins in the earliest sources available to us, that is, the SYM and the BY, without a clearly defined sacred geography. The protagonist of the cult of the BY was the *avadhūta* – the renouncer who had 'shaken off' (*avadhūta*) worldly ties. In succeeding centuries he came to portrayed as the acme of the liberated soul who had realised the nondual Absolute beyond all dualities, including 'pure' and 'impure' or 'good' and 'evil'.[1] The BY has him carrying a skull and bearing the insignias of a Kāpālika. He is engaged in the observance of vows (*vrata*) for which he repeats his mantras and performs rituals, sometimes involving sex, in cremation grounds and other such places. Although he is defined as a Bhairavācārya and does worship Bhairava as his main deity, he is more concerned with the Yoginīs who emanate from Bhairava's body and attend on him.

It is impossible to prove a date for the BY or indeed any of the early Śaiva scriptural sources. However, the BY and the SYM are certainly amongst the earliest in the chain of development of the Bhairava Tantras of this sort. The Bhairavācārya and the Kāpālika is a popular figure in Sanskrit literature right from the beginning of the seventh century, which may be considered to be the lower limit for a possible date of these Tantras and with them the emergent sacred geography they herald. Perhaps a century later, by the time we reach the TS which, like the SYM it holds in high regard, is a Trika Tantra, the Yoginīs are given places to live in towns and cities around India. However, this sacred geography may well be, right from its incipience, more ideal than real. The transfer of passages in which sacred sites are listed from Tantras of one school to another, even across the Śaiva and Buddhist divide, strengthens this impression. Moreover, the ascetic's observance is now the internalised Vow of Knowledge, which can also be honoured by the householder in the purely ideal world of pious rite, inner and outer projections and visualization. We may thus characterize this period, between the time reflected in the idealized worlds of the BY and that of the TS, as one of transition from the dominance of the vagrant life of the solitary ascetic to that of the householder and sedentary monk.

But even though, without external reference, we cannot break free of the idealized representations of the Word, one may well suppose, as the texts

[1] This is the constant and tirelessly repeated theme of the *Avadhūtagītā*, attributed to Dattātreya. See bibliography.

themselves encourage us to do, that there also existed outer functional circuits that ascetics, and those householders who occasionally took up the ascetic's way of life, could tread. Assuming the texts do reflect in some way this outer reality, amongst the earliest of those we find in the textual sources is that of the Eight Mothers. The Mothers, to whom the origin of all the Yoginīs is attributed or, at least are uniformly considered to be the most important leaders (*nāyikā*) amongst them, are figures of primary importance for all the early Yoginī cults. Their circuit extends from central northern India out to the east up to Assam and down to Orissa.[1] Although there is sufficient evidence from literary sources attesting to the presence in the Deccan and South India of Kāpālikas and Bhairavācāryas in the seventh century the development of the sacred geographies of the Tantras that 'instituitionalized' their practices suggests a north Indian origin. Thus, there appears to be an expansion southwards from the older to the subsequent texts. The twenty-four sites mentioned in the KMT largely coincide with a set of twenty-four found in the TS, which preceded it and one found in the JY that probably came after. In every case Gokarṇa is the furthest place south, but it is a considerable distance below the main band of sacred sites of which the southernmost part is marked by the seaport town of Sopāra, which was just north of the location of modern Mumbai. Gokarṇa is missing in the (probably earlier) *Niśisaṁcāratantra,* as is Sopāra. To make up for that absence, as it were, the *Niśisaṁcāratantra* supplies us with a number of sites in the Himalayan belt, where we would expect them to be. Several sites can be plotted in the area covered by the greater Kashmir of the 8th century onwards. It even refers to the land of the '*mlecchas*', which in this case we may take to mean the regions further west.

The development of the ideal sacred geographies of the early period (that is, prior to the disruption of the Āgamic traditions in the North at the time of the inception of Muslim domination at the end of the 12th century) is encapsulated, as it were, in that of the goddess's Triangle elaborated in the Kubjikā Tantras. This was initially marked with the four major seats and was subsequently filled out with another forty-six sacred sites to make the full symbolic compliment of fifty corresponding to the sonic energies of Speech represented by the letters of the

[1] The reader is referred to an earlier publication (i.e. Dyczkowski 2004: 93ff.) for maps of this and the other layouts to which we refer in this chapter. The maps have been produced on the basis of lists of sacred sites available in Tantras of several Śaiva and Kaula schools and also one drawn from Buddhist Tantras. Although, we must, of course, treat what we find in the texts with due caution, the fact that the sacred sites do in many cases coincide and are not, anyway, unlikely, induces us to take note of them. In chapter fourteen of our text we shall have occasion to discuss the locations of the places plotted on these maps and a few of their salient historical and geographical features in the context of an exposition of the sixty-four sites lauded there in the *Pīṭhastava*.

alphabet.[1] Although the KMT has already advanced beyond the scheme of four seats – which, we have seen, is in all probability its own creation – it remains in many respects the basic one to which both the Kubjikā Tantras and those of later traditions repeatedly return.[2] Indeed, it was this fourfold scheme that survived the obscurity into which the Kubjikā Tantras fell, despite the loss of two of the sites, namely, Oḍḍiyāna and Pūrṇagiri. Transferred with Kubjikā's Triangle into the centre of Śrīcakra of the Śrīvidyā tradition, it remains well known to this day.

Below is a table of the units and their correspondences integrated into the Triangle described in the *Yoginīhṛdaya*, a major Śrīvidyā Tantra. The association of the seats with Liṅgas is also known to the Kubjikā sources. The Liṅga in Oḍḍiyāna, which is identified with the one into which the goddesses enters, is probably the primary model for this. Liṅgas are also associated with the seats in the Kubjikā sources.[3] In one scheme the six seats are coupled to six Liṅgas, that are collectively called the sixfold Meru Liṅga.[4] The association made in the YHṛ not found in the Kubjikā sources is that between the four levels of Speech and the seats. A topic that is hardly developed in the preceding scriptural sources, it is highly probable that this association is the result of the influence of the Kashmiri Śaiva Pratyabhijñā on the redactors of the *Yoginīhṛdaya*. At any rate, now we have examined a good number of symbolic associations with the sacred seats made in the Kubjikā Tantras the following table, drawn up from data in the YHṛ, will seem quite familiar.

30. The Triangle of sacred seats according to the *Yoginīhṛdaya*[5]

Sacred seats	Kāmarūpa	Pūrṇagiri	Jālandhara	Oḍyāṇa
Goddesses	Ambikā	Vāmā	Jyeṣṭhā	Raudrī
Levels of Speech	Parā	Paśyantī	Madhyamā	Vaikharī
Energies	Supreme	Will	Knowledge	Action
Cosmic States	Views radiance of Self. Withdrawal – Drop[1]	Intent on manifestation – goad-shape	Persistence - straight line	Completion – Triangle

[1] See KuKh 6/212cd-219ab. The locations of these places are plotted on map 1 in Dyczkowski 2004: 158.

[2] For two more examples in our text, see KuKh 64/36 ff. and 65/28cd ff. – both are drawn from YKh (1).

[3] According to KuKh 60/25-26 Jālandhara has a Liṅga made of fire and Pūrṇagiri one that is 'complete' or 'full' – *pūrṇa* – of all the energies. The Śavarī who resides in the latter is the goddess of the Siddha Liṅga on the supreme plane of existence (KuKh 64/43). According to another account (KuKh 65/37cd-38ab), there is also a Liṅga, representing the Point (*bindu*), in Kāmarūpa.

[4] KuKh 58/59-60ab; see KuKh 58/43cd ff.

[5] The data for this table is drawn from YHṛ 1/36 ff.

Yogic States	Kanda (= Piṇḍa = Kuṇḍalinī)[2]	Pada (= *haṁsa*)	Rūpa (= *bindu*)	Rūpātīta (*cinmaya* or *nirañjana*)
Locations in the body of the states	Foundation	Heart	Between the eyebrows	Cavity of Brahmā
Gross elements	Earth	Air	Water	Fire
Shapes	Square	Round with six points	Half Moon	Triangle
Colours	Yellow	Grey ('smoky')	White	Red
Liṅgas	Svayambhu	Itara	Bāṇa	Para
Colour of Liṅgas	Yellow	White	Red	Colourless
Shape of Liṅgas	Three-peaked (*trikūṭa*)	Spherical like a Kadamba bud	Triangle	Drop
Letters of Liṅgas	Vowels	Tha to Śa	Ka to Ta	A to KṢa
Mental Organs[3]	Mind (*manas*)	Intellect	Ego	Citta

Later Kaula traditions maintained the worship of sacred sites as central features of their liturgies. The same four seats continued to be the main ones in many, if not most, of the sacred geographies that continued to be elaborated, largely for liturgical purposes, in the later Kaula schools. The *Kulārṇavatantra* is probably one of the earliest of the kind of Kaula Tantras that developed after the break-up of the early Kaula schools in the wake of the upheavals in North India in the twelfth century. It has been very influential throughout the later development of Kaulism and continues to be important. The main *maṇḍala* of the *Kulārṇavatantra* is constructed out of the four main sacred seats that, as before, serve as the receptacles of all creation. It is described as follows:

> The *maṇḍala* that is always auspicious (*śiva*) has the form of an unbroken circle (*akhaṇḍamaṇḍala*) and, having pervaded the universe, is well arranged, and the triple world is adorned (*maṇḍita*)

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[1] Amṛtānanda writes: When withdrawal of the universe that has been emitted and has persisted takes place, Ambikā abides in the form of the Point (*bindu*). She is tranquil (*śāntā*) and her nature is the oneness (*sāmarasya*) of the Point in the centre (of the triangle). Once she has come forth and brought about emanation and persistence and is intent on withdrawing that, she once again enters the Point. YHṛ p. 56.

[2] Amṛtānanda explains that: the Root (*kanda*) is the root of suṣumṇā. The word '*kanda*' denotes Kuṇḍalī, (otherwise) called Piṇḍa, which is located there. YHṛ p. 58.

[3] According to Amṛtānanda.

> with it. Uḍḍiyāna is a square and Kāmarūpa is round. Jālandhara is a semicircle (*candrārdha*) and Pūrṇagiri is a triangle.[1]

These geometric shapes correspond to those of four gross elements. The square represents Earth, the circle Water, the triangle Fire and the semicircle Space.[2] So here, as in the Kubjikā sources,[3] the seats are equated with the gross elements. Unfortunately, the description of the *maṇḍala* is short and not very clear. We are not even told how the figures representing the seats are arranged within it. Moreover, if they do represent the gross elements, it is not clear why they are not presented in the normal serial order. One could, perhaps, understand the omission of Air (represented by a hexagram) to be required by the fourfold scheme. Anyway, it is quite clear that this Kaula *maṇḍala* is based on the four main sacred seats.

The later Kaula Tantras continued to preach the value of worshipping in the sacred seats and combined, (as in the earlier traditions) the literal outer pilgrimage with their projection into the body and idealisation in such a way that they continued to exist in a tenuous intermediate reality somewhere between the ideal and the actual. Even so, the sites are clearly places of pilgrimage. The *Rudrayāmala*[4] teaches that 'he who visits ('has *darśana* of') the Mahāvidyā in each seat (*pīṭha*) receives the grace of attainment (*siddhi*). The mantra (of the seat) should live in the seat (by being recited there)'.[5] Pilgrimage to the sacred seats without cultivating of deep

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[1] KT 6/24-25.
[2] See diagram in Johari 1987: 72.
[3] See e.g. KuKh 21/31ab-47.
[4] This text should not confused with another much earlier Tantra with the same name which is as yet unrecovered. It is clear that this *Rudrayāmala* is a much later text because of the reference here and elsewhere in it to the ritual use of cannabis. The widespread use of this intoxicant probably began in India after the establishment of Muslim rule and may well have been introduced into the subcontinent by the invading Afghans. By the time we reach Sarvānanda who lived in the 15th century we find that the Kaula texts from which he draws to compile his anthology – the *Sarvollāsatantra* – are very well acquainted with cannabis. This, they tirelessly repeat, should be consumed with the sacrificial wine, an association, no doubt, that permitted its insertion into those parts of the older rituals which knew nothing of the new intoxicant. For example, the *Samayācāratantra*, quoted in the *Sarvollāsatantra* (1953: 148) declares that:

> Wine (*kāraṇa*) (should be drunk) after having taken hemp (*saṁvidā*). It has been decided (by the scripture that) the (instigating) cause (*kāraṇa*) (of drinking) wine (*kāraṇa*) is hemp.

This use of *vijayā* – the modern North Indian preparation made from macerated cannabis leaves called *bhaṁga* – ultimately came to be ingested as the leftover offering to the deity (*prasāda*) independently and the offering of cannabis was extolled as superior to that of wine (*saṁvidāsavayor madhye saṁvid eva garīyasī*).
[5] RY 71/195-196.

spiritual feelings (*bhāva*) is useless.[1] Written closer to our times, we recognise some of them, such as Jvālāmukhī in the Kangra valley and Kaṅkāla, which is now part of Haridvāra. At the same time, just as the early sources do, the RY admonishes that the adept must contemplate the sacred seats in the body, which, although numerous, it takes care to name one by one.[2] Kāmarūpa is not just the outer place; it is the 'flawless triangular foundation'[3] of the yogi's subtle body. Combining the two, inner and outer, as did its predecessors, the *Rudrayāmala* teaches that inner practice must accompany the outer journey:

> By faith, supreme devotion, and self-control, the yogi who is continent and truthful gets Vāyavī, the supreme energy (of the vital breath) ... by (his) devotion to the guru, (deity) and the rest, she becomes gracious. The inner soul of the great soul practices contemplation of the breath (*vāyudhāraṇa*) in this way and the breath becomes gracious (*anilakṛpā*). This yogi wanders about visting this and that sacred seat (*pīṭha*). He eats little and, healthy, is joyous with the bliss of cannabis (*vijayānandanadita*).[4]

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[1] RY 1/219-220.
[2] For a list of sacred seats see, for example, RY 17/49-51.
[3] *kāmarūpaṁ mahāpīṭhaṁ trikoṇādhāram āmayam* | RY 71/213.
[4] RY 17/40.

Appendix I

31. Contents of the Five Main Sacred Seats according to the *Kubjikāmata* and its explanatory Tantras

Sacred Seats	Goddesses (KMT, ŚM)[1]	Goddesses (ṢSS)	Lords (KMT, ŚM)	Lords (ṢSS)[2]	Faculties	Elements/ Qualities	Cosmic Ages	seed-syllables
Oḍḍiyāna (O)	(Olambikā >) Raktā-cāmuṇḍa / *Oḍīśī*	Devī	Mitrānanda / *Oḍanātha*	Ādhārīśa / *Śivānanda*	Desire to hear	Earth / Firmness	Satya	ṢĀṀ
Jālandhara (JĀ)	Karālī / *Karālavadanā*	Karālinī	Siddha-kauṇḍalin / *Kuṇḍaleśvara*[3]	Kuṇḍalīśa / *Āṇava*	Desire to speak	Fire / Heat	Tretā	ŚEṀ
Pūrṇagiri (PŪ)	Caṇḍākṣī	Caṇḍākṣiṇī	Cakrānanda	Kuraṅgīśa / *Vyāpārīśa*	Nourish-ment	Water / Fluidity	Dvāpara[4]	SŪṀ
Kāmarūpa (KĀ)	Ucchuṣmā > Kāmeśvarī	Kāmeśvarī	Candrānanda	Cakrā-nanda/ *Cañcala*	Desire to see	Air / Motion	Kali	VĪṀ
Mātaṅga	Māṅgalyā	Kuṇḍalinī	- – -	Mātaṅga / Antyaja	- – -	Space/ Aperture	- – -	- – -

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[1] Entries in italics in this column and that of the corresponding lords of the goddesses of the seats listed here are the names according to the ŚM in the cases where they differ.
[2] The entries in italics in this column are names of the Siddhas in the four sacred seats according to ṢSS 1/53 ff.
[3] Also spelt Kuṇḍalīśvara.
[4] KMT: end of Dvāpara Age.

A fifth name is mentioned which is that of a goddess and may correspond to the fifth seat. They are also given 'inner' equivalents. These may all be tabulated as follows.

32. Inner Equivalents of the Seats and Secret Names of the Siddhas

Pīṭhas	Siddhas (public names)	Siddhas (secret names)	Inner Equivalents
Oḍḍiyāna	Oḍḍīśanātha	Śivānanda	Śiva
Jālandhara	Caryānātha	Āṇavānanda	Mantra
Pūrṇagiri	Ṣaṣṭhanātha	Vyāparīśānanda	Ātman
Kāmarūpa	Mitranātha	Cañcalānanda	Manas
Mātaṅga	Mātaṅganātha	Kulāmbikā	Śakti

33. Daughters, Sons and Guardians in each of the Five Sacred Seats

Seats	Daughters	Sons	Guardians
Oḍḍiyāna	8	8	6
Jālandhara	10	10	6
Pūrṇagiri	12	12	6
Kāmarūpa	13	13	7
Mātaṅga	9	9	5
Total	52	52	30[1]

[1] All together the daughters, sons and guardians make one hundred and thirty-four. Concerning this figure, see above, p. 88 ff.

Appendix II

The Sacred Seats according to the *Śrīmatottara* and *Ṣaṭsāhasrasaṁhitā*

The Kālīkrama, like the Śrīkrama of the Kubjikā Tantras, teaches that the body is full of sacred places. Their projection into the body arouses Kuṇḍalinī who, in the form of Kālakarṣiṇī moves in the breath, impelling it and, with it, time. The later, more refined Kashmiri Kālīkrama concentrated on this mysterious activity within the body, the epitome of all the sacred sites. The body (*piṇḍa*), filled with all the principles of existence, and the universe (*aṇḍa*) are one. It is the temple of the deity, worshipped there surrounded by the goddesses, the sacred forms of the mind and senses. As Maheśvarānanda says:

> The goddesses of the senses pulse radiantly in the sacred seat (*pīṭha*) that is one's own body consisting of the universe. And in their midst shines Supreme Śiva, the treasure of consciousness.[1]

The psychophysical energies that radiate from the deity enthroned in the centre are essentially those of Speech that, in the form of letters, accompany the projections taught in the Kashmiri Kālīkrama, as they do in those of the Kubjikā Tantras. The Kashmiri Kālīkrama, operating at a higher level of essentialization than its original scriptural counterparts, abandons the outer ritual. Accordingly, the sonic aspects of the Krama barely serve a token function with respect to the psychophysical energies they permeate. Kubjikā's Krama, on the other hand, still grounded in outer ritual action, maintains the original emphasis on the sonic projections. Moreover, the Kubjikā tradition did not focus its teachings on the activity of consciousness in the same way. Nonetheless, it also formulates similar parallel representations that we witness in the hermeneutical development of the teachings of the KMT in its expansions, particularly the ṢSS. There the seats are the receptacles of the powers of the senses – sight, hearing and the like. Indeed, according to the ṢSS, all the components of the psychophysical organism are distributed in them, represented symbolically by the disciples of the goddess and other beings who reside in the seats. The projection of the letters into the parts of the body is that of the Mālinī order of the alphabet. These sonic energies are attached to the sons of the goddess in each seat as their consorts. The daughters and guardians are projected into other places not occupied by the energies of Mālinī. These places are not just parts of the body;[2] they also include

[1] MM verse 34, p. 80.

[2] Notice, by the way, that one of these places, occupied by the fourth daughter in Oḍḍiyāna, is the beard. Clearly, the body of the daughters is a male one. However, as the energies of Mālinī are part

physiological functions like digestion and the activities of the body like 'running' and 'belching'.

The lists of sons, daughters and guardians of each sacred seat presented in the KMT, ṢSS and ŚM are compared in the following chart. As the list in the ṢSS is the most extensive, this has been used as the base. Variants of this list in the other two texts are in the notes. In both the KMT and the ṢSS the daughters precede the sons. In the ŚM it is the other way around.

Schoterman has already published much of the following chart. Here it is supplemented with the variants and additions found in other sources.[1] The ṢSS supplements the KMT by supplying, amongst other things, the mantras not presented in the KMT. The ŚM supplements it by adding iconographic details. These include descriptions of the Yantras of the sacred seats and the visualized forms of their residents.

I. Oḍḍiyāna

The inhabitants of Oḍḍiyāna

> They, (the sons, daughters and guardians, have) four arms and three eyes. Their hands, fearsome with noose and staff, they hold a javelin and sword and, divine, they are adorned with diadems and earrings. They have many forms and all are adorned with many ornaments. They are beautiful in all (their) limbs and marked with all the characteristics. They are accompanied by Oḍanātha, and Oḍīśī is the mistress of the Wheel.[2]

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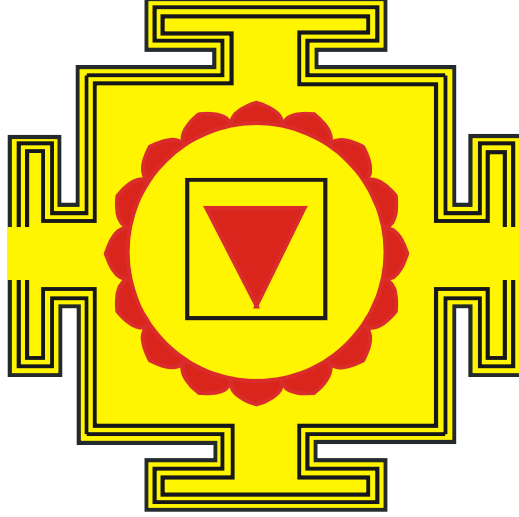
of the goddess's body, it is a female one. Accordingly, the breasts, milk and ovarian fluid are places onto which they are projected.

[1] See Schoterman 1986: 222-225.

[2] *caturbhujās trinetrāś [g: -jā trinetrā] ca pāśadaṇḍograpāṇayaḥ* || *śaktikhaḍgadharā [g: -raṁ] divyā [g: divyaṁ] mukuṭakuṇḍalabhūṣitāḥ [g: makūṭaiḥ – -taṁ]* |
nānārūpadharāḥ [g: -rā] sarve nānālaṅkāramaṇḍitāḥ [g: -tāṁ] ||
sarvāvayavaśobhāḍhyā [g: -ḍhyāṁ] sarvalakṣaṇalakṣitāḥ [g: -tāṁ] |
oḍanāthasamopetā [g: -nāthaṁ samopetāṁ] oḍīśī cakranāyikā [g: -kāṁ] || ŚM 3/27cd-29.

In this case only the attendant offspring and guardians are described. Normally the ŚM describes the deities and says that the other residents look the same. We may assume, therefore, that the goddess and Siddha of this seat also look like their spiritual offspring.

Diagram 8. The Yantra of Oḍḍiyāna

O fair lady, this is the sacred seat of Earth, which is (brilliant) like heated gold. Divine, it is as if yellow and red. It is square and beautiful. O dear one, in the middle (there is) a triangle the shape of a water chestnut made of divine energy (*tejas*). (The outside) is round (*maṇḍalākāra*) and is adorned with a sixteen (-petalled) lotus. O beloved, it has four (main) doors and two secondary ones.[1]

[1] *pṛthvīpīṭham idaṁ bhadre taptakāñcanasannibham* |
pītāruṇanibhaṁ divyaṁ caturasraṁ manoharam ||
madhye [g: madhya] śṛṅgāṭakākāraṁ [g: -kākāro] divyatejomayaṁ [g: -teja-] priye |
tirasraṁ [kh g: tisra] maṇḍalākāraṁ dvirasṭapaṅkajaśobhitam [g: -paṁjaśobhitāḥ] ||
caturdvāropasaṁyuktam [kh: catudvāropasaṁyuktā] upadvāradvayaṁ priye [g: prīye] |
ŚM 3/21-23cd.

Unfortunately, the ŚM does not tell us how the deities are deployed in the yantras of the sacred seats. The sons, daughters and guardians are said to form an 'enclosure' (*parigraha*) around the two main deities of each seat. As there are eight sons and eight daughters in this seat, perhaps they should be worshipped on the sixteen petals of the lotus with the six guardians placed at the doors.

Daughters	**Locations (*pura*)**
1. Rudrāṇī[1]	skin
2. Rudraśākī[2]	hair of the head
3. Govaktrā[3]	hands and feet
4. Sumukhī	beard
5. Vānarī	teeth
6. Kekarā[4]	bones
7. Kālarātri[5]	sinews
8. Bhaṭṭikā[6]	'firmness'

Sons	**Śaktis**[7]	**Locations (*siṁhāsana*)**	**Letters**
1. Vāmana	Nādinyā	above the Cavity of Brahmā[8]	Na
2. Harṣaṇa	Nivṛtti		Ṛ
3. Siṁhavaktra	Pratiṣṭhikā	headband	Ṝ
4. Mahābala[9]	Vidyā		ḷ
5. Mahākāla	Śānti		Ḷ
6. Ekavaktra[10]	Grasanī	head	Tha
7. Bhairava	Priyadarśanī	eyes	Dha
8. Pracaṇḍa	Guhyaśakti	nose	Ī

[1] These daughters are called the Group of Eight Śākinīs. The eight sons are 'the kings of eight thrones' (*aṣṭasiṁhādhipa*) (KMT 2/42cd).
[2] ŚM (3/19a) reads: Rudraśakti.
[3] KMT (2/43b) and ŚM (3/19b) read: Gomukhī.
[4] KMT (2/43c) and ŚM (3/19c) read: Kekarī.
[5] KMT (2/43d) and ŚM (3/19d) read: Kālarātrī. The spelling of this word in the ṢSS is correct. But note that the spelling '*kālarātrī*' commonly replaces the regular '*kālarātriḥ*' in the Kubjikā texts and those of other schools. For example, see KRU 3/93a and 4/82c and YKh (1) 1/42c.
[6] ŚM (3/19d) reads: Bhadrikā.
[7] Not found in the KMT.
[8] The ṢSS says that this place is 'above the Cavity of Brahmā'. As this is a common way of referring to the End of the Twelve, I take this to be the location. Śrīśaila, for example, which is inwardly located in the End of the Twelve, is also said to be 'above the Cavity of Brahmā' (*brahmarandhrasya ūrdhve tu śrīśailaṁ yatra parvatam [k kh: -te]* || ṢSS 19/63cd).
[9] ŚM (3/16b) reads: Mahādhvaja.
[10] KMT (2/44c) and ŚM (3/16c) read: Ekavīra.

Guardians[1]	**Locations**	
1. Caturbhuja	little finger	right hand
2. Gaṇādhyakṣa	ring finger	right hand
3. Gajavaktra	middle finger	right hand
4. Mahotkaṭa	forefinger	right hand
5. Airāvatya[2]	thumb	right hand
6. Vināyaka[3]	thumb	left hand

I. Jālandhara

The inhabitants of Jālandhara

The venerable god Kuṇḍaleśvara has a divine form. He has three eyes and six arms. Divine, he is adorned with a diadem and earrings. Skull, trident and ascetic's staff are on the left side. The weapons in (his) hands on the right are a noose, javelin and thunderbolt.[4]

The goddess (Karālavadanā) has many ornaments and is adorned with many jewels. She wears a garland made of divine jewels that hangs down to the soles of (her) feet. Replete with all (good) characteristics, she is beautiful in all (her) limbs. She has three eyes and four arms. (With one hand she makes) a boon bestowing (gesture), she (also) holds a javelin, noose and jar. The goddess is adorned with many garlands. Replete with all (good) characteristics, she is adorned with every ornament. As is the goddess so are all who reside in (this) sacred seat.[5]

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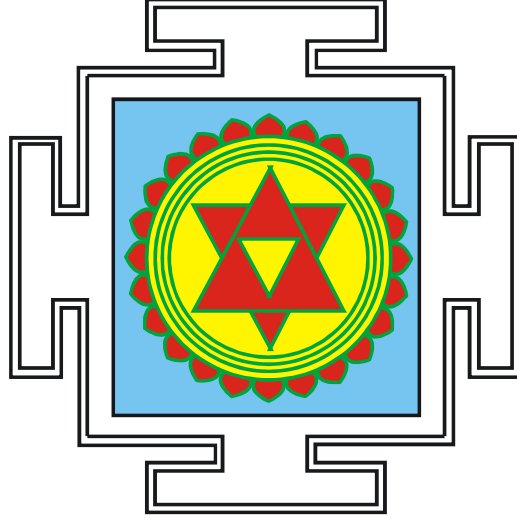
[1] These six are called 'servants' or 'devotees' (*praticāraka*) in KMT 2/45cd, 2/57ab.
[2] KMT (2/45c) and ŚM (3/20c) read: Airāvata.
[3] KMT (2/45c) reads: Vināyakṣa and ŚM (3/20c) MS Kh reads: Mahāvaktra.
[4] *divyarūpadharaṁ [kh: -dharo] devaṁ [kh: deva] śrīmān kuṇḍaleśvaram [kh: -śvara]* |
trinetraṁ ṣaḍbhujaṁ divyaṁ mukuṭakuṇḍalabhūṣitam [g: makuṭaiḥ] ||
kādyaṁ triśūlakhaṭvāṅgaṁ [kh: -khaṭāṁṅgaṁ; g: khaṭvāṁga] vāmabhāge virājate [g: -jite] |
aṅkuśaṁ śaktivajraṁ ca dakṣiṇe ca [kh g: na] karāyudhāḥ [g: -yudhā] || ŚM 3/49-50.
[5] *nānālaṅkārasaṁpannā [g: -ra * pannā] nānāratnavibhūṣitā [g: nāṁnā- -tāṁ]* |
divyaratnamayī [kh: mayā] mālā [g: mālāṁ] āpādatalalambinī [kh: -lamvitā] ||
sarvalakṣaṇasaṁpūrṇā sarvāvayavasundarī [kh:-sundarāḥ] |
trinetrā caturbhujā devī varadā śaktipālinī [g: -pāṇinī] ||
pāśakambudharā [kh: māsa-] devī nānāsragdāmamaṇḍitā [kh: śragdā-] |
*sarvalakṣaṇasaṁpūrṇā [kh: sarvalakṣa * saṁ-] sarvābharaṇabhūṣitā* ||
yathā devī tathā sarve pīṭham āśṛtya [kh: āśritya; g: āsṛtya] saṁsthitāḥ [kh g: -tā] |
ŚM 3/51-54ab.

Diagram 9. The Yantra of Jālandhara

The sacred seat is Jālandhara. The goddess (there) has authority over the principle of Water. A triangle, in three parts (*prakāra*), a hexagram, three girdles, a divine (lotus) with twenty-four petals and a beautiful square. It has four doors and is adorned with secondary doors. It is (brilliant) like blue lightning and pulses like waves on water. It illumines the surface of the sky with (its) divine pillars made of diamond.[1]

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[1] *pīṭhaṁ jālandharaṁ devī [kh: devi] āpatattvādhikāriṇī [kh: -kārīṇī]* |
trirasraṁ triprakārasthaṁ [kh: triprakāraṁ ca] ṣaḍasraṁ ca trimekhalam ||
caturviṁśadalaṁ [g: -halaṁ] divyaṁ caturasraṁ suśobhanam |
caturdvārasamopetam upadvāropaśobhitam [g: -petaṁ upadvāropi] ||
nīlajīmūtasaṁkāśaṁ jalakallolalālasam [g: lālaśaṁ] |
stambhair vajramayair divyaiḥ [g: vajrastambhamayair divyai] dyotayantaṁ nabhastalam || *[kh: line missing]* ŚM 3/46-48.

There are ten sons and ten daughters in this seat, thus four petals of the lotus are not accounted for. As in the previous seat, there are two secondary doors with the six guardians stationed at these and the four main ones.

Daughters	**Locations (*pura*)**
1. Mālā	heat
2. Śivā	burning
3. Durgā	cooking
4. Pāvanī	lustre
5. Harṣaṇī	digestion
6. Carcikā[1]	'touched and not touched'
7. Suprabhā[2]	splendour
8. Prabhā	brightness
9. Caṇḍā	brilliancy
10. Rugminī[3]	light

Sons	**Śaktis**	**Locations**	**Letters**
1. Śakuni	Cāmuṇḍā	third eye	Ca
2. Sumati[4]	Vajriṇī	mouth	Ba
3. Nanda	Kaṅkaṭā	upper teeth	Ka
4. Gopāla	Kālikā	upper teeth	Kha
5. Pitāmaha	Śivā	lower teeth	Ga
6. Pallava	Ghoraghoṣikā	lower teeth	Gha
7. Meghanirghoṣa[5]	Khirvarā	front teeth	Ṅa
8. Śikhivaktra	Māyā	tongue	I
9. Mahādhvaja	Vāgeśī	voice	A
10. Kālakūṭa	Nārāyaṇi	Suṣumṇā	Ṇa

Guardians[6]	**Locations**	
1. Meghavarṇa[7]	forefinger	left hand
2. Bṛhatkukṣi	middle finger	left hand
3. Ekadaṁṣṭra[8]	ring finger	left hand
4. Gaṇeśvara[1]	little finger	left hand

[1] KMT (2/58c) reads: Jayā; ŚM (3/42c) reads: Barbarā.
[2] ŚM (ibid.) reads: Vasudhā.
[3] ŚM (3/42d): Bhīṣaṇī; MS Kh of the ŚM: Rukmiṇī.
[4] ṢSS reads: Sumata.
[5] ŚM (3/40c) reads: Meghanāda.
[6] These six guardians are Gaṇeśvaras i.e. Gaṇeśas.
[7] ŚM (3/44a) reads: Ekadaṁṣṭra.
[8] ŚM (3/44b) reads: Gaṇeśa.

5. Vighnarāja[2]	little toe	right foot
6. Mahānanda[3]	*anāmikā*	

I. Pūrṇagiri

The inhabitants of Pūrṇagiri

> Caṇḍākṣī was consecrated on the excellent mountain (called), Pūrṇaśaila. (This) great goddess is fierce[4] and is brilliant like millions of lightning flashes. She has four arms, one face and three eyes. She is Śivā who is Parā. She is adorned with jewelled earrings and crown. She holds a javelin and goad in the left (hand) and a jar and *maṇḍala* in the right. A necklace made of many jewels looks beautiful on her neck. She is beautiful in all (her) limbs and is fully endowed with all (good) characteristics. She has large round breasts and has many ornaments. There are three (beautiful) wrinkles in the middle of (her) body (around the navel). Slightly fat, (her body is) adorned with rows of (beautiful) hairs. She is the one who resides in the sacred seat Pūrṇa. All (those) surrounding (her) are like the goddess.[5]

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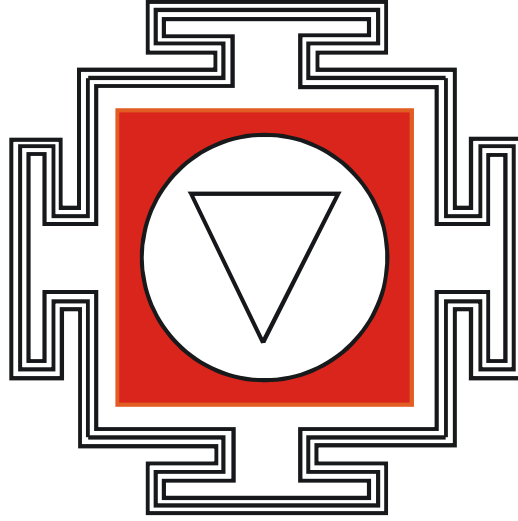
[1] KMT (2/61b) reads: Gaṇeśa and ŚM (ibid.) reads: Bahuvighnarāṭ.
[2] KMT (2/61b) reads: vighnarāṭ and ŚM (3/44c) reads: Mahānāda.
[3] ŚM (ibid.) reads: Ekavīra.
[4] ŚM (3/69c) MS G reads candrarūpā instead of caṇḍarūpā. This is a common scribal error. It is so pervasive that Caṇḍaghaṇṭā, one of the Nine Durgās worshipped in Benares, is generally known as Candragaṇṭā – a name that makes no sense. In this case the variant does make sense and may be acceptable. Her form may well be the Moon (*candrarūpā*) in consonance with the lunar character of this sacred seat, which is identified with the Full Moon.
[5] *abhiṣiktā ca [g: śca] caṇḍākṣī pūrṇaśaile nagottame [g: nayottame]* |
caṇḍarūpā [g: caṁdra-] mahādevī vidyutkoṭisamaprabhā ||
caturbhujaikavadanā trinetrā [kh: -netrāṁ] ca śivā parā [kh: parāṁ] |
kuṇḍalai [kh g: -lair] ratnasaṁkāśair [kh: -saṁkāsau] makuṭai ratnabhūṣitaiḥ [kh, g: -tai] ||
śaktyaṅkuśadharā [g: śaktākuśadhvarā] vāme dakṣiṇe [kh: dakṣiṇā-] kambumaṇḍale |
nānāratnakṛtā mālā kaṇṭhasthā ca virājate ||
sarvalakṣaṇasaṁpūrṇā [kh: -śaṁpūrṇā] sarvāvayavasundarī |
nānābharaṇasaṁyuktā pīnavṛttapayodharā [kh: -dharāḥ] ||
trivalī aṅgamadhyasthā [kh g: taraṅga-] romarājīvabhūṣitā |
kiñcillambodarā [g: kiṁcilaṁ-] devī pūrṇapīṭhe vyavasthitā [g: -sthitāḥ] ||
yathā devyā [k: devī] tathā sarve parivṛtya samantataḥ | ŚM 3/69cd-74ab.

Diagram 10. The Yantra of Pūrṇagiri

(This place is) the Full Moon and, divine, it is located in the principle of Fire (*tejasa*). Round and complete, in the middle of it is a triangle. Above, it is divided in two. A square is outside it. O beloved, one should draw four doors outside the square. The venerable (*mahodaya*) seat Pūrṇa has two secondary doors.[1]

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[1] *pūrṇacandramayaṁ divyaṁ tejastattve [g: tejatatve] vyavasthitam* ||
vṛttākāraṁ [kh: g: -kāra] susaṁpūrṇaṁ tryasraṁ [kh: tisraṁ; g: trisraṁ] vai tasya madhyataḥ |
tadūrdhve [g: tatorddhe] ca dvidhābhinnaṁ tadbāhye [kh: tasya vāhye; g: tasya vāhya] caturasrakam ||
caturasrasya [g: caturasya tu] bāhye [kh: vāhya] tu caturdvāraṁ likhet priye |
upadvāradvayopetaṁ [g: -raṁ; kh g: -dvayopetā] pūrṇapīṭhaṁ [g: -pīṭhe] mahodayam ||
ŚM 3/74cd-76.

Here there are twelve sons and twelve daughters along with six guardians. Presumably, along with the two subsidiary doors, there are four main doors to this Yantra as there are to the others. Clearly, the guardians are at the doors but it is hard to locate the twenty-four sons and daughters.

Daughters	**ŚM**[1]	**Locations (*pura*)**
1. Haṁsāvalī	Sundarī	motion
2. Sutārā	Manmathā	*sainyaka (?)*
3. Harṣā	Bhīmā	phlegm
4. Vāṇī	Anaṅgā	tears
5. Śubhākṣī[2]	Vāyuvegikā	semen
6. Mahānandā	Rkṣakarṇā	marrow
7. Sunandā	Kulā	fat
8. Koṭarākṣī	Caṇḍā	blood
9. Viśvākṣī[3]	Dīrghāsyā	urine
10. Yaśovatī	Dīrghanāsikā	perspiration
11. Viśālākṣī	Vidyujjihvā	'stream'
12. Sundarī	Karālī	nectar

Sons	**ŚM**	**Śaktis**	**Locations (*siṁhāsana*)**	**Letters**
1. Vāli	Rudra	Mohinī }	ear ornaments	U
2. Nanda	Caṇḍa	Prajñā }		Ū
3. Daśagrīva	Mahākāla	Śikhivāhinī	throat	Va
4. Hayagrīva	Jambhaka	Lāmā }	arms	Ḍha
5. Haya	Vikaṭa	Vināyakī }		Ḍa
6. Sugrīva	Utkaṭa	Kapālinyā	skull (left hand)	Ṭa
7. Gopati	Sunanda	Pūrṇimā	hands	Ṭha
8. Bhīṣmaka	Gopati	Jhaṅkarī	fingers (right hand)	Jha
9. Śikhaṇḍin	Bhīma	Kurdanī	fingers (left hand)	Ña
10. Khaṇḍala	Gomukha	Dīpanī	shaft of the trident	Ra
11. Śukra	Nandi	Jayantī	trident	Ja
12. Caṇḍa[4]	Vardhana	Bhīṣaṇī	right shoulder	Bha

[1] ŚM 3/65cd-66. The names of the goddess's daughters, sons and guardians of this sacred seat differ substantially in the ŚM from those in the KMT and the ṢSS and so have been listed separately.
[2] KMT (2/76d) reads: Sulocanā.
[3] KMT (2/77b) reads: Vṛkānanā.
[4] KMT (2/79c) reads: Caṇḍādhipa.

Guardians	ŚM	Locations	
1. Āmoda	Heramba	*madhyamikā*	right foot
2. Pramoda	Heruka	*tarjanī*	right foot
3. Durmukha[1]	Ghaṇṭa	big toe	right foot
4. Sumukha	Ghaṇṭakarṇa	big toe	left foot
5. Vighnakartṛ[2]		*tarjanī*	left foot
6. Vighneśa[3]	Śikhidhvaja[4]	*madhyamikā*	left foot

II. Kāmarūpa

The inhabitants of Kāmarūpa

> The Supreme Goddess (Parameśvarī) (resides) to the north of lake Nīla in the Mahocchūṣma forest and has authority over the sacred seat of Kāma.[5] She is dark blue (*śyāmā*) like the petal of a blue lotus, her lips are (red like a) bimba fruit and her smile is beautiful. She has one face, three eyes, two arms and her form is passion (*kāma*). She makes gestures of granting boons and freedom from fear. She is adorned with many anklets, a beautiful diadem and (her) ears are adorned with earrings. A brilliant jewel necklace adorns (her) neck and a necklace of pearls hangs down to the sole of her feet. She has a narrow waist, (fine) hips and large, round breasts. Replete with all (good) characteristics, she smiles. She possesses all the ornaments and all (beautiful) limbs. She bestows all accomplishments and the fruit of all sexual desires (*kāma*). She is mounted on the seat of the principle of the Wind and she reveals the (nature of the) Wind. All the daughters, sons and guardians are as is the goddess.[6]

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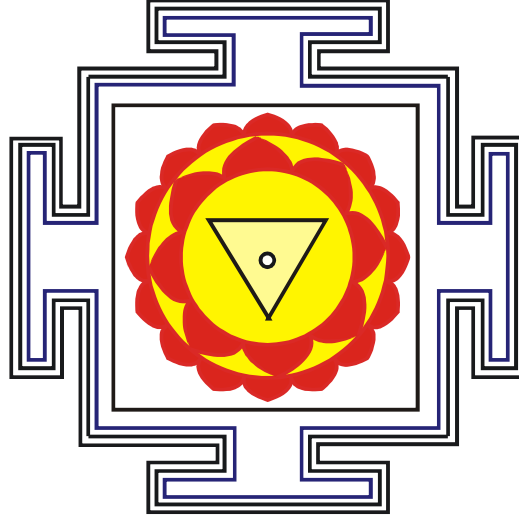
[1] The order of this and the following guardian has been reversed with respect to the KMT.
[2] KMT (2/81a) reads: Avighna.
[3] KMT (2/81a) reads: Vighnakartā.
[4] There are six guardians in this seat. The ŚM (3/67ab) appears to list only five. Perhaps Śikhi(n) and Dhvaja should be treated as two separate entries.
[5] The goddess Ucchuṣmā becomes Kāmeśvarī according to the KMT. This is her name in the ṢSS. We may assume, therefore, that the Supreme Goddess of this seat, which the ŚM describes in the following passage, is Kāmeśvarī whose 'form is passion'.
[6] *nīlasyottaradigbhāge [kh: nīlasyāntaradigbhāge; g: -bhogo] hradasya [g: hṛdayasya] parameśvarī* |
mahocchuṣmavanāntasthā [k kh: -chūṣmācanāntasthā] kāmapīṭhādhikāriṇī ||
nīlotpaladalaśyāmā bimboṣṭhī cāruhāsinī |
ekavaktrā trinetrā ca dvibhujā kāmarūpiṇī ||
varadābhayahastā ca nānākeyūramaṇḍitā [g: maṁditā] |

Diagram 11. The Yantra of Kāmarūpa

> The very sacred seat of Kāma is square all around. In the middle is a divine triangle that (shines) like heated gold. Spherical (*golākāra*) and very powerful, it flows with divine nectar. O beloved, it has four (main) doors and two secondary ones. (It has) a lotus of three petals, a divine one of eight and a lotus of sixteen (petals).[1]

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mukuṭena [g: mukuṭena] vicitreṇa karṇau kuṇḍalabhūṣitau [g: -bhūṣitaiḥ] ||
ratnamālā sutejāḍhyā kaṇṭhasthā ca virājate |
muktāphalamayī mālā āpādatalalambinī [g: -lāvatā] ||
madhye [g: madhya] kṣāmā nitambāḍhyā [g: -vādyā] pīnavṛttapayodharā [g: -dharāḥ] |
sarvalakṣaṇasaṁpūrṇā [g: -lakṣala-] īṣatprahasitānanā [g: īṣata-] ||
sarvābharaṇasaṁpannā [g: -sapannā] sarvāvayavasaṁyutā |
sarvasiddhipradāyinyā [kh: -yinyaḥ; g: -yitvaṁ] sarvakāmaphalapradā ||
vāyutattvāsanārūḍhā [kh: -tatvasamārūḍhā] vāyubhedaprakāśikā [kh g: -prakāśakā] |
yathā devyā [kh: devī] tathā sarve putrāputrīsapālakāḥ || ŚM 3/91-97.

[1] *kāmapīṭhaṁ mahādivyaṁ caturasraṁ samantataḥ* |
madhye [g: madhya] śṛṅgāṭakaṁ divyaṁ taptakāñcanasannibham ||
sravantam [kh g: śra-] amṛtaṁ divyaṁ golākāraṁ sutejasam |
caturdvārasamopetam upadvāradvayaṁ priye ||
tridalaṁ [g: triḍalaṁ] paṅkajaṁ divyam aṣṭau ṣoḍaśapaṅkajam | ŚM 3/98-100ab.

The goddess of Kāmarūpa has thirteen sons, thirteen daughters and seven guardians making thirty-three in all. These may correspond to the 4 + 2 doors and 3 + 8 + 16 petals of the lotuses which also make thirty-three. However their distribution is uncertain. In all the three previous seats the guardians are six and so could correspond to the four main and two secondary doors. Here they are seven.

Daughters	Locations (*pura*)
1. Prabhā	quivering
2. Prasūti	turning around
3. Śāntā[1]	contraction
4. Bhānumatyā[2]	stretching out
5. Śrībalā	cutting off
6. Hāriṇī[3]	jumping
7. Hariṇī[4]	running
8. Śālinī[5]	yawning
9. Kandukī[6]	laughing
10. Muktāvalī	chattering
11. Gautamī	shaking
12. Kauśikī	panting
13. Śukodarī[7]	sighing

Sons	Śaktis	Locations (*siṁhāsana*)	Letters
1. Bhānu	Vayuvegā	left shoulder	Ya
2. Anantahetu[8]	Pāvanyā	heart	Pa
3. Surāja	Lambikā	belly	Ṣa
4. Sundara	Saṁhārī	navel	KṢa
5. Arjuna[9]	Chagalī	right breast	La
6. Bhīma[10]	Pūtanā	left breast	Cha
7. Droṇaka[11]	Āmoṭī	milk	Ā
8. Bhaṣmaka[12]	Parmātmī	*paramātma*	Sa
9. Antaka[13]	Ambikā	breath	Ha
10. Ketudhvaja	Icchā	back of the hands	AḤ

[1] KMT (2/94c) reads: Śāntābhā and the ṢSS reads: Śaṁsā.
[2] KMT (2/94d) reads: Bhānuvatyā and ŚM (3/87b) MS Kh reads: Bhānumatī and MS G: Bhānuvatī.
[3] KMT (2/95a) reads: Hārī and the ŚM (3/87c) reads: Hariṇī.
[4] ŚM (ibid.) reads: Hāriṇī.
[5] ṢSS reads: Mālinī.
[6] ŚM (3/87d) reads: Kaṇḍukī.
[7] KMT (2/96a) reads: Śākodarī and the ŚM (3/88a) reads: Koṭarāmukhī.
[8] ŚM (3/85a) reads: Ananta.
[9] KMT (2/97a) reads: Mahāvaktrārjuna and the ŚM (3/85c) reads: Śiva.
[10] ŚM (3/85c) reads: Arjuna.
[11] ŚM (ibid.) reads: Indra.
[12] ŚM (3/85d) reads: Bhīma.
[13] ŚM (ibid.) reads: Droṇaka.

11. Viśālākṣa	Mahākālī	buttocks	Ma
12. Kalyāṇa	Kusumāyudhā	genitals	Śa
13. Caturvaktra	Śukrā	ovarian fluid	AṀ

Guardians	**Locations**	
1. Lampaṭa	*anāmikā*	left foot
2. Ghaṇṭakarṇa	little toe	
3. Sthūladanta	shutting of the eyes	
4. Gajānana	opening of the eyes	
5. Bṛhatkukṣi	exhaling	
6. Sunanda[1]	inhaling	
7. Mahotkaṭa[2]	retention of the breath	

III. Mātaṅga

Mātaṅga is (the name of this) great seat and Mātaṅgī is the leader of the seat. (Her) body is black (*kṛṣṇa*) and colour is black. The body (of the seat) is red and form red.[3]

Daughters	**Locations (*pura*)**
1. Hārikā[4]	moon
2. Hārī	seeing
3. Gandhārī	smell
4. Vīrā[5]	Cavity of Brahmā
5. Nakhī	heart
6. Jvālinī	crest
7. Sumukhī	navel
8. Piṅgalā[6]	penis
9. Sukeśī[7]	Cavity of Brahmā

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[1] KMT (2/99b) and the ŚM (3/89c) read: Surānanda.
[2] KMT (2/99b) reads: Baloṭkaṭa.
[3] *mātaṅgaṁ ca mahāpīṭhaṁ mātaṅgī pīṭhanāyikā* |
kṛṣṇāṅgī kṛṣṇavarṇā [-varṇāṁ] ca raktāṅgāruṇavigraham [kh: raktāṁgdharunavigrahe] || ŚM 3/114. This verse is not found in MS G.
[4] Even though the ŚM (3/112ab) states that there are only nine daughters in this seat, it adds Śākinī before this entry.
[5] ŚM (3/111b) reads: Pecikā.
[6] KMT (2/108d) reads: Piṅgalī and ŚM (3/11d) reads: Piṅgākṣī.
[7] The KMT (ibid.) and ŚM (3/111d) read: Sukeśinī.

Sons	**Śaktis**	**Locations**	**Letters**
1. Śrīphala[1]	Tārā	thighs	Ta
2. Kaśmala	Jñānaśakti	knee	E
3. Caṇḍa	Kriyā	knee	Ai
4. Caṇḍāla	Sāvitrī	shank	Au
5. Ceṭaka	Gāyatrī	shank	O
6. Mātaṅga	Dahanī	right foot	Da
7. Bāhuka[2]	Phetkārī	left foot	Pha
8. Vīra[3]	* * *	* * *	*
9. Avyakta	* * *	* * *	*

Guardians	**Locations**
1. Heramba[4]	yawning
2. Dhūli[5]	hiccups
3. Piśāca	sneezing
4. Kubja	belching
5. Vāmana	coughing

The ŚM extends the account of the sacred seats found in the second chapter of the KMT by adding a number of additional features. They are listed twice – once along with the description of each seat in chapter three and again separately in a brief summary of the 'pervasion' (*vyāpti*), that is, contents of the seats in chapter four.[6] The first set of entries in the text are four Yoginīs and four corresponding Siddhas for each of four sacred seats. The next set of entries are the sacred trees and the rest in each of the four sacred seats presented in the following table.

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[1] ŚM (3/110a) MS G reads: Śrīpāla.
[2] ṢSS reads: Bāhuja.
[3] These last two are identified, somewhat forcedly, in the ṢSS with the Lord of the Seat, Mātaṅga, otherwise called Antyaja. The ṢSS says:

Vīra and the one called Avyakta: these are (respectively) Mātaṅga and Antyaja. The Mother is called Kuṇḍalinī, who is contained in the body of him, namely, the one who is called Mātaṅga here. There is no other Mātaṅga. The one who is examined millions and millions of times, that one is known as Antyaja; like him there is no other in this world. ṢSS 4:5/128-130ab (Schoterman's translation).

[4] ṢSS reads: Heraṁbha.
[5] ŚM (3/112c) reads: Culli.
[6] ŚM 4/97cd-119.

34. The Contents of the Seats according to the *Śrīmatottara*

Pīṭhas	Oḍḍiyāna	Jālandhara[1]	Pūrṇagiri[2]	Kāmarūpa	Mātaṅga
Yoginīs	Raktā[3] Barbarā Caṇḍā Oḍīśī Maṅgalā	*	Pūrṇā Caṇḍākṣī Kamalā Piṅgalā	Ucchuṣmā Kāmākhyā Kāminī Guhyakālikā	Mātaṅgī Bahurūpā Śavarī[4] Kauśikī
Siddhas	Oḍīśa Mitranātha Kevaleśvara Kaṇṭheśa	*	Cakrīśa Bhūtīśa Caṇḍeśa Pūrṇa	Kāmānanda Kaulīśa Mudreśa Kāmakeśvara	Mātaṅga Saṁvara Vīra Candrānanda
Trees	Kadamba	?	Kaṭāha	Ciñcā	Siddhivaṭa
Cremation grounds	Karavīra	?	Viṣahata	Bhūtala[5]	Bhūtida
Guardians (*pālaka*)	Kambala	Putrāputrī[6]	Agnijihva	Ḍambara	Vaṭuka
Caves	Kadambā	Kadambarī	Śaṅkhinī	Yakṣiṇī	Kaulinī
Maṭhas	Śaṅkhin	Koṅkaṇa	Kolāhala	Siddha	Nāmaka
Mudrās	Triśikhā	Padminī	Kapālinī	Yoni	Khecarī
Vallīs	Āsurī	Devadārī	Viṣṇukrānta	Vāruṇī	Cakriṇī
Dvārapālikās	Mātaṅgī	Ḍumbarā	Jayantī	Jayantikā	Piṅgalā

[1] Probably due to a scribal error, the contents of this seat are not listed in the short version in chapter four of the ŚM and the Yoginīs and Siddhas of this seat are not listed in the long version in chapter three.
[2] The details relating to this seat and Mātaṅga are only listed in the short version.
[3] There are five Yoginīs, it seems, in this seat, not four as in the others.
[4] MSs Kh read: Savarā.
[5] In the long version (ŚM 4/102c) the cremation ground is called Bhūtarava.
[6] In this seat the guardian (*pālaka*) is female (*pālikā*).

Appendix III

The Goddess's *Maṇḍala* according to Chapter Three of the *Kumarikākhaṇḍa*

The whole *maṇḍala* is commonly called 'the Hermitage' or 'the *maṇḍala* of Gesture' (*mudrāśrama*, *mudrāmaṇḍala*)

Mudrāpīṭha is in the centre

The Sides

1) Names of the Triangle: The Island of the Moon, The Western House, the House of the Earth, the Teacher's House, the House of Aghora, the Abode of the Churning Bhairava, the Abode of the Gods, the Stone of the Moon, The Temple of the Maṇḍala of Meru, the One-footed, Yogapīṭha, and the City of the Moon

The Centre

2) Bindu – Full Moon – the Abode of Authority, the Energy of Kramamudrā, Manthānabhairavī, Self, Piṅgala, OṀ, the Jewelled Liṅga, Heart of the *Maṇḍala*, the Moon, Mudrāpīṭha

3) Half Moon – New Moon

Below the Full and New Moon

4) AIṀ: Bhaga, Kaulinī, the Downward-facing Liṅga, the Divine Liṅga, the Lionness, the Tree

5) Navātman: Aghora

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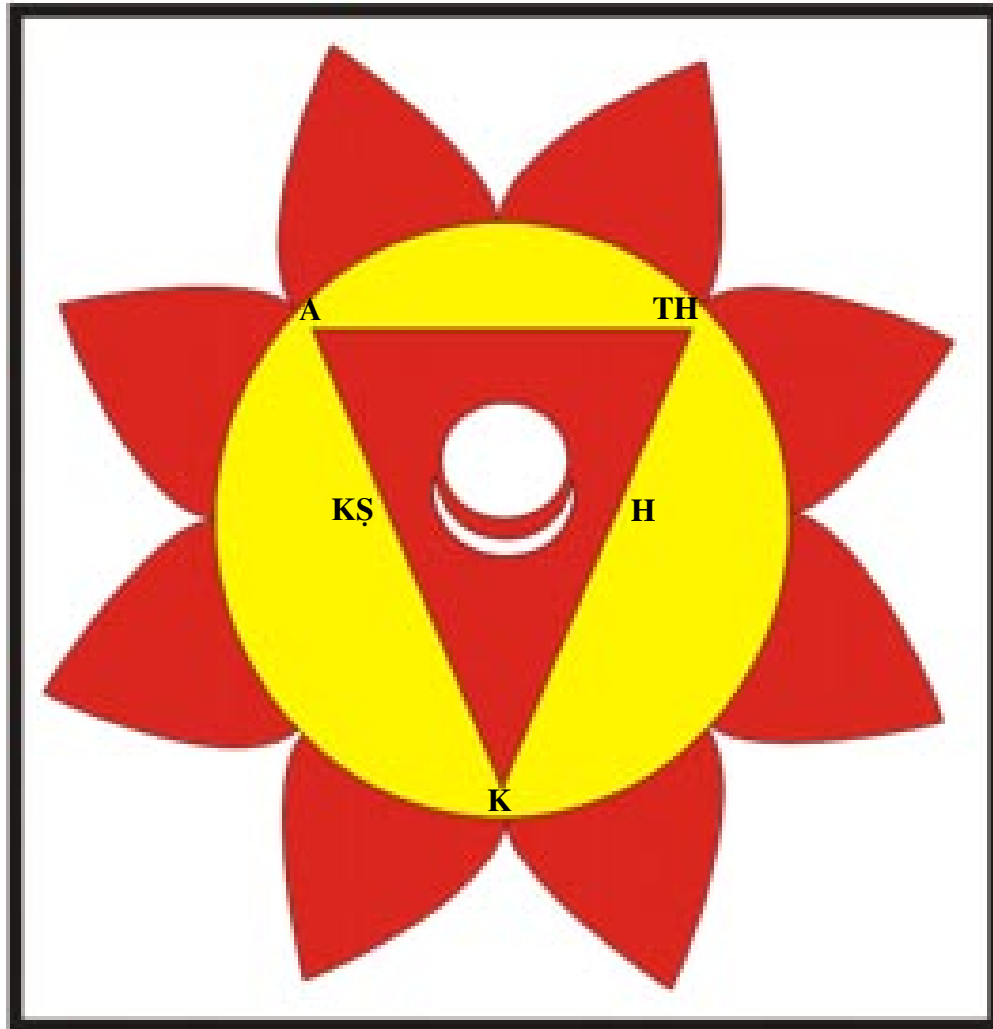
Kubjikā's Multiple Identities,

the Emergence

and Lineages

of the

Kubjikā Tantras

Volume Two

of the

Introduction

to the

Edition and Translation of the

Kumārikākhaṇḍa of the

Manthānabhairavatantra

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The Goddess Kubjikā
Names, Forms and Multiple Identities

It is a striking fact - and no less so even though it may take years of study to notice – that Kubjikā appears suddenly, seemingly out of nowhere. She appears with her own complex and extensive Tantra whose teachings are framed in their own ancient tradition. However, although she and her Tantra are new, they are linked to a chain of systems that grew with the same suddenness and intensity in the *milieu* first of the Bhairava and then the Kaula Tantras. Divine forms have a history. Even so, they belong to an eternal dimension which, whether psychological or ontological, can never be fully confined in time. We can discern processes and transitions a 'previous' and an 'after', in the 'biographies' of divine forms but somehow, for reasons that are not just empirical, it is impossible to pin point exact moments in time when they take place. Kubjikā's origin in mythical history occurred in a particular place at some specific moment. Human history is quite different. Here origins are elusive. Even when a deity appears all of a sudden as Kubjikā does.

Kubjikā's sudden appearance is not unique. The emergence of major divine forms - supreme deities - is one of the features of Tantric cults in general. From the inception, first of the Bhairava Tantras, probably around the beginning of the 7^{th} century, and then Kaula Tantras, Great Goddesses like Kubjikā emerge like milestones marking the course of their development. This phenomenon coincides with the immense proliferation of multitudes of minor forms and their spontaneous ordering into pantheons, great and small. These are defined by their collocation in groups, symmetrically arranged in the *maṇḍalas* of the deities who are the focus of the cult.

In this respect we may contrast Kubjikā with Kālī. Kālī is a very old goddess. She was very probably a type of village or tribal goddess who combined in herself over time and in various places a number of local goddesses who took possession of her followers, caused and cured disease and led them to battle.[1] Although, Kālī is commonly considered to have been originally a tribal goddess, she is also prefigured in some respects by the Vedic goddesses Nairṛti and Rātri (also called Kālarātri), who personify the inauspicious south-western quarter and the dark starry night, respectively. Kālī continues to be identified with the latter. While Nairṛti was probably a Vedic goddess, Kālarātri was probably not

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[1] Kāḷi of Kerala and the Tamil region is generally considered by scholars to be derived from the tribal deity Koṭṭvai 'a warrior goddess who delights in the blood of battle' (Caldwell 1999: 21; Hardy 1983: 223). See Caldwell 1999: 23 with reference to Kersenboom-Story 1987: 10, 14 and 16.

originally so.[1] Kālī was well know by the 1st century AD when Aśvaghosa wrote his *Buddhacarita*. There she appears as Megha Kālī who tempts the young Siddhārtha sitting under the Bodhi tree striving to attain enlightenment.[2] By the fifth century Kālī already developed such a powerful identity that she assists the Great Goddess of the *Devīmāhātmya* in her battle against demons. By then she had already assimilated several goddesses and continued to have a long history in the Tantras as well as the Purāṇas.

While it is clear that Kālī and, indeed, many other goddesses we encounter in the Sanskrit sources, have some connection with tribal or popular folk village religion,[3] it would be a mistake to surmise that these divine forms were simply drawn directly from this non-Sanskritic (i.e. extra scriptural) sphere of Indian religious culture. The links we find are largely common paradigms and typologies, rather than direct inputs. Kubjikā is said to be a tribal Śavarī,[4] an outcaste Cāṇḍālinī, sweeper Mātaṅgī and potter woman.[5] However, this does necessarily mean that Kubjikā was originally a goddesses of sweepers and potters. Such identifications are common to most major Kaula goddesses and others like them. They simply indicate, that their cult is similar in some respects to that of such popular goddesses. However, unlike their village counterparts, these goddesses are worshipped with Sankrit mantras and are a part of a developed cosmic order that can be interiorized and is recognisably analogous to those we find in the Sanskrit sources.

Most significantly, the great Kaula goddesses develop in consonance with each other. Kubjikā is the penultimate link in a chain of Great Goddesses who emerge as leaders (*nāyikā*) of the pantheons of the Bhairava and Kaula Tantras, beginning with Mālinī and ending with the goddess Tripurāsundarī. But although she emerges in the Kaula, which is the most 'extreme' and intensely 'heterodox Tantric' stream of the Śaiva scriptures, features of a Brahminical identity are revealed by the presence of numerous overt and implicit Vedic typologies in her personality and cult. They are clear signs that some, at least, of those who contributed to Kubjikā's 'descent into the world' were familiar with the Vedas and so must have been Brahmins. Although the Kubjikā Tantras consider the Vedas to be a relatively low order of scripture,[6] as the Śaiva Āgamas do in general, nonetheless, they find several occasions to associate Kubjikā with them. Thus, for example, she is praised in the *Bhairavīstotra* as Gāyatrī, 'the most ancient' goddess who, as such, is the 'mother of the Vedas'.

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[1] See *Encountering Kālī,* p. 171.
[2] Ibid., p. 153.
[3] Carcikā is an example discussed below, p. 245 ff..
[4] See KuKh 6/64-65, note 57.
[5] See below, p. 104 ff..
[6] See below, p. 339-340.

More concretely, we notice several features of the goddess Kubjikā that are strikingly similar to another Vedic goddess, that is, Aditi. The solar goddess Aditi is the epitome of motherhood. She is the great womb into which the entire universe has entered[1] of which she is the mother (*viśvajani*)[2] and cause (*janitra*).[3] She prefigures in this way all the Great Goddesses but especially Kubjikā who in a very special way is the Womb of Creation – the Yoni. The triangular Yoni, now a universal symbol of the Great Goddess in India, emerges in the final form in which it appears in the literate tradition as an inner projection of sacred places for the first time as the cardinal characteristic of the goddess Kubjikā.[4] Her Yoni is as sacred and fundamental as is Śiva's Liṅga and is, no less than the Liṅga, the sign of her presence and mark of her identity.

The motherhood of Aditi prefigures that of Kubjikā in several specific details. Aditi holds Agni in her womb as a mother holds her son on her lap.[5] In the same way, Saṁvartā (also called Vāḍavāgni), the cosmic fire that heats and ultimately consumes the universe, burns in the middle of Kubjikā's womb-like *maṇḍala*. From another point of view, Aditi is said to be the womb (*yoni*) where Soma, the sacrificial plant identified with the Moon,[6] deposits his germ.[7] In this respect also, Aditi, who contains the fertile lunar seed, prefigures Kubjikā who is represented by the Yoni inseminated with the lunar drop (*bindu*) of Soma praised by the Vedic poets. Many of the great gods of the Vedic pantheon were born from Aditi. The solar Ādityas, in particular, are her sons. Amongst them we find Mitra[8] - the name Kubjikā gives to Bhairava when he receives initiation and is reborn from her.[9] Thus the sources repeatedly refer to Kubjikā as the 'mother of Mitra' and Bhairava calls her his mother.[10] Another of Aditi's sons, who is especially associated with her, is Varuṇa. He governs the western quarter of the sky and so is also linked to Kubjikā, the goddess of the west.[11] Aditi is invoked as the brilliant (*jyotiṣmati*) giver of light along with her sons, especially with Mitra and Varuṇa, to come to the mortal world[12] and bestow her eternal light.[13]

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[1] TaitS 1/7/7/1.
[2] ṚV 7/10/4.
[3] AV 6/120/2.
[4] See intro. vol. 1, p. 242 ff..
[5] TaitS 4/1/5/3.
[6] See, for example, AV 11/6/7; ŚB 1/6/4/5.
[7] MS 3/9/1.
[8] ṚV 7/60/5; 8/47/9; 10/36/3.
[9] See below p. 458 ff. where the myth describes Mitra's birth, quite literally from the goddess.
[10] KuKh 5/83cd-84ab. See chapter three of the translation, note 99.
[11] See KuKh 5/66cd-68ab, note 75.
[12] ṚV 1/136/3.
[13] VS 3/33.

Aditi is especially the goddess of the rising sun and so her quarter is the east. But prayers were offered to her at all three junctures of the day – at dawn, noon and sunset[1] - as they are to Kubjikā and other triadic goddesses. Aditi is linked to Diti her sister. She is mother of the demons and is related to the western sky where the sun sets. The two skies – those of the rising and the setting sun - are united by the wide vision of Mitra and Varuṇa. Mounted on their solar chariot there, in the centre, they behold the opposites, Aditi and Diti[2] – light and impending darkness - together. Similarly, Kubjikā spans the 'previous' (*pūrva*) or 'eastern' (*pūrva*) and 'subsequent' (*paścima*) or 'western' (*paścima*) traditions.

Another feature Kubjikā shares in common with Aditi is the strange enigma of her self-insemination. The lunar Drop that fertilizes Kubjikā's triangular womb is her own vital energy although, outwardly, she also unites with Bhairava. This is why she is 'bent'.[3] She is like Aditi, the very act of giving birth (*prajanana*).[4] The wife lies below, the husband remains above, and the union of the two results in a son. The entire process is called Aditi. Thus Kramrisch identifies Aditi with her legs upraised (*uttānapāda*), engaged in sexual union, with Lajjā Gaurī. This is the popular name of a goddess sculpted in a recumbent posture with both legs folded at the knees and stretched apart. The 'bud-like' pudenda is prominently exposed and exaggerated as are the breasts. The figure is nude with a blooming lotus in place of the head. In her two hands she holds blooming lotuses or their stalks. She has a large belly, which may suggest pregnancy.

Finally, we note that Aditi is commonly praised in the Veda for the beauty of her earring (*kuṇḍala*). This is also a feature of our goddess. The god extols the beauty of the goddess who is adorned with many jewels and the 'fine earrings that play on (her) cheeks'.[5] In Kubjikā's case it is clear that the earrings represent her own coiled condition as Kuṇḍalinī - a name derived from the same adjective from which the word *kuṇḍala* (lit. 'round') is derived.

Aditi is clearly a solar goddess, whereas Kubjikā is no less clearly lunar although, like Kālī, who is also lunar, she bears many solar characteristics, as well as igneous ones. Nonetheless, the points of contact are quite clear. However, the striking presence of these features of a Vedic goddess in our own should not, of course, be understood to mean that Kubjikā is also one. It is important nonetheless to point out this fact in order to balance the emphasis scholars generally place on the non-Vedic origins of deities like Kubjikā.

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[1] ṚV 5/69/3.
[2] ṚV 5/62/8.
[3] See intro. vol. 1, p. 70.
[4] ĀA 3/1/6.
[5] KuKh chapter 4, the *Mālinīstava*, line 114.

Another striking link with the Vedas are the numerous associations we find between Kubjikā and aspects of her cult and Agni, the sacrificial Fire. Both the god and the goddess are identified with Fire and provisions are made to assimilate the three Vedic fires to mantras which allows Vedic Brahmins to maintain their fires as Kubjikā initiates. Although the followers of the Veda are ranked barely one step above the Buddhists and Jains,[1] the Kubjikā Tantras do not want to distance their goddess from the Vedic tradition. A qualified teacher, according to the ŚM,[2] is one who awakens his disciples to the teachings of the Kulāgama. He should also know the Siddhānta and the true import (*tattva*) of the Vedas. The Kubjikā tradition maintains that the legendary Kaula teachers (*yuganātha*) were well versed in the Veda.[3] As a Brahmin, Matsyendranātha, the legendary founder of Kaulism,[4] could well have been. Vṛkṣanātha, the First Siddha who brought the Kubjikā cult to Koṅkaṇa is said to have been a Brahmin versed in the four Vedas[5] and initiated many other Vedic Brahmins like himself.[6] The same claim is made for the four Siddhas of the sacred seats. The four Siddhas of the sacred seats each knew one of the Vedas.[7] Not only are the Siddhas Brahmins, the goddess's own Brahminical Vedic identity is highlighted by praising her as descending into the four sacred seats and singing there the four Vedas.[8] These references, however much they may be just idealisations, remind us that many of those who wrote and redacted the Tantras, even the Tantras of schools such as this one, that are as distant from the Vedic ethos as any could be, were also versed, to some degree at least, in the Veda. Indeed, Śaiva ascetics, are not uncommonly praised in inscriptions as learned in both the Śaiva Āgama and the Vedas.

Thus, although the cults, practices, and ethics of the Tantras may be amenable to bi-polar structural analysis, this need not mean that we are dealing with two different or, for that matter, conflicting cultures. Differences, even extremely radical ones, may be found in the same culture. Indeed, it can be easily argued that one of the cardinal features of Hinduism with respect to the major semitic religions is precisely this 'irrational' tolerance of differences within itself. Although individual traditions are usually critical of each other, they not only allow each other to exist, they also find a rationale that allows them to be

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[1] KuKh 68/109.
[2] ŚM 9/131-4.
[3] KuKh 43/24-5.
[4] See below, p. 321.
[5] YKh (1) 4/280cd-1.
[6] KRU 13/27cd-29, quoted below, p. 489.
[7] KuKh 44/19cd-20.
[8] YKh (1) 15/73-79. See intro. vol. 3, p. 156.

accommodated in some way into their own spirituality, however much at odds their doctrinal views may be.[1] The same is true of praxis as it is of doxis.

However, whatever the texts may say, we must admit that the Vedic connection and other aspects of Kubjikā's cult are more ideal than real. Thus, for example, although Kālī and other Kaula goddesses may have had connections with the outer world prior to their emergence in the Tantras, those that there are in Kubjikā's case certainly post-date them. This fact alerts us that we must view the developments we perceive in our written sources from their own perspective. Most of the Tantras were generated from within the Tantric corpus with very little reference to the outer world, although some connection is often maintained. Even the rich sacred geography of the early Tantras was probably more ideal than real in any specific sense, despite the obvious fact that the sacred sites did exist and had Tantric connections. In this respect, the Tantras are in sharp contrast with the exoteric, public Purāṇas that emerged before the Tantras and developed in parallel with them. These maintained a bridge between the ideal world of the scripture and the 'real' outer world. Indeed, one of their functions is to record the myths that justified and explained the presence of deities in particular places. Another is to register their *Māhātmyas*. Ostensibly eulogies of sacred places, the *Māhātmyas* record their sacred geography and the deities who reside there. Conversely, the Tantras of the more esoteric cults, at least, never managed to break away from the interiority of the Word, which made their contact with the outer world distant and vague, although never entirely absent.

Kubjikā is a goddess with immense metaphysical depth, a large varieties of forms, multiple associations with many other divine forms, and an extensive and complex cult. Worshipped in her Tantras along with Bhairava, her consort, she is endowed with all the theological and metaphysical attributes of a Supreme Deity

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[1] Accommodation does not necessarily mean acceptance, although that is also possible. Gaudīya Vaiṣṇavas, for example, who consider Kṛṣṇa to be superior to Śiva, do not reject Śaivism. They accept that Śiva is a supreme god. He is not 'mortal' like Brahmā or Indra. But they believe that he created false doctrines at the instance of Kṛṣṇa, of whom he is an ardent devotee. He did this in order to mislead sinners who, by ignoring Viṣṇu and Kṛṣṇa, go to hell. Swami Nārāyaṇa Mahārāja of the Bhaktivedānta movement explains (2005: 3):

> Many people had been worshiping the Supreme Lord only to fulfil their selfish purposes, thinking, 'simply by our worship of God, He will be pleased with us and satisfy all our worldly desires'. They worshiped Him only so that He would rapidly arrange for all their needs, not to please him. Lord Kṛṣṇa thought, 'This is very dangerous.' He called Lord Śiva and instructed him, "these false devotees will create great disturbances, so keep them far away from Me. Create a philosophy which teaches, *brahma satyaṁ jagad mithyā* – the Absolute is true, this world is false. You should preach, "All souls are Śiva; all souls are Brahmā; all are one." . . . So great was Lord Śiva's devotion that even though he was very reluctant to do so and felt great shame he assumed the body of Śamkarācārya and taught Advaita.

and Absolute Being. Kubjikā is also a very secret goddess. Indeed, she is so secret that the extent of her cult was discovered less than forty years ago when manuscripts kept hidden by Newar potentates and initiates in the Kathmandu Valley for centuries, began to be photographed on a large scale. Arguably, Kubjikā has been the best kept secret on the subcontinent and, for that reason, her Newar devotees would say, the most powerful one. Thus, it is not despite her obscurity and isolation from the world, but rather because of it, that Kubjikā is one of the Great Goddesses of Hinduism.

In this chapter we shall try to analyse the genesis of this Great Goddess - how, despite her novelty, she is the result of centuries of development of divine forms in the streams and currents of the Bhairava and Kaula Tantras. We will explore them and observe how Kubjikā incorporates them into her Divine Nature. In this way we will not only learn about her but also about the principles that operate in the theogany of Kaula goddesses like her and, indeed, the one Great Goddess who appears time and again in every single Great Goddess.

In order to do this we shall have to explore numerous goddesses and observe how they relate to each other individually and collectively through their common grounding in the goddess Kubjikā. We observe that the processes of integration and synthesis that operate in the formation of the goddess Kubjikā are also at work in various degrees and in specific modalities in the formation of every Great Goddess and, indeed, Great God. It is because these processes are fundamental features of their theogany that great deities (and also small ones) possess numerous basic common features, even as they maintain their distinct identity. This is how it is with people also. People belong to different races, social groups and have more or less extensive families. Even so, all people are basically similar although no two persons are the same. Just as it is not possible to know one person without understanding how people are in general and, more specifically, to what groups or types that individual may belong, we cannot understand Kubjikā in her complexity without reference to both the individual forms she integrates into her identity, on the one hand, and the basic common archetype of the Great Goddess, on the other.

Every major god and goddess, indeed any great divine being has a range of identities. It is this capacity to be several deities at once both individually and collectively that distinguishes them from the innumerable minor deities and supernatural beings who are confined to their very specific and therefore more tenuous identities. Despite the fundamentally unitary and absolute nature of every Great God or Goddess of Hinduism, each may assume numerous *personae*. This phenomenon is, as one would expect, particularly accentuated in the case of Tantric deities and those who are worshipped in a Tantric mode.

Kubjikā is formed and develops through two basic processes, one afferent and the other efferent. The former is a process of influx through which the

goddess develops by accretion and identification with other goddesses. Although the elements that are brought together in this way are not original, nonetheless their morphology and function in relation to one another creates novelty. The latter is an out-going process, which generates new forms and aspects of the goddess directly. We may analyse the processes at work in the theogany and anatomy of a Great Kaula Goddess exemplified by Kubjikā into the following categories:

1) **Basic Identification with the Great Goddess.** This fundamental modality certifies Kubjikā's divine status as an absolute, supreme goddess, rather than one goddess amongst many divine beings who attend on a supreme deity. Her status as such is represented in names like Ambā, Bhagavatī, Maheśvarī or simply Parameśvarī and the like.
2) **Generic Identification with the Great Kaula Goddess.** This modality is broad, as is the previous one, in the sense that it is common to all Kaula goddesses like Kubjikā, but is specific to their Kaula identity. It is apparent when the goddess is called Kaulikī, Bhairavī, Parā, Khecarī and the like.
3) **Essential Identification with earlier major Goddesses of which Kubjikā becomes the fundamental form**. The foremost amongst these earlier goddesses is Mālinī, the triadic goddess of the Trika Tantras who is herself variously identified with a series of goddess. These include the triad Parā, Parāparā and Parā and Rudraśakti, also called Raudrī or Rudrāṇī. No less essential to her nature is Kubijkā's identification with Kālī, which links her to the Kālīkrama, just as her identification with Mālinī links her to the Trika.
4) **Union with the God.** Through union with the Bhairava, who is her male counterpart, the goddess assumes the identity of the Goddess who is the original partner of the God. We shall see that Kubjikā's basic form from this point of view is Aghoreśī (also called Aghorā and Aghoreśvarī) who is the consort of Aghora, that is, Svacchandabhairava, particularly in the form of Navātmābhairava.
5) **Transformation.** In this case, the process of transformation is from the virgin Kālikā into Kubjikā, which is the core of the goddess's myth of origin we have examined in detail in the previous volume. The young, virgin Kālikā is empowered by entering a womb-like Liṅga from which she emerges as the mildly fierce and erotic Kubjikā, who is ready for marriage and union with Bhairava and the transmission of her powerful Command.
6) **Assimilation and Incorporation.** Goddesses are incorporated directly into Kubjikā's body. These may be major Goddesses, as are those

represented by Kubjikā's six faces, and those assimilated into her six limbs (*aṅga*). The same principle operates with respect to minor forms. These are most commonly exemplified by the Yoginīs and divine beings who embody the letters and syllabic units of mantras of the goddess's sonic form. Examples of the former are the thirty-two Yoginīs who govern the syllables of Kubjikā's Vidyā she embodies. Others of the same type are the Yoginīs and other beings who are related to the mantras and their sonic units that constitute the Kramas that are deposited in the *maṇḍala* and the worshipper's body to identify them with the goddess.

7) **Association.** There are goddesses, like Mahantārikā and Tvaritā, who, although identified with Kubjikā, are not an inherently necessary part or aspect of her essential nature. These can be said to be goddesses that have been identified with Kubjikā by assimilation, rather than essential identification.

Now we have outlined the forms of the goddess that develop through the influx of other divine forms, we note briefly those that develop through the reverse, afferent process. These are identifications, permutations and transformations of Kubjikā herself.

1) **Early Prototypes.** In the earliest stages of Kubjikā's development, she was identified as Khañjinī – the Little Lame Goddess and Laghvikā the Subtle One. These two appear prominently in the earliest Kubjikā Tantra, the *Laghvikāmnāya*, as names of the goddess but largely fall away in the later literature.[1] Laghvikā virtually disappears. Although Khañjinī does appear, her presence in the later sources seems to be a revival rather than a continuation of her earlier one. This is more apparent in the case of Kulālikā, the young Potter's Daughter. Although the KMT affiliates itself to the tradition (*āmnāya*) of Kulālikā, Kubjikā is actually never called this in the KMT itself. However, she is represented in this way in later sources.
2) **Kubjikā's variant names and forms.** While Khañjinī and the others mentioned in the previous entry can be understood to be distinct forms of Kubjikā, this is not the case when she is addressed with various derivative names such as Kukārā, Kujā, Kubjī, Vakrā and others. Even so, these variations also contribute in their own way to the development of Kubjikā's representations.
3) **Internally Developed Forms.** As the Kubjikā Tantras developed, so did the basic forms of the goddess. These may be major ones, such as Ciñcinī

[1] See below, p. 95 ff..

and Saṁvartā. Or they may be minor, such as her characterization as the goddess Koṅkaṇā.

4) **Replications**. Kubjikā, like all major deities, replicates herself in a variety of aspects, each of which are concretely and totally herself. The most evident example of this phenomenon are her iconic forms associated with the three Transmissions. These are novel although they may be identified with her inherent aspects, which may not be new. Some of them – like Mahantārikā - are goddesses who were originally linked to Kubjikā by association. In this context they are assimilated to her as her direct replicates.

Finally, we notice another important process at work in the development of any Kaula Great Goddess. This has been called Tantric kenotheism.[1] This phenomenon is very common in all Tantric traditions, but is especially evident in relation to female divine forms. It is a kind of democracy based on universal privilege for every single individual. It allows the selection of a deity out of the extending crowd of divine forms and promotes it to higher, even supreme, status. Conversely, as one rises to the fore, others recede. Thus, a deity may be both major and minor, and so embody both universal and specific power. Tantric kenotheism is pluralistic – not just single deities rise and fall in this way, the same principles are applicable to groups of them.

Basic Identification with the Great Goddess

Before we enter into the complex identifications and permutations specific to the goddess Kubjikā we should begin with her most basic and universal identity, which she has in common with the Great Goddess (*mahādevī*) of Hinduism in general. This identification is evidenced by some of the names with which Kubjikā is addressed. Most of these are Purāṇic, that is, they belong to the common public fund of names for the Great Goddess in general. They reveal Kubjikā's most universal identity as the goddess Śaivites worship in general as Śiva's consort.

The daughter of Himavat betrothed to Bhairava is called Pārvatī in the ŚM. She is rarely, if ever, actually said to be Pārvatī, but she is said to have been Umā, Dakṣa's daughter in a previous incarnation. Thus, here and there, the god addresses the goddess, usually in the vocative, as Umā. Moreover, she is also called Gaurī, which is another common way of calling Pārvatī. Both these names denote particular aspects of the goddess Pārvatī, whereas others, such as Śivā and Śaṁkarī, are generically applied to her.

[1] This is Prof. Sandersons's expression.

Other names are common to deities who are in an intermediate stage between these two types. One is Raudrī or Rudraśakti, which we shall examine latter. Suffice it to say here that the former frequently appears in lists of Yoginīs, even as she maintains an independent and elevated status as Rudra's consort. The same is the case with Bhairavī.

Before we examine the many individual forms that contribute to Kubjikā's identity we begin, by way of introduction, by examining the basic archetype. An archetype is an abstract template on which individual forms are modelled. It is an abstract idea which, although not empirical, is the generic model of particular empirical forms. Thus actualized its existence and nature can be inferred from its empirical representations. The archetype of Deity, which in this case is the Great Goddess, exists in some supra-essential manner in Absolute Being. Periodically, impelled freely by its own intention to do so, the deity 'descends' into empirical representation assuming the form of a Great Goddess or Great God in the world of myth and through that connects with the human world. The earliest substantial theophany of the Great Goddess in India took place with the appearance of Mahiṣāsuramardinī, the Slayer of the (Buffalo) Demon Mahiṣa, who came to be commonly known as Durgā. This took place in the *Devīmāhātmya* of the *Mārkaṇḍeyapurāṇa*[1], which is generally dated around the 5th century CE.

Wrathful forms of the goddess that serve as basic prototypes for the goddesses of the Bhairava and Kaula Tantras are Kālī, Cāmuṇḍā and the angry Durgā – Caṇḍī. Depending on the region, we generally find that one or other is dominant. Thus, for example, Kālī serves this function in Kerala and in the South of India generally, probably from the first centuries CE. Cāmuṇḍā is the prototype in Orissa. Caṇḍī was probably the oldest prototype in Bengal, but was overlaid with Kālī.

The rapid spread of the worship of Caṇḍī throughout the sub-continent from the 5th century onwards was certainly to do with the spiritually elevating message of the Goddess's great power – of how good overcomes evil. In addition her popularity was also aided considerably by the ease with which she could be identified with many local goddesses and so bring them into the Sanskritic fold. The offering of buffaloes to local goddesses is still a common feature of South Indian village religion. Presumably this was also the case in central North India although with the passage of time this practice has much decreased due to the development there of vegetarianism. However, we still find it extensively practiced in Orissa, Nepal and the Himalayan belt in general.

[1] Other important early sources are two famous hymns to Durgā in the *Mahābhārata* (4/6 and 6/22) and the *Āryastava* in its suppliment, the *Harivaṁśa* (3/3). See Banerjea p. 491 and Hazra: *Studies in the Upapurāṇas* vol. 2, pp. 16-22. This deals with the role of 'non-aryan' – i.e. popular 'folk' - elements in the development of conception of Devī.

Like Kubjikā four or five centuries later, the Great Goddess appears with sudden and tremendous force in the literate tradition. But unlike Kubjikā, she is preceded by representations of a goddess who slays a buffalo demon and has discernable roots in local goddesses, especially one worshipped in the low lying Vindhya mountains close to Varanasi in modern eastern Uttar Pradesh. The figure of the first Great Goddess is paradigmatic in so many respects that reference to her in order to understand the ones that follow is inevitable. Her influence is apparent in many ways in the composite figures of all subsequent Great Goddesses, including Kubjikā. Kubjikā, shares many traits in common with her, but has, in addition, many more. This is largely because Durgā is a Purāṇic goddess who appears in human history before the redaction of the first Tantras whereas Kubjikā is a Kaula goddess who emerges in the Tantras after several centuries of their development. A brief comparative study of the essential features of the goddess Durgā and those common to Kaula goddesses in general and Kubjikā in particular is very instructive. It teaches us much about these goddesses and more about the common and distinctive features of Purāṇic and Tantric cults.

The contrast between the two types is all the more striking as Durgā is often the public, exoteric face of the secret Kaula goddesses.[1] Durgā is not the goddess of a cult to which there is access only by initiation. Even so, she is intimately connected with the esoteric as the public figure of the secret Kaula goddess for whom she acts as her public representative and intermediary in the public domain. Durgā's function in this respect is an extension of her identification with lineage goddesses (*kuladevatā*), especially of kings and landowners[2] and, by extension, the tutelary goddesses of tribal converts to Brahminical Hinduism.

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[1] Newar initiates worship their Kaula lineage goddesses (*kuladevatā*) in secret most extensively during the nine days of the autumn Navarātri festival dedicated to Durgā. In public they read, as Hindus do generally, the *Devīmāhātmya* and worship Durgā.

[2] In Kerala Kālī functions in the same way. Sharing the generic name 'Bhagavatī' with Durgā, she was the family goddess of the kings and feudal lords of Kerala. Caldwell explains:

> Throughout the medieval period and into the nineteenth century, small traditional kingdoms (or chiefdoms) were centred in the foothills and inland areas where paddy production was most intensive. A feudal social organisation bonded agricultural workers to landowners, who were mostly of the martial Nāyar caste. Temples supported by the wealth of the land were dispersed throughout these political centres. Each royal house was allied by marriage to Brahmin families, whose male members also served as priests in their temples. Bhagavatī became the predominant deity of the martial temple owners, such that each king had his own local installation of the goddess, who was considered to be a tutelary matrilineal ancestor and protectress of his family's personal political interests. Kinship relationships were often imputed to the different Bhagavatīs, perhaps reflecting the actual networks of political alliance through marriage. Propitiation of one's own local Bhagavatī ensured the power and success of the kingdom and its dependents. (Caldwell 1999: 14).

Analogously, the later goddess cults outlined in the scriptural sources, especially those of the Purāṇas, regularly identify the goddess with Durgā. However, this identification is hardly ever made directly in the Bhairavāgamas and Kaula Tantras. This may come as a surprise, especially to those familiar with later Kaula traditions where this identification is basic. The goddess Durgā, commonly also called Caṇḍī or Caṇḍikā (the Little Fierce One) is first and foremost a Purāṇic goddess. Her identification with Kaula goddesses in the later period is thus a measure of the degree in which the Purāṇic perception penetrated the Tantric, reflecting the massive movement in the other direction throughout the development of the Purāṇas, particularly in the later period.

Later Kaula Tantras, that is, those written after the 12th or 13th century, regularly identify the Kaula goddess, Kuleśvarī, with Durgā, who is commonly called in those sources Caṇḍī or Caṇḍikā. However, although the Great Goddess of the DM is present in the early Bhairava and Kaula Tantras, she is not at all prominent and is not, as she was destined to become, the basic form of the Great Kaula Goddess. This is also the situation in the Kubjikā Tantras. Thus Kubjikā is rarely identified with Durgā in the KMT. However, she is addressed as Durgā several times in its expansion, the ŚM, but not at all in the ṢSS.[1] Kubjikā is associated with Durgā in the *Mahāmāyāstava* of the KMT, where she is identified with Kātyāyanī[2] Ambā, Gandharī (or Gāndhārī)[3] and, especially, as the name suggests, Mahāmāyā. But although this hymn, which we will examine further ahead, systematically and in detail identifies Kubjikā and her retinue with goddesses and aspects normally associated with the Great Goddess of the DM, this link hardly concerns the rest of the KMT. Indeed, the novel names, which appear nowhere else in the KMT, although some are common in the later Kubjikā literature,[4] and the hymn's isolation from the rest of the text, strongly suggest it was not a part of the original redaction of the KMT.

Otherwise, Kubjikā is linked to Durgā in one place in the KMT although this is in an indirect, covert way. That is in the *Mālinīstava* – the hymn Bhairava intones to evoke the goddess out of the Liṅga. There we find several epithets of

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[1] Bhairava addresses Kubjikā as Durgā several times in the ŚM, but this is in a general nondescript way. For example ŚM 4/97cd: O Durgā! O wise one! Fair lady! O you who are the mother of the heroes! (*sādhu durge varārohe sādhu tvaṁ vīramātare*). In ŚM 20/73a, 21/148a, 23/113a, 24/4a, and 25/3c she is addressed in the standard phrase: O Durgā! Wise one! Greatly respected one! (*sādhu durge mahābhāgei*). Other places where Kubjikā is called Durgā are ŚM 26/3c and 26/139d.

[2] KMT 24/134.

[3] KMT 2/108a, 21/31c, 38c var.

[4] For example Nityaklinnā (KMT 24/134c).

the goddess Durgā drawn from the *Devīmāhātmya* and attributed to Kubjikā.[1] Kaula goddesses are commonly associated indirectly in this way with Durgā.

Another way this identification is indirectly implied is in the characterization of Kaula traditions as those of the lion (*siṁhāmnāya*).[2] This suggests, amongst other things, that the goddesses of those traditions sit on a lion - a feature which would have been familiar to initiates as a specific characteristic of the goddess Durgā. Indeed, the numerous references to Kubjikā as the goddess who has a lion as a vehicle (*siṁhavāhinī*) is probably meant to imply this identification. It also serves to indicate that she, like other deities who sit on 'lion seats', is a royal goddess who sits, as kings and queens do, on a 'lion throne'.

In later sources the link is strengthened. Thus in the KRU Kubjikā is portrayed as Durgā in previous incarnations. In the KRU Bhairava tells Kubjikā in the prophetic style of this text of two incarnations. In one of them she kills Mahiṣa and in another the evil king Kaṁsa, both celebrated feats of the goddess Durgā:

> There will be a terrible demon called Mahiṣa who will be the king of the demons. O goddess, you will descend into the world in order to kill him as Durgā and Kātyāyaṇī in a black and brown form. O goddess, (you will be) the means to achieve every goal and you will destroy the suffering of those who bow before you. (This will take place) in the sixth Manvantara of the coming Vārāha Kalpa. O lady of fair vows, in the twenty-eighth of the four Yugas of the seventh (Manvantara) (you will incarnate) in order to kill a certain demon called Kaṁsa. ... In this way, O Mother of Kula, aspects of you will descend into the world with many kinds of tasks to accomplish and with many names.[3]

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[1] The *Mālinīstava* is part of chapter four of the KuKh. It is drawn from chapter two of the KMT. The reader is referred to the notes that accompany the translation of this hymn in the first volume of the translation of the *Kumārikākhaṇḍa*.

[2] See below, p. 335.

[3] *mahiṣo [k g: mahiṣā] nāma daityas tu bhaviṣyaty asurādhipaḥ [k g: bhaviṣyati suradviṣaḥ; kh: bhaviṣyati suradvipaḥ]* |
vadhārthaṁ tasya taṁ devi avatāraṁ kariṣyati ||
kṛṣṇapiṅgalarūpeṇa durgā kātyāyanīti [kh: -ṇīti] ca |
sarvārthasādhanī devi praṇatārtivināśanī [kh: -sanī; g: -vnāśnī] ||
bhāvivārāhakalpe tu ṣaṣṭhe manvantare gate |
saptame vartamāne tu aṣṭāviṁśe caturyuge [kh: catuyuge] ||
kaṁso [kh: kāṁsā] nāmāsuraḥ kaścid vadhārthaṁ tasya suvrate | [. . .]
evaṁ nānāvidhaiḥ kāyair anekair nāmaparyayaiḥ |
aṁśamātrāvatārās te bhaviṣyanti kulāmbike || KRU 9/28-31ab, 33.

There are substantial differences between Durgā and the Kaula Goddesses, just as there are, as one would expect, many essential common features. Like Durgā, each Great Kaula Goddess is a 'Mother' (Ambā) or, indeed, a young Mother - Ambikā, however much their motherhood may contrast with their other associations. The Kubjikā cult is the 'transmission of the Mother' (*avvākrama*).[1] Her motherhood is so central to her nature and condition as the 'womb of the universe' (*viśvayoni* or *bhaga*) represented by the Triangle in the core of the *maṇḍala* that she is the Mother even though she remains a pure, young virgin (Kumārikā, Kaumārī and Kanyākumārī). [2] Although she is the Great Goddess of the Great God[3] and is generated from the god in the first moment of creation as the energy of his divine will, she is also his mother.[4]

Durgā and all great Kaula goddesses are 'Bhagavatī'. 'Bhagavatī' is the feminine of the word 'Bhagavat' which is a manner of referring to the Supreme God in general but is most commonly used in the Sanskrit sources with reference to Viṣṇu. Although the goddess is represented as Viṣṇu's Māyā in the DM she is not specifically connected with him. She is called 'Bhagavatī' in a generic sense simply to indicate that she is the Great Goddess (Mahādevī). In North India and Nepal, Bhagavatī is particularly Durgā. Thus, around the Kathmandu Valley, arranged roughly in the four major cardinal directions, there are four 'Bhagavatīs'. These are all the goddess with multiple arms, normally eight, engaged in slaying the buffalo demon.[5] The goddess Durgā worshipped in the temple of Vindhyācala near Varanasi is also Bhagavatī. 'Bhagavatī' may also be a way of referring to other goddesses. In Kerala, for example, Bhagavatī is the regional form of Kālī who is represented by countless village goddesses.[6] Kubjikā is also addressed in this way in her Vidyā.[7]

The Slayer of the Buffalo demon whose origin and exploits are narrated and eulogized in the *Devīmāhātmya* of the *Mārkaṇḍeya Purāṇa* is generated from the combined energy (*tejas*) of the gods. From them she receives her weapons that symbolize her manifold power by virtue of which she can slay with ease demons who oppress them and the world. Kubjikā also embodies the energies of many gods. But that is not all. Kubjikā, like all Kaula goddesses, is also composed of a range of goddesses. Moreover, like the goddess herself, they are often present

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[1] Concerning the form 'avvā' for 'ambā', see below, p. 278.
[2] Kubjikā is called Kaumārī six times in the KMT. She is never called Kumārī or Kumārikā in the KMT. She is called Kanyākumārī once (KMT 2/34a).
[3] Kubjikā is Maheśānī (KMT 16/16a, 47a), Maheśvarī (16/23c, 17/81d), the Great Goddess who is the consort of the Great God, Maheśāna (ibid. 5/3a), Maheśvara (ibid. 8/68b).
[4] See note to KuKh 5/83cd-84ab.
[5] See Slusser 1982: 308 ffī
[6] See above, n. 37.
[7] See chapters nine and ten of the edition and translation for Kubjikā's Vidyā. For variants and developments of it, see appendix 2, vol. 4 of the translation and edition.

within her in union in some way with their male counterparts. Durgā has no consort, whereas Kaula goddesses invariably have a Bhairava as a partner, although they may be represented alone. This is not infrequently also the case with the goddesses, great and small, they integrate into themselves in accord with the basic Tantric principle that male and female polarities should in some way be found together. Conversely, a great Kaula goddess is a divine form of the energy of the will of the one God, not many gods. She originates from a Bhairava who is, or is destined to become, her consort. He is a supreme absolute being and she, unlike the goddess Durgā, who is resolutely single, abandons her celibate state (*brahmacaryā*) to unite with him.[1] Yet, like the Great Goddess of the DM, she rises to the status of the supreme deity and even surpasses her male counterpart because by their union it is she who empowers him by restoring herself, his power, to the god. Kubjikā's superior might is established by the god's dependence upon her and her independence from him, not by vanquishing demons the many gods cannot overcome alone. This central feature of her character and theological identity distinguishes Kubjikā as a supreme goddess of a Kaula Tantric tradition. Thus she is largely, but not entirely, unconcerned with battling demons. The goddess Tripurā, who follows after Kubjikā in the chain of the historical development of Kaula goddesses, is similarly free of these concerns. She sits on her throne, the beautiful Queen of the King of the universe – Rājarajeśvarī. Although she is well armed, there is no battle to be won. All has been accomplished. Kālī, on the other hand, who precedes Kubjikā in the chain, is fierce and is engaged in death and destruction and so, inevitably, also war.

Kubjikā's connection with the Purāṇic goddess is not so much with her directly as it is with her attendant host. The goddess of the Purāṇas comes into the world to slay demons. And so her form on occasions needs be fierce and angry. The goddess, who is known to the world and is accessible to all, fights for the world. She mothers by slaying demons. She destroys evil but in so doing graces, transforms and liberates. Her mild form dominates because she is, above all, the mother of the universe. Kubjikā, like her, is also the Mother. Although she inherits the ambiguities of powerful Tantric goddesses, an aspect of her remains untouched by them and she remains the Mother of the Universe.

But even the gentle, loving and chaste Mother who slays Mahiṣa, the buffalo demon, conceals within herself an anger of immense power. Set free by the impertinence of unrepentant evil, full of her energies, it assumes feminine wrathful forms. The energies of the gods emerge out of Durgā as the Seven Mothers whose names they bear and of whom she is the leader. These beings born of the anger of the goddess together with a vast range of other female beings were incorporated either directly or served as the models for the hosts of goddesses

[1] See KuKh 3/63-64ab.

who attend on the goddess Kubjikā and other deities of the Bhairava and Kaula Tantras that came to be known as Yoginīs. These Yoginīs, much more than the Great Goddess of the *Devīmāhātmya*, contributed to the complex character of the goddess Kubjikā and, with their male counterparts, the Bhairavas and Siddhas, populate her extensive pantheon, as they do those of all Kaula goddesses.

These beings are the soldiers in the Kaula goddess's army if, like Durgā, she assumes the role of a goddess of war. The martial powers of the Goddess and the Mothers who fight for her are amplified in the Tantras by the Yoginīs the Mothers generate. Although the Seven Mothers are an important presence and, in the DM, a quintessential part of the Goddess, the Yoginīs, like many other Kaula features that came to be associated with Durgā in the later Tantras and Śākta Purānas, are absent. This is simply because they had not yet developed. Even so, they are well prefigured by the presence of the Mothers, who when Kaulism developed in the ambit of the Bhairava Tantras became the source from which they are generated.

Durgā's ferocity, compared to that of Kālī who issues from her, is attenuated by her beauty and other positive traits that are given greater prominence. Durgā is beautiful but she is not, unlike Kaula goddesses, 'alluring' – except to demons. Moreover, she is fierce only on certain occasions, when she is justifiably angry. Nor is she easily angered and she controls her anger well. Thus she ultimately slays the buffalo demon with detached ease. She does not go into a frenzy as Kālī would. But even so, Durgā is called Caṇḍī 'the Fierce One' and, as a representative model of fierce goddesses, desires animal sacrifice. Indeed, her myth justifies and explains the sacrifice of buffaloes to her as is still done on a lavish scale in Nepal and elsewhere, such as Orissa where the original model has not been reformed. This feature is extended to the offering of a large range of animals and fowl and, notoriously, even to human beings.

Another feature the goddess Durgā has in common with the later Kaula goddess is not found in the DM but soon becomes prominent in the early hymns like the *Āryastava*. This is her identification as a tribal woman (Śavarī, Pulindī and the like). Just as this aspect of her identity is missing in her first appearance in the DM, there is no reference there to possession by the goddess. In many regions of India Caṇḍī often serves as a common generic identity for the village (and tribal) goddess who takes possession of her chosen devotees. There are also numerous instances of the Great Goddess herself entering people in this way. This takes place especially in her autumn and spring festivals. An example is Nepal. This is not an attribute of her Purāṇic, Brahminical counterpart.

Durgā's metaphysical and theological attributes are not extensively developed in the DM. She is the quintessential energy of deity and as such that of consciousness. She is also Nature - Prakṛti - the 'being' and essence of the physical and ideal universe. The great Kaula goddesses prior to the eleventh

century are not directly identified in this way. But they are identified with Mahāmāyā. Durgā is referred to in this way in the DM, but only in one portion of the hymn which leads one to suppose that it is a late interpolation. Subsequently, Durgā came to be commonly identified with Mahāmāyā and so are the great Kaula goddesses. Kubjikā, as Mahāmāyā, can be identified with Durgā, the foremost public representation of the Great Goddess. In fact, Newar initiates stress how Kubjikā is pre-eminent amongst all the great goddesses of Newar Śāktism because she is Mahāmāyā in a more direct, original sense than the other goddesses, even though they are also all identified with Durgā (as Mahiṣāsuramardinī - the Slayer of the Buffalo Demon), who acts as their public exoteric form.

The Goddess as Mahāmāyā

Durgā's identification with Prakṛti is common to the major goddesses of the Purāṇas, especially Vaiṣṇava ones, to which it is systematically applied. Most, if not all, the supreme Vaiṣṇava goddesses embody a triad of metaphysical aspects, namely, Prakṛti, Māyā and Śakti, as do, for example, Rādhā and Lakṣmī.[1] Exploring cosmogonies themes in the Vedas, Upaniṣads and Purāṇas, and their relation these three, Pintchman notes:

The Brahminical tradition subsumes what appears to be a primarily non-Brahminical tendency to elevate female divinities to supreme status by equating unique principles - Śakti, Māyā, and Prakṛti - which are already present in the earlier layers of the Brahminical tradition with the goddesses appropriate to the perspective of the given text. Thus, although the impulse to elevate the feminine principle may be largely non-Brahminical, the means by which it is elevated are borrowed directly from Brahminical orthodoxy.[2]

As the source of the universe (*jagadyoni*), the goddess is identified with it as Prakṛti.[3] But this is not the Prakṛti of the Sāṁkhya which is a `neuter counterpart' of Puruṣa. She is mother nature. The goddesses who embody Prakṛti reflect its alluring, deluding nature symbolically by their erotic attraction. Moreover, Prakṛti becomes above all the power of consciousness (*citkalā*) from which the lower principles emanate. As such Prakṛti is equated with Śakti. This development reinforced the process of personifying and feminizing Prakṛti. Moreover, it gave her a special and unique precedence over Puruṣa, the male principle who would be both powerless and

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[1] Brown 1974: p. 3.
[2] Pintchman 1997: 190-191.
[3] Brown 1974: p. 67.

unconscious without her.[1]

The goddesses of the early Kaula and Bhairava Tantras are generally devoid of any direct, explicit identification with Prakṛti, although the seeds of this identification are sown in various ways. The identification is not made initially as the intention is to stress that the goddess is Śakti who, inwardly, is the power of consciousness of the supreme deity and, outwardly, is Māyā through which the universe is created. The identification with Māyā is primarily to enhance the power of Śakti, rather than suggest that the universe is illusory. Thus, Māyā, in a way, replaces Prakṛti.

After about the 13th century when this identification is made in the later Kaula Tantras, Śiva is identified with the Person (*puruṣa*), who is not just the individual soul of the Sāṁkhya who goes by the same name, but the divine male counterpart of the goddess identified with Prakṛti. The model is no longer the Siddhānta with its thirty-six principles (*tattva*) but the original, less elaborated Sāṁkhya model of twenty-four principles with an extra one or two added and other details, according to the particular text and its cult. Although the Kubjikā Tantras rarely identify the goddess with Prakṛti, the shift towards this conception is becoming apparent. Thus, although the Kubjikā Tantras accept the system of thirty-six principles of the Siddhānta Āgamas, they frequently prefer a system of twenty-six principles with Mahāmāyā as the twenty-fifth and Śiva as the twenty-sixth. In this context Kubjikā is not identified with Prakṛti, she appears instead as Mahāmāyā. As such she is the triangular Yoni. In the course of his commentary on the *Parātriṁśikā* Abhinava quotes a text he calls the *Kubjikāmata* which describes her as follows: 'Mahāmāyā is above Mayā and (her) form is the bliss of the Triangle'.[2] The sides of this triangle are lined, he says, with all the triads of which he gives the following examples: 1) the Moon, Sun and Fire which are the object of knowledge (*grāhya*) and the rest; 2) emanation, persistence and withdrawal; 3) Iḍā, Piṅgalā and Suṣumṇā 4) Dharma, Adharma and the mixture (of the two) (*śabala*).[3] We notice that the three qualities are not amongst the primary examples Abhinava chooses. Is this because he was purposely avoiding any possible association with Prakṛti which in his system is never even remotely identified with Śakti? A change has taken place by the time we reach Maheśvarānanda in whose syncretistic Trika view Prakṛti is identified with Māyā, which is understood to be essentially Śāmbhavīśakti.[4]

These tendencies towards the identifications that emerged in the later schools are also apparent in the Kubjikā Tantras. Kubjikā is rarely identified with

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[1] Brown 1974: p. 68.
[2] *māyopari mahāmāyā trikoṇānandarūpiṇī* PTv p. 249.
[3] Ibid.
[4] MM verse 20.

Prakṛti,[1] but when she is her identification with Mahāmāyā is implied.[2] One common link is her identification with Vaiṣṇavī or Vaiṣṇavīśakti who is Mahāmāyā.[3] The triadic nature of the goddess is an evident parallel to the triadic nature of Prakṛti with its three qualities (*guṇa*). Concretely, the Trika goddesses Parā, Parāparā and Aparā are identified with them[4] and so, by extension, is Kubjikā who embodies them. More essentially, the three qualities of Nature are one of the triads set in the sides of the goddess's Triangle.[5] Moreover, Mahāmāyā is also the Point (*bindu*) that contains the three qualities. She is also above them and so is, as the following passage from the ŚM explains, 'above the Point'. There she is the one pervasive energy of the goddess. Below it, Māyā's function is to differentiate the cosmic order.

> Māyā above the Point is all-pervasive (*vyāpinī*) energy. She is the Supreme goddess who is indestructible (*abhedyā*) and is imperishable and without decay. She pervades (*vyāpinī*) all living beings (and is within all things) on the lower path beginning with the Self. This is the Māyā of the Six Paths, particularly (the Māyā) which is within the thirty-six principles, once Māyā has divided up the Self within the essential nature (*svarūpa*) that has been fashioned on the cosmic path (*adhvanirmita*).[6]

The *Mahāmāyāstava*

Kubjikā is most directly represented as Mahāmāyā in the KMT through her identification with Mahantārikā, which we shall examine further ahead. An indication of Kubjikā's general identification with Mahāmāyā is the existence of several hymns dedicated to her called *Māyāstava*.[7] The full name of the hymn that

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[1] See YKh (2) 16/74, translated in intro. vol. 1, p. 169.
[2] See YKh (2) 16/39.
[3] Kubjikā's identification with Vaiṣṇavīśakti may be a result of her intimate connection with the Kālī of the Kālīkrama. There Kālasaṁkarṣiṇī is sometimes paired with Narasiṁha. Moreover, we find numerous forms of Lakṣmīs who are basically forms of of Kālī in the JY.
[4] See below, p. 131.
[5] See diagram in intro. vol. 1, p. 273.
[6] *bindūrdhve tu ca yā māyā sā māyā vyāpinī kalā [kh: kulā]* ||
sā tu māyā parā devī durbhedyā [k: abhedyā] cākṣayāvyayā [k: cakṣaye vyaye] ||
vyāpinī sarvabhūtānāṁ ātmādau [kh: mātmādau] tv apare 'dhvani [k: tu pariṣṭhitam] ||
māyaiva sā ṣaḍadhvasya [k: nādānte nādamadhyasthe] ṣaṭtriṁśāntā [k: pravicārya] viśeṣataḥ ||
māyā vibhajya cātmānaṁ [k: kiṁ nijacātmānaṁ] svarūpe cādhvanirmite [k: -tam] ||
ŚM 15/106-108ab.
[7] For example, the whole of chapter 19 of the AS is dedicated to a *Mahamāyāstava* and there is another in KuKh 26/57-91ab. See below, appendix I.

follows is: the Hymn to Mahāmāyā who is the Oneness of Śiva and Śakti.[1] The form is familiar. The goddess is invoked in the vocative and in four or five places in the 26 odd verses the salutation `*namas te*' is offered to her. Thus, it reminds one of the *Devīmāhātmya*. She is invoked right at the beginning as Mahāmāyā and the concluding verse, indicating that this is her primary form, as is that of Durgā in the *Devīmāhātmya*. She is even called `Durgā'. The connection between Durgā, Kātyāyanī and the Mothers made in the DM is mirrored in the hymn by naming them close to one another as aspects of the goddess Kubjikā who thus colonizes them. All the same time she assumes the identity of the major `great goddesses' - Durgā, Kālī, Pārvatī and is the mistress of the most important groups of goddesses. In the same way she takes over the major Vidyās of other systems, particularly the Trika triad.

The same hymn is reproduced in the KuKauM. There it is prefaced by the declaration that the goddess Kubjikā (like all the Great Goddesses) has many names and is many goddesses. This is because she is essentially the goddess who is the one power embodied in all the energies, and hence all the goddesses of every tradition. As Bhairava says:

> O mistress of the gods, due to the various kinds of tasks (*karman*) (one wishes to accomplish) and the various causes and results, the one goddess Kubjikā is called in various ways. That is indeed the truth. She who is one is the supreme energy. Arisen from Śiva, she bestows Śiva and is the beloved of Śiva.
>
> O goddess, she is Tārā for the Buddhists, Rājñī for the Sauras and Ambikā for the Arhantas. (She is) Lakṣmī who is Viṣṇu's power (*vaiṣṇavī*). (She is) called Śakti amongst Śaivas and Dūti amongst the Śāktas. (She is) Gāyatrī in the Brāhmaṇī Tantra, and Sarasvatī in the sacred seat (of learning) (*pīṭhaka*). O beloved, there is (only) one power (*śakti*) at all times, (whereas her) names are hundreds. She manifests in that form in accord with my will when praised before the Krama.[2]

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[1] *Śivaśaktisamarasamahāmāyāstava*.

[2] *ekā sānekabhedena kubjikā samudāhṛtā* ||
karmabhedena deveśi kāryakāraṇabhedataḥ |
satyaṁ satyaṁ hi tad asti ekā sā paramā kalā ||
aśivāt tu samutpannā śivadā śivavallabhā |
bauddhe tārā tu sā devi saure rājñī tathaiva hi ||
arhante ambikā nāma lakṣmī vai vaiṣṇavī bhavet |
śaive śaktir iti khyātā śākte vai dūtisaṁjñakā ||
gāyatrī brāhmaṇītantre pīṭhake tu sarasvatī |
ekā śaktiḥ sarvakālaṁ tu nāmāni śataśaḥ priye ||
kramāgre stutipūrvaṁ tu tadrūpotthā mamepsayā | KuKauM 5/186cd-191ab.

Kubjikā is also identified with a series of 'small' goddesses. Indeed, she is entire groups of goddesses. The *stava* stresses especially that she is the eight Mothers, not referring to them as a group but as individual Mothers each of which are Kubjikā as are the 'small' goddesses of other groups. This unlimited protean power to assume many forms, names, and identities, is what makes Kubjikā a Great Goddess outwardly. Inwardly, and most essentially, Kubjikā's status as the Great Goddess is underscored constantly by her metaphysical identity. This is very striking and constantly recalled, both formally in her visualizations and when the Tantras refer to her in general and, especially, in the hymns dedicated to her. These present Kubjikā as Kuṇḍalinī who is at once Speech, the vital breath and consciousness. We find numerous examples of these three aspects in the following Hymn to Mahāmāyā. These identifications with metaphysical principles, which as the tradition develops become more frequent and extensively elaborated, relate implicitly to the higher states of consciousness experienced by the advanced adepts of her cult. They are a clear example of Kubjikā's greater development with respect to the Kaula goddesses who preceded her. Although these too are equated with metaphysical principles, the richness and complexity of these identifications reaches its acme within the scriptural tradition with the Kubjikā Tantras. The same trend continued with the goddess Tripurā who followed after, but in her case it was largely due to the impact of an exegesis inspired by the Pratyabhijñā based Trika Śaivism of Kashmir. This did take place to a substantial degree within the scriptural tradition (concretely in the *Yoginīhṛdaya*), but was most prominent in the commentaries and later independent works such as the *Kāmakalāvilāsa*. Here, then, is the Hymn to Mahāmāyā.

> O Mahāmāyā, I salute you whose body is subtle and who is both supreme (transcendent) and inferior (immanent), solitary and pure. (You are) Bindumālinī (who wears a garland made of drops of sonic energy) and are called Sound. You are born from the disembodied (transcendent reality), unmoving one! Support of the universe! Great Kuṇḍalinī! Nityā! Established in the core of the Vital Self (*haṁsa*)! Established in the centre of the Sun, Moon and Fire! All pervasive one! Supreme and inferior one! Established in the form of the letter OṀ! Support of the half of the half of Ha (the subtlest essence of Speech)![1] A hundred times subtler than the tip of a hair! Endless, free of decay and imperishable! Support of the energy of (emission which is called) half of Ha! Established on the stamens of the lotus (of the Heart)! Mahāmāyā called 'Possessing Energies' (*sakalā*)! Bestower of boons, worshipped by the world! Established

[1] See intro. vol. 1, p. 352.

in every channel (*nāḍī*) (of the vital breath)! You who pierces through all the body's vital points (*marma*)! O goddess who is the thirty-two energies (of the Vidyā), breaks through (the inner Wheels) and resides in the Cavity of Brahmā! The five Great Ghosts (*mahāpreta*) are Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva. They reside at the base of (your) feet (*pādamūla*). O goddess! Mother of the triple world! Salutations to you who are power.[1]

(You who are) located in the middle of Iḍā and Piṅgalā shaped (like) a lotus fibre! You who are in the centre of the Point! O goddess! Crooked one! Half Moon! You who look like a snow crystal and reside at the End of the Twelve (finger space)! You are called Umā! O Gaurī, you are in the Heart! You shine with the brilliance of twelve suns! Void! You reside within the Void! You are called the energy of the vital Self (*haṁsī*) and support the vital breath! O Supreme Goddess, you are called the uvula (*lambā*) and you move to the right and the left! You are at the tip of the nose and are transcendent! You transport the thread in the centre! You are the line of the Heart! Supreme bliss, residing in the palate and the head! You are rubbed by the uvula of Sound and are endowed with the eight (yogic) qualities! Aroused one! You are gross and subtle! You are the capsule of the Two Dharma and Adharma! You are the cause, effect and the agent! Triple Void whose form is Sound! Supreme one who is both inferior and supreme! Eternal, stable consciousness (*caitanya*)! O goddess, you bear all the letters and are known as the Secret Principle (*guhyatattvā*)! Greatly fortunate one! Disembodied! Beyond the ocean of transmigratory existence! Jayā, Vijayā, Jayantī and Aparājitā, you are in the middle of Tumburu's seed-syllable! Salutation to you who free from sin![2]

O goddess! you bind and liberate (from bondage) and reside at the End of the Sixteen! You are Bhrāmaṇī with the trident of power. You are accompanied by the Great Emanations (of Viṣṇu) (*mahāvyūha*). O Gaurī, You are Bhrāmaṇī[3] and, revolving through (the energies of the letters), transport the machine of Māyā. O goddess! O Krodha and Unmattabhairavī! You are Svacchandabhairavī. You reside in the fifty letters and the Rudras

[1] KMT 24/114-120.
[2] Ibid. 24/121-128.
[3] Bhrāmaṇī is the name of a female demon in the DM.

are said to be with you. You who are called Nectar! O Caṇḍā! You are Ruru. Salutations to you, O Bhairavī of knowledge.[1]

O huge fanged one! Lightning tongue! Frightening star eyes! O mistress of the god of gods, I salute you, O Aghorā of fearsome form! O goddess Umā! Sarasvatī! (You are) Jvālāmukhī (Fire Mouth) and Vegavatī (Powerful One). O goddess who is transported by the vowels (*svara*) of the Gander! Cow face! Śaktimālinī! O beautiful Kroṣṭukā (Female Jackel)! O Durgā (you are) Kātyāyanī! You who are called Nityaklinnā (Perpetually Wet)! Raktā (Passionate One)! Supreme single syllable (Vidyā).

O goddess, adorned with the Octet of Kula you are Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhendrī, Cāmuṇḍā whose face is without fear, and Yogeśī.[2]

The Sonic Goddess

Durgā is identified in a generic sense with Speech but, unlike the Kaula goddesses, her body is not made of mantras. Durgā is not represented in the DM by a *maṇḍala* and no mantras are related to her. She is worshipped by eulogizing her by reciting the DM which extols her glorious enterprises. Nowadays her worship in a Tantric modality with mantras and a *maṇḍala* is common place but this is done in accord with procedures laid down in supplements (*kīlaka*) and liturgies (*paddhati*) linked to the DM, not the DM itself.

Kubjikā, like all Tantric deities possesses two 'differentiated' forms. One is her iconic form and the other sonic. They mirror and sustain each other. No iconic form is complete without its sonic equivalent and vice versa. The morphology of the two aspects similarly run parallel. Just as the goddess has one basic iconic form, so too she has one basic sonic form. Both of them are subject to variation, possess aspects and parts or 'limbs'. The underlying identity of differing iconic forms may be preserved by maintaining the same, or a similar, sonic form. But if both of them change to different iconic and sonic forms, the deity changes into another. The sometimes very complex, internal relationship between the parts of an iconic form is mirrored by the sonic. Conversely, the complex series (*krama*) of mantras which form the body of the deity express, often more than the icon, the rich and wonderfully varied form of the deity. Projected onto the body of the initiate, the *maṇḍala* or the deity's icon, share the

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[1] Ibid. 24/129-131. Note how the goddess is here associated with the eight Bhairavas. Further ahead she is linked to the eight mothers and the directions. As Pārvatī, she also colonizes the `exoteric' forms of the goddess.

[2] Ibid. 24/132-136.

same 'body made of mantra' (*mantramayatanu*, *vidyādeha*) which is that of the deity. Indeed, when the texts refer to the goddess's '*mūrti*' – a word one would normally translate as 'icon' – they generally intend her sonic form as her Vidyā or seed-syllable. But although the two aspects are equivalent, on the whole the sonic takes precedence over the iconic. Visualization and identification with the iconic form of the deity is basic and this is never devoid of its sonic equivalent. Indeed, the sonic aspect is dominant. Sacred sounds first emerge from emptiness and come together to generate the iconic form of the deity.

In abstract terms the goddess is represented as the energy of Sound. She is the Unstruck Sound of consciousness. As the energy of sacred Speech (*vacchakti*) she is both without phonemic form (*asvarā*) and yet is the sacred energy of the letters that constitute mantras (*varṇaśakti*). She is also the energy of the measures of their utterance through the three parts of the body (*trimātrā*)[1] and the silent, subtle 'half measure' (*ardhamātrā*) beyond them.[2] She is also concretely the outer forms of the fifty letters and their energy as Mālinī and Mātṛkā. Further out into differentiated manifestation she is her seed-syllable (*bīja*) and Vidyā.

The body of the goddess is made of the mantras of her Krama. As the cult developed the mantras grew in number as did the Kramas into which they were arranged and the subsidiary 'currents' (*ogha*) of mantras that accompany them. As a result the goddess's body also grew more complex, enriched with this extending mantric content. Moreover, the goddess at different levels developed progressively more mantric bodies as these levels developed and were compounded. Rising from state to state the mantras projected onto the body of her devotees also grew. We may illustrate this development with two of many examples. Firstly, in the KMT we find one of the oldest 'original' versions of the goddess's body of mantras:

> Then the energy Māyā which is above that is flooded with the nectar of the bliss of (Bhairava's divine) will. She is the goddess Khecarī, (also called) Khageśvarī who consists of the parts (of the energies of the Moon) (*avayava*) (and so her body is the triangle of the four sacred seats). She is in the lotus (of the Heart), in the centre of the lotus and is both within the vital Self (*haṁsa*) and transports it. The goddess both possesses and is devoid of differentiated energies (*niṣkalā*). Her body is made of lightning (*vajra*) and she is Mind Beyond Mind (*manonmanī*). She is in the midst of the sequence of the parts (*pada*) (of her mantras) and she shines with the parts (of her mantras) as her ornaments. She has attained the plane of

[1] KuKh 2/40-41.
[2] See YKh (2) 5/151.

> the mantras of the Krama and she (bestows) the eight yogic powers with ease. The goddess born of the sixteen syllables accomplishes (all things) with (her) power. She is Mālinī and her body are the Siddhas and she burns densely with the flames of the Three Principles. She is conjoined with Aghoryāṣṭaka and is filled with the Twelve Limbs and is endowed with the Six Limbs. Her body is divine and she is very powerful. She is generated from the body of Asitāṅga. She is Maheśvarī whose body is made of mantras. She is Mālinī, Śabdarāśi, the Triple Vidyā, Aghorikāṣṭaka, the Twelve Limbs and the Six Limbs. This body is Kula. (The mantras called) the Five Jewels are located on (her) forehead, throat, chest, genitals and feet. Her garland is the Twelve Verses. She shines with the Thread of Brahmā that extends from (her) the feet to (her) topknot. The two shoulders of the goddess are Tadgraha. Her face is formed from the five seed-syllables (of the *Praṇavas*) deposited along with five OṀs.[1]

The second example is drawn from the KRU, a text that delights in representing the goddess made of mantras.[2] Her body, made of Vidyās, is fit to unite with that of the god, which is made of *maṇḍalas*. The rites are fruitful only if this union takes place through which Deity - two-in-one, Vidyā and *maṇḍala* - worships itself in the fullness of immanence.

The following passage is from the First *Sūtra* (*ādisūtra*) which describes the origin of the goddess. This is not her upward emergence from the Liṅga as a goddess in anthropomorphic form, it is her descent from the plane of Akula, the transcendental body of the god. Her descent marks the progressive formation of her immanent body made of mantras and the Yoginīs associated with them. Thus her theogony is the manifestation of the entire Krama, with all its subsidiary mantras and the pantheon of which it is the sonic form. This takes place in the human body, through and within which the goddess's body is formed.

The descent takes place in a series of stages. It begins in the transcendental state beyond conception, perception and manifestation. The goddess resides there in the Void of the god's essential nature as the pervasive blissful energy of his pure consciousness. There she is in the tranquil, undifferentiated form of Kuṇḍalinī who, fully elevated (*ūrdhva*), is 'radiant awakened consciousness'. This is the supreme, transcendental body of the god that is free of his other 'excellent' immanent body, which he shares with the goddess, made of mantra:

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[1] KMT 17/76cd-84.

[2] See reference from KRU 13/6-7ab, below p. 28-29.

> O goddess, initially I am empty (*śūnya*) devoid of (my) excellent body and free of thought constructs (*kalpanābhāva*). Pervasive (I am) bliss, satisfied with the bliss of the contemplation of my own supreme energy. Established in my own (innate) bliss, (I am) called supreme (*para*) and, free of the spheres of (both) consciousness and its absence, (I am) the primordial agent (of all actions). Neither the one who meditates nor the object of meditation (I am) not the plane of the objects of sense, nor entity (*vastu*), form or anything else.
>
> O (goddess) called Parā, that (divine) form (*rūpa*) existed (then before creation). (Whereas) you consist of the qualities (of Nature) and, pervasive, (you) are consciousness (*cit*) and are called perpetually manifest (*udita*) bliss. (Both) (immanent) Kula and (transcendental) Akula, (you are) stainless and, without waves and tranquil, (you are) merged in the (very) centre of my supreme (transcendent and hence) inactive body. (You are) the mother of the essence (*saṁdoha*) of (Kuṇḍalinī), the Great Jewel which, free of impurity (*amala*), is divine, radiant (*sphurat*), awakened consciousness (*avabodha*).[1]

The next stage marks the formation of the goddess's subtle body. This takes place within the god's immanent body which is identified with that of the one who worships him. The goddess in her essential energetic form as Kuṇḍalinī initially descends into the Cavity of Brahmā. In this case this is not the top of the head. It is the Void in the centre of the End of the Twelve at the apex of the subtle body. Also called the Door of Brahmā, it is the passage between disembodied transcendence and the body of immanence through which the energy that connects the two passes from one to the other. Passing through this door the goddess's

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[1] *śūnyo 'haṁ [kh: nyūnyo-; c: sū-] devi pūrvaṁ [g: + yercca] varatanurahitaḥ [gh: -ta] kalpanābhāvamuktaḥ [g: -mukto]*
vyāpī [ṅ: vyāpi] cānandarūpī nijaparamakalābhāvanānandatṛptaḥ [kh: -tṛptuḥ; c: missing] |
svānandasthaḥ [g: -tha] parākhyaś cidacidaviṣayair varjitaś cādikartā [k, kh, ch, ch: parākhyaścidacidvi-; gh: parātmakhyāścidadviṣayair-]
dhyātā dhyeyo [g, gh: -yā] na cānyo na ca [k, kh, ch: *] viṣayapadaṁ [gh: -yadaṁ ca; c: missing] vasturūpādi [c: missing] kiñcit ||
tadrūpāsīt parākhye [g: -khya] tvam api guṇamayī [g: gumayī] vyāpinī citsvarūpā
nityānandoditākhyā akulakulamayī [k, g, ṅ, c, ch: -mayā; kh: akula * * maṣā; gh: -kulamasvā] nirmalā nistaraṅgā |
nirvyāpārāsmadīye [kh, c: -pālāsmadīye; g: -dīya] paramaparapade [k: paramaparama] dehamadhye nilīnā [k, kh: nillinā]
śāntā divyāvabodhasphuradamalamahāratnasandohamātā [kh, c: -sphudamala-; g: divyā ca vodhasphuradasalamahā-; gh: divyāvavodhaḥ sphura-; ṅ; -maṁtā; ch: divyāvavodhā * * * * * * * * *?sandohamātā] || KRU 13/3-4.

energy travels down along the axis of the subtle body, piercing the Wheels arranged along it until, at the extremity of her descent, she reaches the Root centre at the base of the subtle body.

> After that, once you, Kuṇḍalī, reached the Cavity of Brahmā (in the End of the Twelve), you went to the plane (*pada*) of the (Full) Moon that floods (the world) with divine nectar and is contained in the centre of (the rays of) the Moonlight (*candrikā*) (of the New Moon). (Then) having entered the path below that (you reached the glottis which is) called the Lambikā of the Point (of consciousness) (*bindu*). After the Drop, you enter into (the Wheels of) Purity (*viśuddhi*), the Heart, the City of Gems (*maṇipura*) and the Self-supported which is said to be born of the foundation of the Root (centre) (*kandanālambaja*). (Thus) residing on the plane (in the genital centre where the energies of the body are) churned (*mathanapada*), (you) have gone forth.[1]

The following stages mark the formation of the body of mantras. This begins with the arousal of Kuṇḍalinī from the Root centre and the spread of her energy throughout the outer 'gross' body. This takes place by the progressive penetration of her energy into the parts of the body where the latent energies of the letters are located. Just as thought and speech is formed by the combination of letters and words impelled by the intentions of the mind, similarly, the energies of the letters combine variously with one another to form the mantras. They do this by the power of the goddess's consciousness that impels the movement of the inner Wheels of energies aroused by her descent through the subtle body.

> Thus (you are) skillful and crooked and (your) condition is that experience (*tadanubhavabhavā*) (of the Wheels). The garland of fifty letters (fills the body) and by piercing that number of places you are progressively (*krameṇa*) established in the abode of my body. The energy that contains all the energies is manifest

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[1] *paścād [ṅ, c: paścā] divyāmṛtaughaplavanaśaśipade [k, kh, c, ch: -mṛtogha-; kh, gh: -plavaśaśipade; ṅ; -mṛtoghaplavanasasipada] candrikāmadhyagarbhe [g: -garbha; gh: candrimadhyesugarbha]*
saṁprāptā brahmarandhre tadadhapathagatā [g: tadanupa-] lambikākhye [kh, gh: ramvi-] ca bindoḥ [kh, g, gh, ch: vindau] |
bindoḥ [k: nāsti; gh: viṁdau] paścād viśuddhau hṛdayamaṇipure
*kandanālāmbujākhye [k, kh: -nālāṁvajākhye; g: -khya; gh: kaṁda * lāṁvujākhye]*
svādhiṣṭhāne [g: -dhisthāne] niviṣṭā [g: -ṣṭo; gh: -ṣṭhā] mathanapadagatā kuṇḍalī [k, kh: kuṇḍali] tvaṁ prayātā || Ibid. 13/5.

> (*sphuṭasakalakalā*) by the lords Śrīkaṇṭha and the rest (who govern the energies of the letters), by the practice of the diverse parts (of mantras) (*vividhapadacarya*), variously divided into (syllables with) short and long (vowels), and the applications (*yoga*), which are the utterances of thought constructs (*kalpanoccāra*), of the limbs of the Vidyās and mantras.
>
> (You shine) within the processes of the movements of the Wheels (*cakracārakrama*) (by these means and) by many transformations (*vikāra*) of language, (some) in even (numbers of syllables and others in) odd, (and by means of the) sciences (of mantras) marked with Peak seed-syllables, (long) garland (-like mantras) repetitions (of which) conquer the (vital) centres, channels and winds (in the body).[1]

The goddess's body of mantras is her *maṇḍala*. The centre is the axis of the body along which she rises and descends, piercing the Wheels as she goes. From there she spreads out into the Yoni full of letters, which is her subtle body. Beyond that is the outer gross body. It is represented by the hexagram that houses the Krama. In this case it is formed from six groups of mantras arranged in groups of 4, 5, 6, 5, 4 and 3.[2] The mantras of the Krama are on the sixfold path of emanation[3] which is linked to the group of six Yoginīs (*ḍādiṣaṭka*)[4] who govern the constituents of the physical body that is, bone, flesh, marrow, fat, sinew and sperm.[5] These are associated with configurations ('wheels') of Yoginīs. In this

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[1] *tasmād dakṣā ca vakrā [k: dakṣāṁ ca vakrā; kh, c: -dakṣīcavakkrā; g: vakṣī ca vaktrā; gh: -kṣāṁ ca cakrā; ch: -dakṣāṁ ca cakrā] tadanubhavabhavā varṇamālāśatārdhā [k, g, gh, c, ch: śatārddhaṁ; kh: latārddhaṁ; ṅ: -satārddha] -*
*tatsaṁkhyāsthānabhedair mama [k, kh: tatsaṁkhā-; gh: -bhedairmatama; ṅ: -dairma *] tanunilaye saṁsthitāsi krameṇa* |
*śrīkaṇṭhādyaiś ca [gh: -dyai *?] nāthair vividhapadacaryair hrasvadīrghādibhedair [k, kh: nādair- ; g: nādyairvividhapadacaryarhra-; gh: nātorvividha-; c: ?; ch: -cayairhrasvadīrghādibhedair]*
vidyāmantrāṅgayogaiḥ sphuṭasakalakalā [g: sphutasa-] kalpanoccārarūpaiḥ [kh, ch: -rūpai; g: -rūpā; gh, c: -rūpe; ṅ: -rūpau] || 6 ||
*nānābhāṣāvikāraiḥ [k, kh, c, ch: -rai; gh: -rais; ṅ: -bhā * vikārai] samaviṣamayutaiḥ kūṭamālāṅkacihnair [c: kṛtamālāṁ-]*
*vijñānair lakṣanāḍīpavanajayajapaiś [k: -yayavana-; kh: -yavaṁpana-; g, ch: -yapavanajayaiś; kh, ch: -cajapajapajapaiś; gh: -yapavana ca *? paiś; ṅ: -paṁcanejayaiś-; c: ?] cakracārakrameṣu [g, ch: cakravārakrameṣu; kh: -cākrameṣu; gh: cakracārai-; c: ?]* | KRU 13/6-7ab.

[2] Concerning the Krama and its parts, see chapter 28 of the KuKh.

[3] Concerning the sixfold path of emanation see intro. vol. 1, p. 460.

[4] See KuKh chapter 63.

[5] See KuKh 63 note 1.

way the goddess's energy permeates the 'inside' of the body she penetrates and transforms it into her own.

> The energy of (immanent) Kula and (transcendental) Akula (operates) within the sacred seats and the rest, in the body (*piṇḍabheda*), in the pervasive current of the Śrīkrama linked with the (sacred seats) O JĀ PŪ and KĀMA, on the plane of the Pure (*vimala*) Pentad and within the Sextet of Knowledge (*jñānaṣaṭka*).
>
> (The same energy operates) within the five called the Jewels that follows after the group of four called the Siddhas, and in the triad that removes all impurity (*mala*) (consisting of) the six of the sextet, the five of the pentad and the quaternary. (It operates within the six Yoginīs) beginning with Ḍā, within the six paths and the rest present in the passion (*madana*) of the sequence of the sport (*helākrama*) that begins with the secret (genital centre) (*guhya*) and in the sextet of the Wheel of the Yoginī Kamalamatī and the host of Dūtīs beginning with Svabhrā Nityā.[1]

There are three lotuses around the hexagram. The first consists of eight petals that house the eight Mothers and their sites, Yoginīs, forms of bliss and gestures. Beyond that is a lotus with thirty-two petals on which are arranged the syllables of the goddess's Vidyā. Then comes a lotus of sixty-four petals on which are the sixty-four Yoginīs related to the eight Mothers.

> Brāhmī, Vajrā, Tvagaindrī and (the Yoginī) called Ghorikā who is endowed with all the parts (of the Vidyā) (reside) in Prayāga. In the same way, O goddess, the dynamism of your emanated energy (*vibhavagati*) is present within Devikoṭṭa (as it is) in the current of the teachers, the current of the *maṇḍalas*, in the host led by Akula and in the group of eight divine blisses and in that of the eight divine gestures, endowed with the innate qualities (of deity) (*sahajaguṇa*)

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[1] *pīṭhādau piṇḍabhede akulakulakalā [all MSs except g, gh, c: -kulā] vyāpake śrīkramoghe [ch: -gha]*
ojāpūkāmayukte [kh, gh: -yuktai; g: -kāprayukte; c: -yayuktai] vimalapadayute [gh: + ge] pañcake jñānaṣaṭke || *7* ||
ratnākhye pañcarūpe tadanugatigate siddhasaṁjñe [g: siddhisaṁjñe] catuṣke
ṣaṭṣaṭke [kh, c: ṣaṭpaṁke; gh: ṣaṭvadyaṁka] pañcapañce sakalamalahare [g:-hale] taccatuṣka traye.api [g: tarccatuṣketrayepi] |
*ḍādye [kh: ādyai; gh, c: ḍādyai] guhyādihelākramamadanagate tatṣaḍadhvādike [kh: tamvadaccodike; g: tatvajaṁghādike; gh: taṁvatavādike; c: ?; ch: * tṣaḍadhvādike] ca svabhrānityādidūtīgaṇakamalamatīyoginīcakraṣaṭke [kh: svatrā-; gh: --gaṇamakaramato-]* ||
Ibid. 13/7cd-8.

> and (accompanied) by the thirty-two, including Caṇḍaka and the rest.[1]

The KRU goes on to enumerate the other sacred sonic modalities the goddess energizes and thus brings to life and renders effective. These include the 'nine times nine' syllables of Navātman that are projected into the *Kramamaṇḍala* to form the *Gurumaṇḍala* through which Bhairava is worshipped as the source and essence of the teachers of the Krama.[2] In a previous phase of emanation the goddess penetrated the fifty letters of the Assembly of Sounds embodied in Bhairava in the core Triangle, now she penetrates the fifty letters of Mālinī, his partner and the three Kramas.

> (The same energy is present) in the (group of) eight times eight (Yoginīs) beginning with Cchāyā and in (that of) nine times nine (Lords of Navātman) beginning with Binduka who is the main one (*pradhāna*), and in (that of) the fifty (energies of Mālinī) beginning with Nādinī, Aṭṭahāsa and the rest associated with the seasons and ages. (It is) in the (first) beginningless divine (Krama and then) in the same way in the Kumāra (Krama) called Yauvana that follows after it, and in that of the Aged that belong to the current of the divine (*divya*) and human (*adivya*) Krama (respectively), on the unmoving plane of Dhruva, which is the first division of the teaching.[3] (10)

Finally, the goddess goes to the fifty Islands where the energies of the letters are located along with the sixteen Yoginīs who, as the embodiments of the energies of the vowels, are their aspects. In this way the goddess activates the energy of the Kulas, that is, the families of Yoginīs who embody the letters and

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[1] *brāhmī vajrā tvagaindrī [all MSs: tvagendrī] sakalapadayutā ghorikākhyā prayāge [kh, g, gh: prayoge]*
evaṁ saṁketapūrvā [kh, c: saṁkeṭa-] tava vibhavagatir [gh: vibhagarati; c: viBhagavatī] devikoṭṭāntasaṁsthā |
gurvoghe [gh: -gho] maṇḍaloghe [g: -laughe] akulamukhagaṇe divyānandāṣṭake ca
dvātriṁśaiś [k, kh, g: dvāviṁśaiś-] caṇḍakādyaiḥ sahajaguṇayute divyamudrāṣṭake [kh: -ka] ca ||
Ibid. 13/9.

[2] See intro. vol. 2, appendix 2.

[3] *cchāyādye cāṣṭakāṣṭe navanavaguṇite bindukādye [k, kh: -dyai; g: -kādyaiḥ] pradhāne nādinyādye [k, kh, g, gh, ch: nādinyārddhe] śatārdhe [kh: ṇatārddhe] ṛtuyugasahite [k, g: -gabhajite; kh, gh, c: -cajite] aṭṭahāsādike ca* |
divye 'nādye [kh, c: -nādyai; g: divonādye; gh: divyenādivyai] kumāre [kh, c: kumārai; gh: kumārais] tadanupathagate yauvanākhye ca vṛddhe -
divyādivyakramaughe [k, g, gh, c, ch: -kramoghe; kh: divyādi; ch: -divyekramogha] dhruva – acalapade [gh: acarapade] śāsanasyādibhede [kh: -bheda; ch: bhade] || KRU 13/10.

syllables of her body. Each of them is thus empowered to act within their jurisdiction and so the goddess exerts her pervasive, subtle authority throughout her body of mantra, by means of them. Now that it is fully formed and all the energies are active and the Yoginīs that govern them have been empowered, the goddess is ready to return to her transcendental source, the 'Divine Wheel'. She does this by retracing the path by which she descended, moving up through her energized body of mantra. So the god says:

> "O goddess, after having wondered through the Islands, by means of the activity of the energy of (your) many varieties of Kulas and thoughts (*kalpanā*), (you) have established (your) authority in a subtle form there (within the body), which is the basic state (*bhava*) of Kula and Akula. Then, after (having done) that, (rising) from the Wheel of the Foundation, (you) enter the divine Wheel by (your) upward motion." And thus, (concludes the Tantra, having firmly established the link with her transcendental source), her nature (the divine) will, and body that of an excellent young woman, she shines with (her) radiant energy (*tejas*).[1]

In this way, the rite, the sacrificial area, the ritual implements, the offerings, and the officiator participate in the nature of the deity regardless of whether they are externally represented or purely ideal. Here too we notice that the DM is substantially different because there the deity is not represented within the body of her devotee. The homology between the body and the cosmos is very ancient in India. It was already well established in the Vedic religion. However, it was initially most extensively and systematically developed in classical Hinduism in the Tantras. The Upaniṣads teach the presence of the Self in the Heart, the core of the body, where the mind and intellect are located. The theme is developed in the Upaniṣads and later in the *Bhagavadgītā* in order to integrate the inner presence of the Divine Being in the Heart with the individual soul who also resides there. However, there is no detailed, systematic homology between the body and its parts and the presence there of the deity and its attendants.

Another development is the notion that Kaula goddesses are present in the god and within the human body in the form of their latent spiritual energy. The most common and best known representation of this energy is Kuṇḍalinī. Such

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[1] *dvīpāmnāye [k, c: dīpā-; kh, g, ṅ, ch: dīpāmnāya] bhramitvā [kh: tramitvā]*
vividhakulakalāceṣṭayā [k, kh: -kulā-] kalpanābhiḥ
kṛtvā tatrādhikāraṁ [g: -ra] akulakulabhavaṁ sūkṣmarūpeṇa devi |
paścādādhāracakrād uparicaragate [k, kh, g, gh: -cayagate; c: -cakrāndu] divyacakre praviṣṭā [kh: paviṣṭā]
tasmād icchāsvarūpā varayuvatitanus tejasā bhāsayantī || Ibid. 13/11.

identifications are not made with the goddess Durgā. Lastly, we note that an iconic corollary of such projections into the body is the development of cosmic forms (*viśvarūpa*). Another is that there are numerous ways and possibilities for Kubjikā and deities like her to assume multiple forms and possess a much more elaborate iconography than Durgā their Purāṇic predecessor.

The Goddess as Mudrā

Deity is commonly identified with mantra (if male) or Vidyā (if female) in Tantras of all schools and this identification is well known. Less well known is the identification of the goddess with Mudrā. Khecarīmudrā is the name of a Mother.[1] Just as mantras are entities that are known, Mudrās are actions that are performed. Accordingly, the goddess's Mudrā is understood to be the embodiment of her power of action (*kriyāśakti*) and her Vidyā of her power of knowledge. Both are equally the goddess. Mantra is her body and Mudrā its activity. As the teacher's Command, Mudrā is the deity (*kuladevatā*), the supreme Vidyā and Yoginī.[2] Self-sustained, she is unsupported by outer things (*nirālambā*) and, never bound, she bestows liberation.[3] She is the Supreme Goddess (*parameśvarī*).[4] As Kuṇḍalinī she is the goddess Mahāmudrā who awakens those who are sleeping.[5]

I generally translate the word '*mudrā*' as 'gesture' because in the context of ritual performance this is what it is. In a non-technical sense the word '*mudrā*' means a seal or a stamp used for making an impression as well as the impression it makes. One could call it an image and its reflection. The common meaning carries over into the technical sense of the term in the Kubjikā Tantras and other traditions. Abhinagupta explains:

> Gesture (*mudrā*) according to the *Devyāyāmala* is a reflected image. Mudrā is said to be a reflected image in the sense that it is born of the image or that the image is born from it, which thus becomes an instrument of its production.[6]

A common Tantric didactic etymology of the word *mudrā*, derives it from the word *mud* meaning `bliss' and the root *rā* meaning `giving'. Mudrā is thus a sacred gesture that gives bliss. Abhinava says:

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[1] KMT 15/6a,10a.
[2] KuKh 4/20cd-21.
[3] KuKh 6/29.
[4] KuKh 39/148.
[5] KuKh 36/40cd-41ab.
[6] TĀ 32/1-2.

> According to the etymology of the word Mudrā, it means that which gives (*dā*) or bestows bliss (*mud*), that is, the attainment of the essential nature (of things) and, through the body, the Self. This is why Mudrās are called thus in the scriptures.[1]

Abhinava adds another definition which hints at the identity of Mudrā with the goddess as Śakti. He writes:

> In fact *mudrā*s are energies. They are called (*mudrā*) because they liberate from transmigration and sever the fetters (of bondage).[2]

Along with these meanings we find another in the following passage the KMT draws from the TS. '*Mu*-' of the word '*mudrā*' stands for '*mocana*' and '-*drā*' for 'melting' (*drāvaṇa*). Mudrā 'melts' away bondage and so releases from it. Moreover, Mudrā is Mālinī, the goddess of the Trika with whom Kubjikā is identified:

> Mudrā ('gesture' or 'seal') is said to be power (*śakti*). It will melt what has been sealed.[3] The `sealed' is what has been hidden by the power of consciousness, which is both inferior and supreme. Gesture is that due to which one does not know (reality). As long as the soul is bound by the impurity of ignorance, he does not know the Supreme Self and Māyā (continues to) function. When the darkness (of ignorance) has been rent asunder and a man sees oneness, then (that same power) is called `supreme' and it brings about liberation from bondage. That supreme power is one and she exists by Śiva's will. She frees from the (influence of malevolent) planets and the like and melts away the currents of the fetters. The energies are called gestures because (they) release (*mocana*) and melt (*drāvaṇa*). Flight always (takes place) by the Path of the Skyfarers which is the elevated state (*ūrdhvabhāva*). (That energy) is called Khecarī - the Skyfarer - because she transports all living being (along this Path). She should be known to be one in the supreme state and is also said to be threefold. Assuming the form of letters, she is will, knowledge and action. Divided into fifty, she is said to be one. Complete in all her limbs and parts she abides in the form of (the alphabet) beginning with Na and ending with Pha having threaded together

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[1] TĀ 32/3.
[2] TĀ 32/49.
[3] *mudrā śaktir iti khyātā mudritaṁ drāvayiṣyati* KMT 6/76ab.

> (*mālayitvā*) the universe. Thus she is called Mālinī. All the mantras are sealed (with this Mudrā). Thus she is called Mudrā and gives immediate realisation. In her parts she is in the form of the Mothers.[1]

Most of chapter six of the KMT, which is drawn from chapter eight of the *Tantrasadbhāva*, is dedicated to the presentation of the three main gestures, which are the threefold form of the one gesture to which this passage alludes. These are the Gesture of the Lotus (Padmamudrā), the Yoni (Yonimudrā)[2] and the Triple Crest (Triśikhāmudrā). Each has three varieties, thus reinforcing the original triadic reality that these Trika Mudrās reflect. They are displayed three times in their outer form as hand gestures in the course of Trika ritual.[3] The subtle variety relates to the movement of the vital breath. The supreme forms of the Gestures are aspects of the dynamism of the energies of the consciousness within Emptiness, the most essential, transcendental aspect of deity.[4]

These nine are aspects of one Gesture, namely, that of the Skyfaring goddess (*khecarīmudrā*), because each of these varieties ultimately leads to the liberated condition of Flight (*khecaratva*). Abhinava, in accord with the Tantras, also maintains that the most important Gesture is that of the Skyfarer (*khecarī*), although he does not identify it with the goddess as we find in the Kubjikā Tantras.[5] Padoux provides the following summary of Abhinava's complex presentation of this Gesture in the *Tantrāloka*:

> Khecarimudrā necessitates a particular bodily posture (and hand-gestures), an intense mental concentration on the centres of the subtle body, and a control of breath together with the utterance of a particular sound (that is its mantra aspect). The ascending and descending breaths, *prāṇa* and *apāna*, are to be fused into one and directed upwards to the highest cakra, *dvadaśānta*, with a meditative realisation of different forms of cosmic energy. This ascending movement of

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[1] KMT 6/75cd-86. See further ahead where *mudrā* is derived from *mātṛ* + *rudra-*.

[2] See note to 6/153cd-154ab.

[3] The TS declares: Triśikhī, Padmamudrā and Yonimudrā, the third. These Mudrās are said to be Bhairava's Yoginīs. The recitor of mantra should display them three times when visualizing (the deities), in the course of (their) adoration (*pūjā*) and when they are dismissed.

triśikhī padmamudrā ca yonimudrā tṛtīyakā ||
etā mudrāḥ (k, kh, g: mudrā) samākhyātā yoginyo bhairavasya ca |
tridhā pradarśayen mantrī dhyānapūjāvisarjane || TS 2/119cd-120.

[4] Similarly, Abhinavagupta explains that gestures are of four kinds according to whether they are made by the hands, body, speech or mind (TĀ 32/9cd-10ab). By 'body' is meant the subtle body of the vital breaths and by 'mind' the energies of consciousness. The Gestures formed through speech are mantras. Thus the four types are reduced to the same three.

[5] KuKh 40/124.

prāṇa is compared to a trident which forms the axis of the body which, so to speak, carries the adept away up to the level of the pure Essence of Being (*sattāmātra*). This results in a fusion in supramental space. Simultaneously, all the bodily energies connected with the senses are pervaded by the sun of Śiva's power: thus transformed into Śiva, they illuminate the whole universe. As a result, the adept 'moves in the inner space of consciousness' (*khe carati*). He realizes that all the deities reside in his body, and enjoys fully the world which he realizes is entirely pervaded by divine energy. Thus he dominates the worlds 'with all their creatures stable or moving and, with the help of the sound Hā, he sees his own Self entering the Selves of others, and those of others entering his own. He roams everywhere, one, resounding, omnipresent, omnipenetrating, permanent.[1]

According to YKh (2), the practice of this Gesture is the inner sacrifice. It is a simpler version of the one described in the TĀ but is essentially the same process, which is the progressive rise of Kuṇḍalinī through the Wheels of the body leading to merger in the Supreme Void.

> Having entered into the Root Wheel in (the genitals which is) the place of birth, he should tarry (there). Having awakened (Kuṇḍalinī) whose form is (like) a sleeping serpent, he should penetrate through (the Wheels) of the Jewel, Unstruck Sound and Purity along with the Glottis (*lambikā*) at the end. (Then) the energy of Mudrā (*maudrī*), which is the original chain (that seals) Kubjikā's Void (*kuvyoman*), should be dissolved away in the abode of the Moon and Sun (where the two breaths emerge). Having entered the Cavity of Brahmā, he should think that it is in the Supreme Void (*parākāśa*). Then he should practice contemplation and (so) bring the supreme energy (there). O Śambhu, supreme (transcendent) and inferior (immanent), it shines with ripples, currents and waves within the universe filling it spontaneously right up to the Circle of Birth (*janmamaṇḍala*). Having (thus) formed the Gesture (in this way) as explained previously and raised the arm, he should extend the left hand.
>
> (This is Kuṇḍalinī who, straightened, is called) the Great Stick and is well known as Alekhyā (Indescribable). This is the gesture of the Bhairavas, gods and Siddhas (as it is of) the teachers, their apprentices (*putraka*), yogis and the companies of Yoginīs and heroes. The immortal gods and Gandharvas, the demons and snakes

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[1] Padoux 1985: 74 with reference to TĀ 32/29-30.

are all astonished to see it and bow on the earth (before it). That is the Gesture of the Skyfarer, it is the Transmental without blemish.[1]

The practice and experience of Gesture in this, and similar forms, is so central to the teachings of the Kubjikā Tantras that it is identified with the Command of the Tradition (*anvayājñā*) that represents the entire content of the transmission. Accordingly, the goddess's *Kramamaṇḍala*, the *Saṁvartāmaṇḍala,* is also commonly called *Mudrāmaṇḍala*[2] and occasionally *Mudrāpīṭha*.[3] Thus Mudrā is Saṁvartā, that is, the goddess herself who is the energy of the fire that consumes the worlds at the end of an aeon (*kalpa*) and burns in the centre of the *maṇḍala*.[4]

Again, this expression reminds us of a system of classification of the Śaiva Tantras which, as I have explained in a previous publication, serves as a means to link them to the Kaula Tantras.[5] From this perspective, the Tantras are divided into four groups associated with the sacred seats (*pīṭha*) of Mudrā, Maṇḍala, Mantra and Vidyā. The last of these is the most extensive and includes important Tantras such as the *Brahmayāmala* and the *Jayadrathayāmala*. The prestige of this group probably induced the redactors of the later Kubjikā Tantras to associate them with this *pīṭha*. Thus the colophons of the KuKh and the ŚM state that they have been 'brought (down to earth) in the Great Seat of Knowledge (*vidyāpīṭha*)'. This link is unknown to the KMT, the colophons of which simply state that it has been `brought down onto the Island of the Moon'. Instead the KMT declares that

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[1] *ākramya mūlacakraṁ tu janmasthāne vilambayet* |
saṁbodhya buddhitattvena prasuptabhujagākṛtim [kh: prasuptā-; k, kh: -kṛtiḥ] ||
maṇi - anāhata - śuddhisālambikāntaṁ [k, kh: suddhi-] vidārayet |
kuvyomādyargalā [k, kh: kuṁvyodyādyargalā] maudrī śaśisūryapure [k, kh: -pare] layet ||
brahmarandhraṁ samāśritya [k, kh: -sṛtya] parākāśe vicintayet |
paścād dhyānaṁ prakurvīta [k, kh: prakūrvīta] ānayet paramāṁ [k, kh: paramā] kalām [k, kh: kalā] ||
āvalyūrmitarāṅgābhā [k, kh: avantyumitaraṁgābhā] viśvasyāntā [k, kh: -ntāṁ] parāparā |
pūrayantī svayaṁ śambho yāvad vai janmamaṇḍalam ||
mudrābandhaṁ kṛtaṁ paścād [k, kh: paścā] yāvat pūrvaṁ [k: pūrvva; kh: rpūrvva] nidarśitam |
bāhūrdhve [k, kh: vāhurddhe] tu praviśya [k, kh: pravṛṣṭyā] tu vāmahastaṁ prasārayet ||
tejorūpā mahādaṇḍā alekhyā nāma viśrutā |
bhairavadevasiddhānāṁ [k, kh: bhairavā deva siddhāśca] putrakācāryayoginām ||
yoginīvīrasaṅghānāṁ eṣā mudrā sudurlabhā |
amarāsuragandharvāḥ [k, kh: -rvā] piśācoragarākṣasāḥ [k: pisāco- -sā; kh: -sā] ||
vismayaṁ yānti te sarve dṛṣṭvā bhūmau namanti ca |
eṣā [k, kh: etā] sā khecarīmudrā unmanā yā nirāmayā || YKh (2) 19/24-31.

[2] See KuKh 3/164d, 45/41d, 51/23a, 60/17b and 68/49d.

[3] See, for example,. KuKh 3/57.

[4] See KuKh below 3/157-159ab.

[5] See Dyczkowski 1988: 49ff.

the goddess is associated with all four *pīṭhas*[1] while the KuKh says that 'she conveys the current of the Sacred Seat of Gesture (*mudrāpīṭha*)[2] and, in one of her visualized forms, she holds it in one of her hands.[3] Thus the JY[4] classifies the KMT as a Tantra belonging to the *Mudrāpīṭha* and explains that:

> The Gesture that the Tantras of this *pīṭha* are said to disclose is the Gesture of the Seal of Emptiness (*vyomamayī mudrā*). It is one's own authentic nature (*svasvabhāva*) that is self-established and delights in eternal bliss. This seal is `stamped' onto all the relationships between the categories of existence and melts away all bodily bondage. When it descends onto the level of the empirical world where meditation and its object are distinct, it is variously conceived and so assumes countless forms.[5]

Present in the sacred seats in the centre and corners of the triangle from which the transmission of the three lineages proceeds,[6] it is also called Khecarīmudrā.[7] Thus the Gesture of the Transmission (*kramamudrā*), present in the three lineages, is the teacher in the deepest sense.[8] Mudrā is the scalpel of knowledge that removes the cataract of ignorance.[9] Just as the goddess is Speech and hence all the energies of the letters and mantras, she is also Mudrā. She is mantra and Mudrā in the three lineages.[10] As Mantramudrā, she is the Mother of all the Mothers and comes forth from the Cave,[11] that is, the triangle in centre of the *maṇḍala*.[12] The power of bliss and Bhairava are in the centre. Around them is the sacred field formed by the threefold gesture.[13]

Each sacred seat has its own Mudrā identified with the goddess who is the mistress of the seat (*pīṭheśī*).[14] The *maṇḍala* is the sacred dwelling place of Mudrā (*mudrāśrama*[15] or *mudrācakra*[1]) and the residence of the God (*parameśvara*).[2]

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[1] KMT 7/6cd-13; see Dyczkowski 1988: 50 and 120.
[2] KuKh 68/13.
[3] KuKh 68/10.
[4] JY *ṣaṭka* 1 MS K fl. 183a-184a.
[5] Dyczkowski 1988: 119.
[6] KuKh 7/97.
[7] KuKh 8/80.
[8] KuKh 3/11.
[9] KuKh 5/26.
[10] KuKh 3/31cd-33ab.
[11] KuKh 3/33.
[12] *trikoṇaṁ guhavāsakam* KuKh 3/48d.
[13] KuKh 3/47cd-48ab.
[14] See, for example, KuKh 6/29-30.
[15] KuKh 6/2.

The triangular core is the abode (*gṛha*) of the Mudrā of the Yoni.[3] As the source of the transmissions (*krama*), each sacred seat is a Yoni in which the Mudrā which is the Command of the Tradition (*anvayājñā*) resides.[4] The first of all Mudrās (*ādimudrā*), it divides into the three sacred seats in the corners of the triangular Yoni[5] and so the *maṇḍala* is contained within the three Mudrās.[6] Analogously, the goddess of this, the first of all the seats (*ādipīṭha*), is herself divided, as it were, into three.[7] Just as Mudrā is present in each of the centres of the transmission, the same energizing grace of the Command must be present in mantras for them to be effective. The goddess who is the energy of both mantra and Mudrā, distributes their energy, differentiating them one from another. Accordingly, Mudrā is closely linked to mantra. Thus, for example, six gestures (*ṣaḍimudrā*) accompany the six limbs of the goddess's Vidyā.[8] When the entire Vidyā is recited, the adept should display the Gesture of the Yoni (*yonimudrā*).[9] Similarly, five Gestures correspond to the Five *Praṇavas*[10] that constitute the Vidyā of five syllables (*pañcākṣarī*). The residence of goddess is a sacred seat (*pīṭha*). Thus, the Five *Praṇavas*, energized by the Command in this way are also five sacred seats.[11] In order to be successful, the initiate who seeks liberation should know and practice both.[12] Knowledge of Mudrā is supreme bliss.[13] There is no essential difference between Mudrā displayed at a sacred site, whether externally or in the *maṇḍala*, and the utterance of a mantra. The three – sacred place, gesture and sound – operate together, powerful with the same energy of grace, that is, the Command.

Referring to the god, the ŚM says that 'he is born from the body of the three channels (*nāḍī*) and is energized from above with the (energy of) Gesture.'[14] Gesture in this case is the Half Moon, the Point and the other higher levels of Unstruck Sound. The *Saṁvartāsūtra*, with which the KuKh begins, refers to this as the Gesture of the Void (*khamudrā*). Thus the *Saṁvartāmaṇḍala* is called *Mudrāmaṇḍala* not only because it is the *maṇḍala* of the goddess Mudrā, but also

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[1] KuKh 46/19.
[2] KuKh 13/113ab.
[3] KuKh 7/46-47ab.
[4] KuKh 7/93-94ab.
[5] Ibid.
[6] KuKh 30/173cd.
[7] KuKh 8/87.
[8] KuKh 10/34-35.
[9] KuKh 10/36.
[10] KuKh 8/124cd-12.
[11] KuKh 9/20-2.
[12] KuKh 8/127.
[13] KuKh 59/55c.
[14] *trināḍipiṇḍasaṁbhūtaṁ mudrayā cordhvadīpitam* | ŚM 11/144ab.

because it represents the upper spheres of the development of the energy of Sound. The essence of this *maṇḍala* is the triangular Yoni of the goddess, the Sacred Seat of Gesture (*mudrāpīṭha*), which is the triangular letter E consisting of three measures of energies (*mātrā*). The addition of a 'half measure' (*ardhamātrā*) converts it into the syllable AIṀ.[1] This energy is Mudrā, that is, the upper, awakened and energizing Kuṇḍalinī. It is also the seed-syllable of the goddess. Thus in their most essential nature as spiritual energy, Mudrā and mantra are one – both equally the goddess.

Kubjikā as Kuleśvarī, the Supreme Goddess of the Kula

Kubjikā is not just the Great or Supreme Goddess – Mahādevī, or Parameśvarī – she is also a Great Kaula Goddess. Her names denote who she is. They indicate her nature. Specific names only she possesses denote her specific nature. Those she shares with other goddesses imply her common identity with them and those she shares in common with all of them serve to establish her grounding in that unique nature that only the Great Goddess possesses. Just as Kubjikā is addressed with the names common to the Great Goddess in general, she is also frequently called by those names that are common to great Kaula goddesses. They are not specific independent goddesses with whom Kubjikā is identified such as Kālī or Mālinī. They are names of the universal Great Goddess of the Kaula and Bhairava Tantras. Although these names are necessarily abstract and generic, thus allowing for universal application, like all the goddesses denoted by them Kubjikā implicitly appropriates them as specifically her own. They suggest that it is Kubjikā who is THE Kaula Goddess. This process is most evident in those names that denote her supreme status in the Kula. These include Kaulinī, Kaulikī (or Kaulikā), Kauleśī (or Kaulīśā), Kaulikeśvarī, Kaulikīśakti, Kulakaulinī and Kuleśvarī.

Throughout our text, it is mostly the goddess who speaks, responding to the questions the god asks her. Her speeches are generally introduced with the standard expression '(the goddess) Vakrā said (*vakrovāca*)' or sometimes – '(the goddess) Kubjikā said (*kubjikovāca*)'. In a few places Kaulinī speaks. She is, in other words, the goddess herself, not an emanation or a particular form of her. Accordingly the Gāyatrī of the goddess Kubjikā refers to her as Kulakaulinī and Mahākaulinī.[2]

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[1] See intro. vol. 1, p. 192 n. 3.

[2] In Newar ritual this mantra is recited when lighting a lamp. It is called the Lamp of Kula (*kuladīpa*) and is offered to the goddess and to all the deities who accompany her.

The goddess is both Kula itself (*kularūpiṇī*)[1] and the deity of her Kula (*kuladevatā*).[2] She is Kulakaulinī and her consort is the Lord of Kula (*kulanātha*).[3] As the mistress of the Kula, the goddess is frequently called Kaulinī throughout our text. The Divine Triangle of the Yoni is Kula. The goddess who exerts her authority in the centre is appropriately called Kaulinī. To refer to Kubjikā as Kaulinī or Kuleśvarī is to indicate the she is essentially the goddess of all the energies and divine forms that embody them. She is the fundamental identity of all the Kaula goddesses, just as they are all her.

The name and its synonyms, all of which can be prefixed with the honorific '*śrī*-', remind us that she is the consort of Kaulīśa and the goddess of the Kula, which is the divine family, the Śrīkula.[4] She is the mistress of the house, the eldest and most senior member (*jyeṣṭhā*) of the household.[5] She is the deity of the household (*kuladevatā*) both of the Siddhas and Yoginīs in the human world through which her energy is transmitted and of the family of gods and goddesses configured around and within her. Thus Kaulinī is the mother of all the religions (*darśana*)[6] in general and in a special way of the Kaula ones, which are the final stage and highest Path to which they all lead. As Kaulinī, Kubjikā is not just one of many Kaula goddesses, she is the original goddess and hence supreme goddess of all the Kaula schools and, indeed, the Supreme Goddess (*paramevarī*) herself.

Moreover, as the goddess of the Kula, she is its divine power of grace, the Command that descends down into the world and is transmitted from master to disciple.[7] As such she is Kuṇḍalinī, the original form of the deities of each of the lineages. Thus when she descends down into the world and becomes the object of devotion and the dispenser of grace to her devotees, she assumes the form of the goddesses of each of the lineages. At the higher, transcendental level, she is the plane of the knowledge of all the Siddhas[8] in all the lineages. Generated from Kaula, the transcendent Absolute, Kaulinī is the first sprout of creation - the divine, omnipotent will from which both the universe and the teachings develop.[9] As their source Kaulinī is the Divine Triangle of the Yoni[10] and the energy of Kula,[11] the one divine power that is the aggregate - *kula* - of all the energies of the

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[1] KuKh 2/39ab. See below, p. 283 ff. concerning the meaning of the word 'kula' and related terms.
[2] KuKh 3/19cd.
[3] KuKh 3/50, 3/88cd.
[4] See below, p. 277.
[5] KuKh 4/14-16ab.
[6] See YKh (1) 4/179cd-180 quoted in note to KuKh 30/164cd-166. Concerning the term '*darśana*', see below, p. 329 ff..
[7] KuKh 4/23cd-24, 4/17cd-18.
[8] KuKh 24/60.
[9] KuKh 35/76cd ff..
[10] KuKh 3/17.
[11] KuKh 26/50.

god who, as their possessor, transcends them and so is Akula (lit. 'not Kula'). She is the displayed, active form in which the divine energies, deployed in this divine symmetry, act together in harmony to generate the world and the perfect beings through which her liberating energy is transmitted. Moreover, as Kaulinī, she is also the goddess of the centre.[1] There she is symbolically represented by a Point (*bindu*). This is the Command in which all the energies are gathered together and from where they are emanated. In this aspect she is Akula. As the Command, she is pure spiritual energy that radiates as the three energies of will, knowledge and action, which form the Triangle in the centre of her *maṇḍala*.[2] In this aspect she is Kula. Then, when she emanates the six energies that form the hexagram that envelopes the central triangle,[3] she is Kaula which means 'belonging to Kula', that is, emanated from it. Accordingly, she is also called Kulakaulinī, the churning Bhairavī[4] who by her inner dynamic nature arouses the forces within herself and, from the centre, places each one in their proper location. Once there, they can act - create or destroy, grace or chastise - within the jurisdiction of their sacred site, in accord with the authority they possess by the grace of Kaulinī's Command. Like them, she exerts her authority in consonance with her location but the jurisdiction of the centre is the entire expanse, not just a part. Thus she declares that she is Kaulinī who possesses authority in the Western House - the Divine Triangle of the Yoni.[5] At the same time she too observes the ordinance of the divine Command and so attains the supreme state - *Nirvāṇa* - where she unites with Śiva in that mysterious union in which her perfect purity, symbolized by her untainted virginity, remains intact.[6] She is the lunar goddess Kubjikā who is at once both the New and the Full Moon.[7]

Kaulinī is Mālinī, the embodiment of the fifty phonemic energies of the Speech through which all things are generated and destroyed and she governs from the centre.[8] She is also the triple Vidya Parā, Parāparā and Aparā[9] and the Five *Praṇavas* which are, accordingly, also called Kaulinī or Kaulikī Vidyā.[10] In her formless aspect she is the Samayā Vidyā of thirty-two syllables and its extended version consisting of forty-two syllables produced by adding the Five *Praṇavas* to the beginning and end of it.[11]

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[1] KuKh 35/19.
[2] KuKh 3/19.
[3] KuKh 24/48.
[4] KuKh 3/50.
[5] KuKh 3/16.
[6] KuKh 3/63-64ab.
[7] KuKh 24/26.
[8] KuKh 5/48.
[9] KuKh 20/1ff..
[10] KuKh 27/15, 8/108cd-109ab.
[11] KuKh 9/67-68.

Kubjikā, the Skyfaring Khecarī

Kubjikā's identification with Khecarī signifies that she is a supreme Kaula goddess. It is equivalent to calling her Kuleśvarī or the like. This way of understanding the great Kaula goddesses underscores their prominent celestial features and equates them. Thus YKh (1) declares that: '(Kubjikā) is the goddess Khageśvarī, the immortal pure Kālī.'[1] Supreme Deity is invariably understood to be essential, pure and sacred consciousness represented as a transcendental Emptiness variously called Void (*śūnya*), Sky (*vyoman, kha, gagana, viyat*) or Space (*ākāśa*). The goddess is the energy of consciousness embodied in mantra. She is the energy Beyond Mind (*unmanī*), who is the Void of the Cave of the Yoni.[2] She moves freely in the transcendental Sky of Consciousness as the Bird Goddess who is variously called Khecarī, Khagā, Khageśī, and occasionally Khageśvarī,[3] Gaganeśī and Haṁsī. Paradoxically, she moves most freely in the Void, as Khañjinī, the 'lame' goddess, as the Tantra says:

> Khecarī is in the midst of the Void. Established in the Void she is Khañjinī, (the pure conscious energy that is) free of mind.[4]

Accordingly, the goddess says about herself:

> "(I am) the Skyfaring (Khageśvarī), the goddess of the gods who is pure and without beginning or end. I am Khañjinī who, in the form of Kula, am the energy of consciousness in (all) four Ages. As the essential nature of pure awakened consciousness, (I am) Kuleśvarī in the Void of Consciousness."[5]

The goddess is only occasionally called Khañjinī (lit. 'She Who Walks with a Limp') in the KMT.[6] Even so the KMT takes the trouble to formulate a didactic etymology of her name, which is as follows:

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[1] *sā vai khageśvarī devī amarī śuddhakālikā* || YKh (1) 19/39cd.

[2] *mantramūrtir bhagākārā [gh: -gaḥkāraḥ] vidyāhaṁ khecarī guhā* || YKh (1) 18/6cd.

[3] The goddess is called Khageśvarī only once in the KMT (17/77b) whereas Khecarī more than ten times. The former name is more common in the later sources.

[4] *khamadhye [k, gh: -madhya; ṅ: -dhyā] khecarī [k, g, gh, ṅ: khacarā] khasthā khañjanī [ṅ: khañjinī] manavarjitā* | YKh (1) 35/76ab.

[5] *anādivimalānantā devadevī [k, gh, ṅ: devā-] khageśvarī* |
citkalā kularūpeṇa khañjiny ahaṁ [k, gh: khaṁjanyāhaṁ; ṅ: khaṁjamyāgaṁ] caturyuge [k, gh, ṅ: -gā] |
śuddhabodhasvarūpeṇa [k, gh, ṅ: suddha-; g: -rūpena] cidākāśe [gh: -śaṁ] kuleśvarī ||
YKh (1) 34/35cd-36.

[6] See KMT 16/19 and 3/36b,16/15b for Khañjī and 16/20c, 21a,17/30d, 24/102a for Khañjikā.

> I have told you about Khañjinī repeatedly, again and again. Khañjinī, who is in the subtle (reality) within the subtle reality (*vastu*), is so called because the universe is in the middle of her and she is in the middle of the universe.[1]

The commentary on the ṢSS supplies another such etymology of the goddess's name. This one explains that the goddess is called Khañjikā because she is the Void (*kha*) from which all manifestation is generated.

> How is it (that the goddess is called) Khañjinī? 'Kha' is space (*ākāśa*) and like that 'ji' gives birth (*janayati*), that is, generates. When she is within the emanation and withdrawal etc. of the universe she is Khañjī. This is (the meaning of the name) Khañjikā.[2]

Kubjikā is so intimately identified with the Skyfaring goddess that her tradition is called the Khecarīkula. The lineage of the deity's tradition is the most excellent Skyfaring goddess herself.[3] Her motion through the Void is the liberated state. It is the flow of the Divine Current (*divyaugha*) of the Transmental, the Transmission of the Skyfarers (*khecarīkrama*) in its eighteen phases: [4]

> That movement is skyfaring and that skyfaring is praised by (all great) Kaula adepts (*vīra*). (Indeed,) that is undoubtedly liberation – this is the Supreme Goddess's Command and, as the division of the sequence of eighteen, it is deity called Khañjinī, the skyfaring goddess (Khageśvarī) who (is present in the body) from the feet upwards and is always merged in the (liberated state) beyond the Fourth.[5]

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[1] KMT 16/20 = ṢSS 25/46.

[2] *khañjinī tu katham* || *khaṁ ākāśaṁ tadvat ji iti janayati utpādayati* || *viśvasya sṛṣṭisaṁhārādau tadā khañjī* || *iti khañjikā* ||

[3] *śaṁbhoḥ [ṅ: -bho] śrīkramasantatiḥ [k, kh, gh: -tī; ṅ: śrīkamasaṁtatī] paratarā nāthakrame [k, kh, gh: - kreme] khecarī [k, kh, gh: khacarā; ṅ: -rā]* | YKh (1) 26/11c.

[4] The eighteen forms of the Divine Current are described in chapter 57 of the *Kumārikākhaṇḍa*, to which the reader is referred.

[5] *sā gatiḥ [k, g, gh, ṅ: khagati] khegatiś caiva khagatir vīravanditā [k: śvagatirvīra-; g: khagati-; gh: śvagativīra-; ṅ: sva-]* ||
sā muktir [gh: mūrti] nātra saṁdeha ity ājñā pārameśvarī |
daśāṣṭakramabhedena [ṅ: deśāṣṭa-] khañjinī [g: jaṁjijī] nāma devatā ||
turyātīte sadā līnā āpādādikhageśvarī | YKh (1) 34/111cd-113ab.

Khecarī is sometimes coupled with Bhūcarī. Both are aspects of the one Transmental energy. As the Skyfarer, she moves in transcendental Emptiness;[1] as the Yoginī who moves on the Earth (*bhūcarī*) she pervades and flows through the sphere of immanence. Thus she is also the Supreme Energy that resides in the body.[2] There is essentially only one Goddess Khecarī, but she has countless energies that move through the same Void and so are also called Khecarīs. Their companions are the liberated souls, the Skyfarers.[3] As the congregation of energies in the Void, they form the Khecarīcakra, experienced in the summit of the End of the Twelve. In the centre of the Wheel, Khecarī is Kuṇḍalinī who is Unstruck Sound.[4] This is the 'eternal plane' of the Lord, his abode (*sthāna*), the *maṇḍala* established within him and within the Void.[5]

The goddess in all the sacred seats is Kubjikā and is clearly stated to be so in most cases in chapter six of our text. In Oḍḍiyāna, she is called Khecarī or Khageśī,[6] the consort of Bhairava, Khageśa, the Mistress and Lord of the Skyfarers. Oḍḍiyāna is the first sacred seat and hence the one closest to the supreme transcendental state of Voidness, which is the Sky in which the Skyfarers fly. Thus it is particularly connected with the Flight of the liberated state.[7]

Kubjikā, the Supreme Bhairavī

Kubjikā, like all Kaula goddess, is the consort of a Bhairava. Although she may also be represented without him, she is understood to be such and so is referred to generically, like all Kaula goddesses, as Bhairavī.[8] As Bhairavī she is not just the wife of the god duly married to him, she is also his Kaula partner. The

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[1] Phreṁ! Very free and playful (*sucañcalā*), she is seen moving in the Void. One should contemplate the skyfaring (*khecarī*) Kubjikā in the middle of the Void.

phreṁ gagane dṛśyate sā tu gamyamānā sucañcalā ||
kubjikāṁ [k, kh: -kā] khecarīṁ [k, kh: -rī] madhye gagane [kh: gagaṇe] bhāvayet sadā |
YKh (2) 20/10cd-11ab.

[2] *khecarīś ca parāśaktir mālinī dehavāsikā [all MSs: vāsakaṁ]* | YKh (1) 29/49ab.

[3] One should know her to be Vakrikā, who is surrounded by the Skyfarers.

vakrikā nāma sā jñeyā khecaraiḥ [g: khecara; YKh 2: śivatejaja] pariveṣṭitā [k: -ta; gh: -veṣṭhita; ṅ: -taḥ; 2: samudbhavā] || YKh (1) 34/21cd = YKh (2) 20/10ab.

[4] *tvam ekā [ṅ: tvāmeke] khecarīcakre anackākārakuṇḍalī [k, gh: ānakvākāra-; ṅ: ana * rkarakuṇḍalī]* | YKh (1) 26/31ab.

[5] *khamadhye khecarīśasya khagīśasthaṁ [k, g, gh: khaśīśasthaṁ] ca maṇḍalam* ||
sthānaṁ [g: sthāna] ca saṁpuṭaṁ [gh: -ṭa] tasya jñātvā [k, gh, ṅ: kṛtā] ca [gh: va] śāśvataṁ [k, g, gh: sāśvataṁ; ṅ: sāsvataṁ] padam | YKh (1) 31/93cd-94ab.

[6] KuKh 6/29-31.

[7] See KMT 2/40 quoted in intro. 1, p. 81, note 3.

[8] See, for example, KuKh 68/6.

Krama belongs to Bhairava accompanied by Bhairavī.[1] The Yoginīs who reside in the sacred sites of the eight Mothers, identified as aspects of Kubjikā, are called Bhairavīs for the same reason, that is, because they are each consorts of a Bhairava who resides there.[2] 'Śakti', 'Dūti' and 'Bhairavī' are all ways of referring to the consort engaged with her partner in Kaula ritual.

Like Kuleśvarī, Bhairavī is a common generic name for a Kaula goddess. But in this case also Kubjikā is not just one Bhairavī out of many, Bhairavī is so much a part of Kubjikā's essential identity that in the ŚM it is as Bhairavī that Bhairava praises her to evoke her out of the Liṅga.[3]

Each one of Kubjikā's many names represents a goddess she has incorporated into herself. Each name denotes a different form and with it a separate identity. The many names are not just names, each one IS that goddess. At the same time, they are all the one goddess. Thus, in the following passage, which exemplifies many others like it, the one goddess is not just addressed with many names, she is contemplated as many goddesses:

> (She is) the Vidyā who bears Bhairava's form (*mūrtikā*). The energy of Kālī in the Age of Strife, she is Kaulinī come forth from the divine in Hara's teaching. On the Krama path she should be praised as Umā and Carcikā. She is Khecarī marked with Śrīnātha, to whom the gods bow (*suranutā*). She is the mistress of the wheel (*cakreśvarī*), Vakrikā within the couple (*yugmānte*) (of Śiva and Śakti) and the supreme energy.[4]

Each goddess with which Kubjikā is identified possesses the same basic metaphysical and theological attributes as the others. They are the supreme energy (*parā kalā*) that contains all the energies. They are Speech, Unstruck Sound and the energies of the letters. They relate to the inner vital breath which, at the lower level, is the individual soul and Bhairava, the universal Self, at the higher. As such Bhairava is Haṁsa and the goddess is his energy, Haṁsī. Combining both aspects, Speech and Breath, each Great Kaula Goddess is Kuṇḍalinī. In terms of their relation to the Absolute Being they are all the Transmental (*unmanī*) which is the Command, the energy of consciousness, the pure cosmogenetic will and Śāmbhavī (the energy

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[1] KuKh 7/5cd-7.

[2] See KuKh 16/16 ff..

[3] See intro. vol. 1, p. 34 ff. where the *Bhairavīstotra* is translated in full.

[4] *vidyā bhairavamūrtikā kaliyuge [k, kh, gh: kaliryege] kālīkalā kaulinī divyotthā [k, kh, gh: divyotā; ṅ: vivyātā] haraśāsane [ṅ: hata-] kramapathe stutyā [k: stuṣyā; ṅ: puṣpā] umā carcikā |*
śrīnāthāṅkitakhecarī [k, kh, gh: -nāthākita-] suranutā cakreśvarī vakrikā [ṅ: carcikā] yugmānte ca parā kalā YKh (1) 26/30abc.

of the supreme Śāmbhava state), each is the goddess of Emptiness – Khecarī and the Supreme Goddess (Parameśvarī, Mahādevī) who is the leader (*nāyikā*) who governs the Kula – Kuleśvarī. As the consort of the god, they are Bhairavī. Thus Kubjikā is Bhairavī who is the power of Speech, which is the Transmental energy (*unmanīśakti*) of mantra through which the world is created, sustained and destroyed. She is the energy of OṀ,[1] Śāmbhavī who sits with Bhairava in the centre of the triangle.[2]

Bhairava's name is derived from three roots - *bhṛ*, *ram* and *vam* in the sense of filling or sustaining, sporting and emitting, respectively.[3] Bhairavī's name is derived in a similar way in the Kubjikā sources.

> Bhairavī is the energy (*kalā*) Kaulinī who, without having emerged out (of herself) (*anāśritā*), is the pervasion (of consciousness) in Kula. Assuming the form of Bhairava, she emits (*vamate*) (the fruits of actions) one has earnt in the past. O Bhairava, she sports (*ramet*) in the eighteen forms (of the Divine Current of the Transmental) and so she is (called) Bhairavī.[4]

In the following three references her name is related only to the first of these roots. She is Bhairavī because she is full (*bharitā*) of her lunar energies and the Void:

> O mother of Mitra! I salute the venerable (goddess) called Kujā, the lord and goddess who, full (of her energies) (*bharitā*), is the ferocious (*ugrā*) Bhairavī who travels to the plane at the extremity of (the energy of the) New Moon (*amā*).

> Bhairavī is the full (*bharitā*) energy (of the Moon), the power Śāmbhavī (who, emerging) from the (very) root, is supreme, subtle and gross. She is the tranquil (*nistaraṅgā*) Mind Beyond Mind, the certain (indefinable) Transmental energy of consciousness that, stainless, is consciousness.[5]

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[1] KuKh 60/6.
[2] KuKh 3/39.
[3] See KuKh 2/42-43 and notes.
[4] KuKh 57/79cd-80.
[5] *āmūlāc chāmbhavī [g: ?] śaktiḥ [k g: śakti] bhairavī bharitā [k: bharatā] kalā* |
*parā [g: + sūkṣma su] sūkṣmā susthūlā [k, g: * * *] ca nistaraṅgā [g: nistaṅgā] manonmanī [k: manotmī(?)]* |
unmanā citakalā [g: citkalā] kācit cinmayā tu nirañjanā | YKh (1) 43/84-85ab.

> Known, Śāmbhavī is the goddess Supreme who is the mother of the divine and mortal current of Siddhas. She is Śivā, who (both) tranquil (and yet) active (*udyatā*), has come forth, full of the Void (*khabharitā*), in the middle of my body.[1]

Bhairavī is a generic name, as is the male equivalent, Bhairava. Her full name is adapted from that of her Bhairava. For example, when he is Manthānabhairava, she is Manthānabhairavī:

> And in its centre, in the great abode (*mahatpura*) of the Churning (Bhairava), is authority. (There) the energy of the divisions is the Churning Bhairavī who is Kulakaulinī.[2]
>
> She is the goddess Vakrā who, facing downwards,[3] is well established in the form of a Liṅga.[4] And the Self resides in (the centre), the heart (of the *maṇḍala*) and is the lord (*nāyaka*) Piṅgala who is white.[5]

Most specifically Kubjikā is the Bhairavī of Navātmābhairava, who is a form of Svacchandabhairava to whom we now turn.

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[1] *niṣkrāntā tanumadhye me [k, kh, gh: -madhyamoṁ; ṅ: -madhya mā] khabharitā [ṅ: khasaritā] śāntā śivā sodyatā [k, kh, gh, ṅ: sādyatā]*
*devyā [k, kh, gh, ṅ: divyā] divyādivyasiddhaughajananī [k, kh, gh: divya adivya oghajananī; ṅ: divya adivya * dyajanī] jñātā [k, kh, gh: jñātvā; ṅ: tvā *] parā śāmbhavī* | YKh (1) 26/24ab.

[2] The 'divisions' of the Command are those of the Krama (see KuKh vol. 6, appendix 8). Kubjikā, the Churning Bhairavī is the Command and these are her 'divisions' (*bheda*). Presumably, they also include the parts of the Triangle and what they represent. The couple in the centre - authority and the energy of the Command - are here identified as Manthānabhairava and Manthānabhairavī. The power-holder is the authority in the centre who possesses and directs the power of the Command that spreads from him into the triangular field and its parts, which collectively constitute the Kula. The goddess is accordingly called the Kaulinī (lit. 'woman of a good family') of the Kula (lit. 'the family') of the Western House represented by the Triangle.

[3] Cf. KuKh 7/43cd-44ab.

[4] See ibid. 3/13-14ab and note.

[5] Ibid. 3/50-51. It is strange that Piṅgala, whose name literally means, 'brown' or 'tawny' should be said to be white. Perhaps the Piṅgala meant here is the fifth, and highest, of the five forms of Bhairava called the Five Siddhas. They each generate and govern one of the gross elements. Piṅgala is the lord of Space (*ākāśa*) (see ibid. 25/41-45ab and 46/35-37). According to one account Piṅgala is the First Siddha who descends into the world and generates the others who teach from the main sacred seats (ibid. 46/42cd-49ab). Thus Piṅgala is Bhairava himself as the First Teacher in the *maṇḍala*, the consort of the naked sky goddess (*nagnavāsā*) (cf. ibid. 3/44) who is called Piṅgalā (ibid. 15/18ab).

Aghorā the Consort of Svacchandabhairava

Tantric systems develop by a process of accretion from the systems that preceded them. It is therefore possible to arrange them roughly in chronological order and discern remnants of earlier systems and even pre-Tantric strata in them. Although breaks and distinctions between traditions are evident, there is always a no less evident continuity between them. The reason for this is simple. New Tantric systems are constructed by the initiates of earlier ones. As we go from one to the other and each one evolves, we retrace their history rising, as it were, from lower, earlier systems to higher, later ones. Viewed by initiates from the inside, this journey through time is marked by the rungs of the ladder of initiation they ascend to gain access to their own school, which for them is the highest.

This continuity and change is variously discernable, according to the perspective from which it is viewed. One of the most natural and simple ways to link one tradition to another is, as with human beings - marriage. United the couple absorb, in various ways and degrees, each other's qualities and attributes. The goddess is the feminine form of the god just as he is her masculine counterpart. She is Khecarī, he is Khecara. He is Haṁsa, she is Haṁsī. He is Kuleśvara and she is Kuleśvarī. He is Bhairava and she is Bhairavī. In this case most specifically, she is Kubjikā and he is Kubjeśvara.[1]

As the Kaula cults evolve and new ones develop first in the Bhairava Tantras and then independently, the male polarity shrinks in consonance with the growth of the female one. This development relates to the entire pantheon, not just the central couple. The configurations of divine forms in the main *maṇḍala* and subsidiary ones and their gender, whether solitary males, couples or solitary females reflects the gender and gender relationship of the centre. The Bhairava Tantras are distinguished from the Siddhānta Āgamas as a whole (although there are important exceptions) by their markedly extensive development of the feminine. Thus they are the original homes of what is loosely termed Śākta Tantrism to which the Tantras refer as Kaula traditions (*kulāmnāya*), practice (*kulācāra*) or, in the later sources, Kaula 'religion' or 'code of conduct' (*kuladharma*). A cardinal feature of these traditions, in all their varied forms, is the proliferation of Yoginīs. The Great Kaula Goddesses are all Yoginīs and from them, emanate countless Yoginīs, just as the Mothers emanate from Durgā's body.

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[1] See, for example, the hymn addressed to Bhairava at the beginning of the ŚM where it is clear that many of the metaphysical attributes of the god also belong to the goddess.

In YKh (1) we read concerning the goddess: Assuming Bhairava's form, free of (the *maṇḍala*) consisting of six parts, she plays.

bhairavaṁ rūpam ādāya ramate [k, gh, ṅ: vasate; g: vamate] ṣaṭpurojjhitam [k, gh: yabhagajitaṁ; g: ṣutpurojitaṁ; ṅ: yebhagajitaṁ] || YKh (1) 36/80cd.

As the cults developed, the Yoginīs came to be progressively systematically associated with the Mothers in 'families' – Kula – governed by them and, to varying degrees, the Bhairavas who are their consorts.

We can observe the earliest phase of these developments in the *Brahmayāmala* (which may be as early as the eighth or even seventh century) where we already find a well formed Yoginī cult. There the main deity is Kāpālīśa Bhairava but he is already deeply embedded in the feminine. This is outwardly evidenced by the Yoginīs who emanate from his body arranged in the eight directions around him and inwardly by his mantra which is dedicated to Caṇḍākāpālinī, his consort. By the time we reach the cult of Śrīvidyā that emerges in South India perhaps in the late 11th century after that of the goddess Kubjikā (which probably emerged in the 9th or 10th century), we find the Great Kaula Goddess and Yoginī, Kāmeśvarī / Tripurasundarī virtually alone in the centre of her *maṇḍala*, the Śrīcakra. There she is surrounded entirely by female attendants. Her partner is barely present in the centre and she is almost invariably portrayed alone. He would have disappeared totally were it not for the necessity of the male polarity which the union of opposites - the central axiom of all Tantric cults - requires.

We observe another example in the Mahānaya phase of development of the Kālīkrama in Kashmir. There the central deity is Kālasaṁkarṣinī, a form of Kālī also called Kṛṣā (the Thin One). As the Yoginī, she is Maṅgalā. In the centre of a *maṇḍala* consisting of Sixty-four Yoginīs, accompanied by as many Siddhas, she consumes the Bhairava of Time, her consort. So he is her partner just for the time it takes for her to devour him![1]

One could say that the situation in the Kubjikā Tantras is more balanced although, as we would expect, the goddess gets most of the attention. Most often Bhairava appears in relation to her, rather than independently. But despite his secondary position with respect to the goddess in the Kubjikā Tantras, Bhairava remains a powerful presence. This is especially the case in the early phase of their development. He remains important throughout because, while Kubjikā is the First Deity (*ādidevatā*), he is the First Teacher (*ādinātha*), although the texts make it clear that he enjoys this position of authority (*adhikāra*) by virtue of the empowerment he receives by the goddess's Command. The Kubjikā sources refer to him as Navātmābhairava,[2] a name derived from his seed-syllable which consists of nine letters. Although the texts never tell us this directly, he is a form of Svacchandabhairava, a fact which is clearly evidenced by this seed-syllable they share in common.

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[1] See MP (2) p. 6.
[2] The visualized form of Navātmābhairava is described below on p. 425 ff.. Concerning Navātmābhairava as the first teacher see p. 423 ff..

The cult of Svacchandabhairava and the Tantra that bears his name has been influential in many of the Śaiva Siddhāntas, so much so that the SvT was given pride of place in the canons of the Siddhānta Āgamas as the primary Tantra of the so-called right current of Śaivism.[1] It has also had a strong influence on most, if not all, the major schools that evolved within the fold of the Bhairava Tantras including the Kulāgama, their direct development. The five-headed Svacchandabhairava is a permutation of the mild Siddhānta Sadāśiva fit to be worshipped in the Bhairava Tantras, as are the other deities there, with alcohol and meat, offerings that are unsuitable for Sadāśiva. As his alias, Aghora ('Not Fierce') suggests, Svacchanda is a mild form of Bhairava. As such he serves as a bridge between the benign Sadāśiva ('Always Auspicious') of the Siddhānta Āgamas who is largely worshipped in a Liṅga and the fierce Bhairavas and goddesses of the cults of the Bhairava and subsequent Kaula Tantras. Indeed, Svacchandabhairava is the basic form of Bhairava for the cults of the Bhairava Tantras as a whole, adapting to them in accord with their form. Moreover, as Aghora, he is present in later Śaiva traditions in many ways just as we find him all over the subcontinent - wherever, that is, Āgamic Śaivism spread. Modern Śaivites from Kashmir venerate him as Bahurūpa. 11th century manuscripts of his Tantra are preserved in Nepal where in the Kathmandu Valley, he is still venerated by the Newars although he has no temples of his own.[2] South Indian Siddhāntins draw from the SvT to construct their Śaiva liturgies. Svacchandabhairava's mantra is important in all the Śaivāgamas ranging from the Siddhānta[3] through to the Kaula Tantras. It is still an important mantra nowadays. The Nāga sannyasins of the Jūnā Ākhāra of the Nāga Daśanāmī order, for example, still receive this mantra in the course of their initiation. Kīnarāmis also devoutly repeat the Aghora mantra. In this and other ways Svacchandabhairava continues to be an esoteric presence woven into the rich fabric of contemporary Śaiva cults in modern India, just as he was in the past.

The roots of Svacchandabhairava's cult can be traced to the pre-āgamic Pāśupatas. The *Pāśupatasūtra*, which may be as early as the 4th century AD, is

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[1] The *Kāraṇāgama* (1/26/58b ff.) declares: One should know that Śaivism is of four kinds. Śaiva, Pāśupata, Soma and Lākula - these are said to be the four types. Pure Śaiva (*śuddhaśaivaka*) is of three kinds - Left (*vāma*), Right (*dakṣiṇa*) and Siddhānta. The Śaiva of the Left is the first discipline (*ādiśāstra*) that is, the Tantra of the root descent (of the Śaiva scriptures into the world). The Śaiva of the Right is said to be the scriptures (*śāstra*) Svacchanda and the rest. The (twenty-eight) Tantras beginning with Kāmika are said to be the Siddhāntas.

[2] The absence of temples to Svacchandabhairava is a notable feature of his cult. Although the god is a Bhairava, his cult is essentially a Siddhāntin one. Even so, the esoteric character of Bhairava cults is maintained.

[3] The mantra is given in full, broken up into *pāda*s in SvT 1/41-43 (See below, p. 55, note 3). It is also found in a slightly variant form, for example, in the *Rauravāgama* of the Siddhānta (see ibid vol. 1, p. 26, note 20). There it is called the Bhairavamahāmantra from which eight more mantras are derived, each of which evoke a part of Aghora. They are used to construct Śiva's body.

our earliest textual source of the Pāśupata cult. There the cult is centered on Rudra who is Paśupati - the Lord of the Creatures. He has five aspects, the mantras of which are drawn from the *Taittarīyāraṇyaka*[1] and recorded in the PāSū.[2] These five later developed in the Siddhānta Āgamas as the five faces of Sadāśiva, one of which is Aghora, who was identified with Svacchandabhairava and retained his mantra.[3]

This development must have taken place close to the beginning of the formation of the first Śaiva Tantras. The SvT belongs to the Bhairava current of Śaiva Āgamic scripture, it is not a Siddhānta Āgama. According to the dominant system of classification of the scriptures of the Bhairava current, it belongs to the Mantrapīṭha. We have notices of other Bhairava Tantras belonging to this *pīṭha* ('collection'), but this is the only one that has survived.[4] A many layered text, its final form is systematic and compact, despite its size. It presents, for example, in an orderly and lucid manner the rites of initiation of which an essential part is a clear and detailed exposition of the Six Paths. Thus, although a Bhairava Tantra, it follows the model of the Siddhāntas, to which it also contributes. The deity of the Mantrapīṭha is Bhairava and so it differs from the Siddhāntas. The Mantrapīṭha also differs from the Tantras of the Vidyāpīṭha of the Bhairava current in two most evident ways. One is the Bhairava of the former strongly dominates his consort. The system is clearly Śaiva. The second difference is a corollary of the first. Feminine forms play a secondary role in the system. They are little more than names of energies of the god. The Vidyāpīṭha, on the contrary is full of powerful feminine forms called Yoginīs. These are of many types and, set in countless configurations, they breed an immense variety of supreme goddesses.

The absence of these Yoginī cults and the sacred geography, which in the course of their development, came to accompany them is a sign that the SvT preceded the Tantras of the Vidyāpīṭha. The SvT does contain a section dealing with the secret signs and gestures (*chommaka*) adepts and Yoginīs make when they meet each other in the course of pilgrimage to their sacred sites. However, this topic, which is typical of the later Yoginī oriented Tantric traditions, is certainly an interpolation. Otherwise, the rest of the SvT is blissfully oblivious of the Yoginī cults, as it is of the Kaula Tantras. Thus, it may well predate at least

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[1] TaiĀr 10/45.

[2] See PāSū 3/21-26.

[3] See above, p. 51, note 3.

[4] Referring to itself SvT (1/5cd) says that it 'the great Tantra of the four *pīṭha*s, the arising of the fruit of the group of four.' By way of explanation, Kṣemarāja quotes the *Sarvavīratantra* which ennumerates the four *pīṭhas* of the scriptures (*Mudrā*-, *Maṇḍala*-, *Mantra*- and *Vidyā*-) (see intro. vol. 1, p. 576) and a verse that lists the four Tantras of the *Mantrapīṭha*, namely, *Caṇḍa*, *Krodha*, *Unmatta* and *Svacchandabhairava* Tantras. SvT vol. 1, p. 4-5.

those Siddhāntāgamas which admit the existence of the Kaula Tantras.[1] But this is hard to assess as references to the Kaula Tantras, as a group, in some the Siddhāntāgamas, at least, are probably later interpolations.

The SvT knows nothing of the sacred sites dear to the later Śaiva traditions, its sacred geography is not made up of sacred seats (*pīṭha*) or 'meeting grounds' (*saṁdoha*) or the like, as we find in the Bhairava and Kaula Tantras. Instead, the few sacred sites that are mentioned are called *tīrthas* – 'fords' or 'bathing places', as they are in the Purāṇas. They are:

1) Mahendra, 2) Malaya, 3) Sahya, 4) Pāriyātra, 5) Arbuda, 6) Vindhya, 7) Śrīparvata, 8) Kaullaśaila, 9) the banks of the rivers Gaṅgā and Yamunā, 10) Kurukṣetra, 11) Gaṅgādvāra, 12) Prayāga, 13) Brahmāvarta, 14) Antarvedi, and 15) Narmadā.[2]

The first eight entries read like one of the many variants of the group of seven Kula mountains we commonly find in the Purāṇas.[3] We are familiar with them also in the sacred geography of the Kubjikā Tantras where sacred mountains appear to be the immediate precursors of the sacred seats (*pīṭha*) and their related subcategories, which are the sacred sites of the later Bhairava and Kaula Tantras. The sacred mountains are part of a stereotyped group and so do not tell us anything specific about the spread of the Svacchanda cult. The remaining places are distributed along the Gangetic plane from Haridwar (= Gaṅgādvāra) to Bihar (of which Magadha is a part). It extends down as far as the Narmadā which figures in such sacred geographies as the boundary between the north and central and southern India below. This, may well have been the earliest area of spread of the cult. At least it gives us an indication of the area (albeit considerable) where it was probably redacted. The heart of this area is a region called Āryavarta which the SvT recommends as the best place a teacher can come from.[4] Note also that the crude form of this geography places the SvT in a period prior to the

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[1] The *Kāmikāgama* is traditionally put at the head of the list of the Siddhāntāgamas as a sign of its special prestige and antiquity. Even so, we find in the first chapter the following reference to the types of Śaivāgama which includes also the Kaula Tantras:

gāruḍaṁ bhūtatantraṁ ca bhairavaṁ vāmatantrakam |
kāpālaṁ pañcarātraṁ ca lākulī kulaśāstrakam ||
tantraṁ pāśupataṁ cānyat . . . . | *Kāmikāgama* 1/114-115a.

This reference is quoted in the introduction of the edition by N. R. Bhat of the *Ajitāgama* (1964: 1).

[2] SvT 9/36cd-39.

[3] See Mani 1984: 438.

[4] SvT 1/13.

Tantrasadbhāva (which draws several, extensive passages from the SvT) and other Tantras in which it is systematically developed.

Let us return now to our Goddess. As we journey through and around her, we see more and more clearly that she is most intimately a Trika goddess. Externally, we might say, she appears to be a transformation of Kālī. Inwardly, the nature which reveals itself as her most authentic identity is Mālinī, that is, the Goddess Parā of the Trika Tantras beginning with the SYM through to the TS and then finally to the KMT. As the goddess evolves, she travels through Tantric systems, carrying with her the associations and links formed previously. One of the earliest of these is the close association the Trika goddess has with Aghora, who appears in the Trika tradition as a source of the teachings. At the beginning of the *Mālinīvijayottaratantra*, which presents itself as a condensed version of the *Siddhayogeśvarīmata*, the oldest and foremost Trika scripture, the god declares to the goddess that he will impart the teachings of the SYM he learnt from Aghora, 'the supreme soul'.[1]

The triadic goddess Mālinī of the SYM is called Aghoreśī.[2] Thus, at this early stage the seed has already been sown that is destined to sprout as Kubjikā, the goddess Aghorā (or Aghorāmukhī), whose consort, Navātmābhairava, is essentially Aghora, Svacchandabhairava. The continuing influence of the SvT on the later Trika is evident. The TS draws long passages from it. There Svacchandabhairava's *Navanābhamaṇḍala* formed from the letters of Navātman, his seed-syllable mantra, serves as the core of a *maṇḍala* of the sixty-four Yoginīs. These, along with their Bhairavas, are worshipped on eight petals of a lotus that surround it in groups of eight, each linked to one of the eight Mothers. Thus, this important feature of Svacchandabhairava's cult has served as the nucleus for the worship of Yoginīs, which is a typical feature of Kaula traditions.

The SvT was well known in Kashmir when monistic Śaivism was developing there from the middle of the ninth century onwards. Kṣemarāja, Abhinava's closest disciple, wrote a commentary on it in the eleventh century. He declares that he was impelled to do so in order to correct the mistakes of an earlier commentator who commented on it from a dualist perspective. Abhinava draws from it extensively as a source for the cosmology of his Anuttaratrikakula.[3] He could not have failed to appreciate the importance of the SvT as a source for the scriptures of the Trika and related systems he considered to be the most elevated. Indeed, the MVT, his most respected scriptural source, largely draws its cosmology from the SvT. Thus Abhinava elaborates his Anuttaratrikakula in the

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[1] MVT 1/13-14ab.

[2] SYM 2/54.

[3] Chapter eight of the TĀ deals with the world systems (*bhuvana*). Almost all of it is drawn wholesale from the SvT.

way the systems in the original scriptures were constructed, that is, by integration with others.

In the same way, Svacchandabhairava is already integrated into the earliest teachings of the Kubjikā Tantras. The KMT dedicates two whole chapters to him as Aghora and, especially as Śikhāsvacchanda who, along with his consort, is Kubjikā's Topknot (*śikhā*), the second of her six limbs.[1] In the later tradition, he is prominently apparent as Navātmābhairava, Kubjikā's consort. However, the KMT presents the seed-syllable Navātman only as the sonic form of the First Teacher. The KMT hardly refers to Navātman as Kubjikā's consort although, he is only implicitly related to Kubjikā. Kubjikā is addressed in her Vidyā 'Aghorāmukhī' - 'She whose face is Aghorā'.[2] Moreover, although Aghora's mantra is quite different from the goddess's Vidyā, it seems to be more than a coincidence that they are both thirty-two syllables long.[3]

The place of Svacchanda and his Tantra grew in importance in the course of the development of the Kubjikā cult. Entire chapters of the SvT came to be incorporated into the Kubjikā Tantras.[4] By the time we get to the *Ambāmatasaṁhitā*, which is one of the late Kubjikā Tantras, the SvT is considered to be so important that we read there that -

> amongst the (Tantras of) the left, right, Siddhānta, the Nityātantra, Yāmala and the independent (Kaula) tradition the Svacchanda (Tantra) is the leader of the Tantras.[5]

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[1] See KuKh vol. 2, appendix 3.

[2] The goddess's Vidyā according to the KMT (7/21-23) is:

NAMO BHAGAVATī ŚRĪKUBJIKĀYAI HRĀṀ HRĪṀ HRAUṀ ṆA ÑA ṆA NA ME AGHORĀMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE

We will have occasion to examine several variants of this Vidyā in chapters 9 of our text. See KuKh vol. 2, appendix 2.

[3] Svacchandabhairava's mantra according to SvT 1/43 is:

AGHOREBHYO'THA GHOREBHYO GHORAGHORATAREBHYAŚ CA SARVATAḤ SARVEBHYO NAMAS TE RUDRARŪPEBHYAḤ

It is extracted in its 'differentiated' (*sakala*) form (with an extra syllable) in the KuKauM (KuKauM 13/11cd-15). One could well suppose that the thirty-two gods who govern the syllables of Svacchanda's mantra couple with the thirty-two goddesses of the syllables of the goddess's Vidyā.

[4] For example, chapters 9, 14, 15 and most of chapter 13 of the *Svacchandabhairavatantra* are incorporated into the KuKauM.

[5] *vāmadakṣiṇasiddhānte nityātantre [-taṁtra] ca yāmale* |
anvaye ca svatantre ca svacchandaṁ tantranāyakam [mantra-] || AS 20/30.

Once made this statement, the AS goes on, as one would expect, to extol the excellence of the MBT, the scripture of 24,000 verses. But even then, in order to strengthen this claim, it seems, it

The later Kubjikā Tantras associate the goddess's tradition so closely with Svacchanda, that the City of the Moon, the core *maṇḍala* of the goddess, is said to be the abode of Aghora[1] and the western transmission is that of Bahurūpa, which is another name of the god.[2] Indeed, it is due to the liturgy of Bahurūpa (*bahurūpakrama*) that the goddess became the deity of Kula.[3] One wonders what this liturgy may be, whether it is, concretely, an empowering rite or just an inner process that derives its power from the god. Whatever it may be, one of the major rites of initiation does, in actual fact, draw extensively from the SvT. This is the Consecration of the Sixteenfold Command, which is described in the *Ṭīkā.*[4]

The KMT emphasizes the contribution of the 'previous' Kaula tradition founded by Matsyendranātha (*pūrvāmnāya*). In addition the MBT, especially the KuKh, stresses the importance of Svacchandabhairava and the teachings associated with him. In his Kaula permutation he assumes the status of a Kaula deity by becoming the consort of the goddess. Before he received initiation from the goddess, he was Sadāśiva with five faces who 'was awakened by the Kaulika Command'.[5] As her consort, he is Rudra with five faces.[6] Thus the god of the Siddhānta in the Navātman form of Svacchandabhairava is elevated by the goddess to the fullness of his status as the god who wields authority not just in the lower Siddhānta Āgamas but also in the higher Kula Tantras. Just as Aghora becomes Kubjeśvara in this way, so Kubjikā becomes Aghoreśvarī or Aghorā,[7] the consort of Aghora.[8] The goddess is not just externally identified with

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arrogates to itself the name 'Lalita' which commonly prefixes the name of the SvT in old manuscripts:

O god, (the scripture) called Twenty-four Thousand and named Lalita has come forth sealed from your mouth, O Maheśvara. Thus they are all, that is, Svacchanda and the others of many kinds, devoid (of power). The death they generate cannot be controlled without that tradition.

caturviṁśasahasrākhyaṁ [-khye] lalitaṁ nāmanāmataḥ |
kīlitaṁ mukhaniṣkrāntaṁ [-niḥkrāntaṁ] tava deva maheśvara ||
tena riktāś [riktā] ca te sarve svacchandādi anekaśaḥ [ranekaśaḥ] |
na teṣāṁ kālakalanā sādhyā [sadyas] taṁ anvayaṁ [anvaya] vinā || AS 20/31-2.

[1] KuKh 3/60.
[2] KuKh 3/62.
[3] This is one intrepretation of KuKh 3/19cd. The same line appears as YKh (1) 26/31cd. According to a variant reading, she is on the plane of the Neuter (see also KuKh 3/62), which is the Śāmbhava plane (see KuKh 3/157cd-9).
[4] See KuKh vol. 8 appendix 1 where the Consecration of the Sixteenfold Command described in the *Ṭīkā* is presented in detail.
[5] KuKh 3/108.
[6] KuKh 3/65cd-6ab.
[7] See for example KuKh 5/76cd-7ab and KuKh 10/13.
[8] KuKh 3/158.

Aghoreśvarī. Aghoreśvarī[1] is part of the goddess's inner identity. The union with Bhairava transforms her. Aghoreśvarī is part of the transformed identity the goddess attains by her stay in the Liṅga. Thus when she emerges out of it, she is said to be 'sustained by the knowledge of Aghora'.[2] But even though the goddess draws support from Svacchandabhairava, her Command is superior to his power. Thus the Liṅga in the centre of the *maṇḍala*, which marks the location of the First Seat where the teachings were first made manifest in the world, is said to be terrible (*ghora*) and above Aghora.[3]

The god and the goddess are commonly portrayed in union as their seed-syllables - Navātman (HSKṢMLVRYŪṀ) and Vāgbhava (AIṀ). They are written in the centre of the *maṇḍala* and recited together. The emergence of the goddess out of the god and her merger back into him is represented sonically by the recitation of the syllables one after another. It may also, conversely, represent the god's emergence from the goddess. The image then is that of the cosmic Tree growing out of the Yoni. The Tree is Navātman, which with its wide base and elongated stem, looks like an inverted tree.[4] The Yoni is the triangular syllable AIṀ. It is the 'shade' (*chāyā*) of the Tree, which represents its power. Thus the goddess's seed-syllable comes first and that of the god follows after. Otherwise he would be powerless.

The god and goddess share in varying ways and degrees each other's characteristics. The male polarity may be so strongly dominant, that the female is reduced to little more than a reflection of it with few changes or additions.[5] When the two originally belong to different traditions, the differences are more striking, even so they must possess basic common characteristics. The visualized forms of Kubjikā portray her adorned with snakes and scorpions, as is Svacchandabhairava. Just as she is similar to him, he is similar to her. Thus, he possesses powerful lunar qualities, just as the goddess does. Svacchanda's uppermost face, which is that of Īśāna, is the face of emanation that 'nourishes the entire universe with its moon rays as it rains in a great torrent a stream of nectar-like (bliss)'.[6] Indeed, Svacchanda's entire form is 'that of the Moon'.[7] He is described as follows in the ŚM.[8]

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[1] See line 35 of the *Mālinīstava* in chapter four of the KuKh and note to KuKh 3/156-158ab.

[2] KuKh 5/78cd-79ab.

[3] KuKh 3/53.

[4] See KuKh vol. 4, note 15.

[5] Svacchandabhairava consumes sin and suffering and destroys disease. His original consort - Vyādhibhakṣiṇī - Eater of Disease - simply embodies these qualities and powers. See KuKh vol. 2 appendix 3.

[6] See below.

[7] KMT 9/10.

[8] Svacchandabhairava's visualized form is described in the SvT 9/2-10. See KuKh vol. 2 appendix 3, where this passage is quoted with a drawing. There are two descriptions of Svacchandabhairava

O goddess, Svacchanda is in the middle, within the abode of the triangle. Very powerful, he has five faces with three times five flaming eyes. He has ten arms and, very fierce, is adorned with many garlands, ornaments, necklaces and anklets. He has beautiful (*divya*) matted hair and the half moon is his crest jewel. O beloved, the face in the east is white like cow's milk, it shines brilliant white. Generating great energy, contemplate it thus. One should think that the northern face is like the young rising sun, the form of a pomegranate flower and (red) like a Bandhūka.[1]

O beautiful lady, this, the western one, is yellow like vermillion mixed with musk. Divine, it generates great energy. (The southern face) is somewhat fierce with large sharp teeth and long red eyes. It is blue like a blue lotus and blue collyrium. Beautiful and fierce, he wears a gem and a snake and his hair is brown. He is called Aghora, contemplating (him) he bestows success in every enterprise.[2]

Īśāna is the upper face. Both supreme and inferior, its nature is creation. (White) like snow, jasmine and the moon, it is stainless

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in the KuKauM. One is found in the beginning of chapter 13 (which is chapter 85 according to the colophons). Another visualization is described in the beginning of chapter 14, the first 108 verses of which are drawn from chapter 9 of the SvT. The rest of that chapter consists of chapters 14 and 15 of the SvT.

[1] *svacchandaṁ madhyato devi śṛṁgāṭapurasaṁsthitam* ||
pañcavaktraṁ mahātejaḥ [kh g: -tejaṁ] tripañcanayanojjvalam |
daśabāhuṁ mahābhīmaṁ nānāsragdāmamaṇḍitam ||
nānābharaṇasaṁyuktaṁ hāranūpuramaṇḍitam |
jaṭājūṭadharaṁ divyaṁ candrārddhakṛtaśekharaṁ [g: -śeṣaraṁ] ||
gokṣiradhavalaṁ divyaṁ [kh: dīvyaṁ] phenābhaṁ śuklavarcasam |
pūrvvavaktredṛśaṁ [g: vaktra] dhyāyenmahādīptikaraṁ priye ||
dāḍimīkusumākāraṁ [kh: dāḍimi-] bandhūkapuṣpasannibhaṁ [g: saṁnvitaṁ] |
taruṇādityasaṁkāśaṁ [kh: -śaṁkāsaṁ] vāmavaktraṁ vicintayet || ŚM 12/92cd-96.

[2] *pītābhaṁ pītasaṁkāśaṁ kuṁkumābhaṁ sarocanam* |
mahādīptikaraṁ divyaṁ [g: divya] paścimedaṁ tu sundari ||
daṁṣṭrakarālaṁ [k: daṁṣṭrā-; kh: daṣṭrākarāla; g: draṣṭākarālaṁ] raudraṁ ca kiñcid raktāyatekṣaṇam |
nīlotpalanibhaṁ [k: -dala] śyāmaṁ nīlāñjanasamaprabhaṁ [kh: -prabhāṁ] ||
maṇisarpakṛtāṭopaṁ piṁgakeśaṁ subhīṣaṇam |
aghoram iti vikhyātaṁ dhyātaṁ [k: dhyānaṁ] sarvārthasiddhidam || Ibid. 12/97-99.

Svacchandabhairava
according to the *Śrīmatottara*

like pure crystal. It nourishes the entire universe with its moon rays as it rains in a great torrent a stream of nectar-like (bliss). Contemplating Īśāna (in this way) one attains (all eight) yogic powers.[1]

O fair lady, my attributes - trident, dagger, sword, the king of the snakes, and rosary – adorn the right (arms). O beloved, a skull, double-headed drum, javelin, noose and goad – (these) are my divine, brilliant and very auspicious weapons that (are held) in the left (hands). The king of snakes (hangs) on the shoulder and a garland of skulls hangs (from the neck). There is a necklace of scorpions around the throat and the ears are adorned with snakes.

He sits on a great lotus and is adorned with a belt on his hips. He is adorned with small bells and a garland of gems. There are anklets on his feet and they are well adorned with necklaces of pearls. He sits on Ananta as a seat and is like heated gold. On Ananta's seat are seventy billion mantras. He is beautiful, divine, (white) like the stars, snow and the moon.[2]

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[1] *īśānam ūrdhvavaktraṁ [k: īśānaṁ pūrva-; kh: īśānāmūrddhva-] tu [g: ca] sṛṣṭirūpaṁ [g: śṛṣṭi-] parāparam* |
himakundendusaṁkāśaṁ [kh: -kuṇḍendu-] śuddhasphaṭikanirmalam ||
āpyāyantaṁ [kh: āpyāyanaṁ] jagatsarvaṁ candrāṁśunikareṇa [kh: -kiraṇena] tu |
varṣantaṁ sumahaughena [kh: samaho-; g: sumaho-] dhārāṁ [k kh g: dhārā] pīyuṣasannibhām [k: -sannibhaṁ; kh: saṁnibhaṁ; g: peyūṣasaṁnnibhaṁ] ||
īśānaṁ [kh: īśāna; g: īśāne] dhyāyamānaṁ [kh: mūrddhavaktraṁ] tu aṇimādiguṇān [kh: guṇaṁ; g: guṇāṁ] labhet | Ibid. 12/100-102ab.

[2] *triśulaṁ kartarī khaḍgaṁ nāgarājākṣasūtrakam* ||
dakṣiṇena varārohe virājanty āyudhāni me [kh: te] |
kapālaṁ ḍamaruṁ [kh: ḍamarukaṁ] śaktiḥ [k: śaktiṁ] pāśāṁkuśadharaṁ priye ||
vāmena [k g: vāme te] āyudhā [kh: āyudhāṁ] divyā [kh: divyāṁ] dīpyamānāḥ suśobhanāḥ [k: suśobhane; g: suśobhanaṁ] |
sarparājakṛtaṁ [kh g: sarparājaṁ] skandhe kādyamālā [k: varṇamālaiva; g: vaḍamālāna] pralambitā [k g: sundari] ||
kaṇṭhe vṛścikahāraṁ [kh: -mālabhiḥ; g: viśvika-] vai karṇau gonāsamaṇḍitau [kh: ghoṇa-; g: ghautta-] |
mahāpadmāsanāsīnaṁ [g: -nāṁ] kaṭimekhalamaṇḍitam ||
kṣudraghaṇṭhikaśobhāḍhyaṁ [kh: -śobhāḍhanaṁ; g: -sobhāḍhyaṁ] ratnamālāvibhūṣitam [kh: -vibhūṣitā] |
pādau [kh: pādā] nūpurasaṁyuktau [kh: -saṁyuktai; g: -saṁyukto] muktāmālāsvalaṁkṛtau [kh: mukta-; g: muktamālasvalaṁ-] ||
anantāsanasamāsīnaṁ [kh: -saṁsīnaṁ; g: -māṁsīnaṁ] taptahāṭakasannibhaṁ [g: -hātaka-] |
saptakoṭis tu mantrāṇāṁ anantāsanasaṁsthitāḥ [k: -saṁsthitaḥ; kh, g: -taṁ] ||
tārāhimanibhaṁ divyaṁ śaśāṁkam iva śobhate [kh: śobhite; g: śobhitaḥ] | ŚM 12/102cd-108ab.

Recollecting Aghora as Kujeśvara and his mantra when eating, the food is filled with his nourishing lunar nectar.[1] He sits in the midst of his thirty-two Dūtis, who embody the energies of the syllables of his mantra and exude lunar nectar.[2] This is the perfectly 'full *maṇḍala* called Aghora'. The KMT teaches:

> He should think that nectar is flowing from there in all directions. The body that has been satisfied (*apyāyita*) with that becomes pure that very moment. Then, after having performed the mental fire sacrifice, he attains *siddhi* upon contemplating the full *maṇḍala* called Aghora. He is Aṣṭākapāla, who pervades the principles and is devoid of letters. (Aghora's) form is the Moon and one should think of him in the calix of the lotus. The principle there is the Great Sound (*mahānāda*) called the letter Ha. O goddess, it is endowed with the six categories (*padārtha*) and is attained by means of the Nine. It dissolves into Viṣṇu and he into Rudra, who should be known to be Time, the all-consuming fire. He merges into Māyā who is said to be Viṣṇu. O Kubjī, it is the pure power that devours time. O Kuleśvarī, once the bridge has been penetrated, Viṣṇu becomes Śiva. He attains the plane of the Fourth state which is the Transmental state. O austere one, this is the abode of Aghora, the god of the gods. One should attain that, the supreme *Nirvāṇa*. He is said to be Kubjīśa. He is Dhruva and Vasudeva, who is said to be 'unborn' (*ajāta*). One should generate power there constantly and be constantly attached there (to that supreme state).[3]
>
> (In this way) O goddess, one is not stained by (even) great and fearsome sins and is not under the control of death or suffers from old age. (One gets) the fruit of (going to) all the sacred bathing places and is initiated in all the sacrificial rites. Having generated the

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[1] The KMT explains how this should be done:

> While he eats the adept should think that the mantra that he has deposited with all its limbs (onto the body) and is established in Bhairava's form, is in (his) plate. Having done so, as he eats, he should contemplate the full moon (and so) he eats the nectar that is in the full moon, encapsulated above and below (by this mantra). (Doing this) the adept may wonder constantly (as he pleases). He obtains all that is most excellent and the success (*siddhi*) he desires having placed Kujeśvara, who is in the middle of the lunar orb and is blessed with freedom (*svacchandagati*), in (his) heart. He should think (of him) as having entered that (Moon) and, the end of the end, supreme (transcendent) and inferior (immanent), think (how he and the god are) mutually (related) until he reaches the Cavity of Brahmā. KMT 8/101-105.

[2] The names of the thirty-two energies of Aghora are listed in KMT 9/3cd-6 and ŚM 12/109cd-112.

[3] KMT 9/8-16.

> Sound of the Heart with (one's) mind, one attains the plane born of *Nirvāṇa*. Laying hold of the nectar with (one's) mind, one reaches the place of the uvula (*ghaṇṭikā*) and eats the nectar that comes from that at the base of the tongue filling his mouth with it, O Kujeśvarī, by means of (the mantra of) Svacchanda.[1]

Another link Aghora has with Kubjikā is the divine Fire that is their common nature. Bhairava is the Self in the centre of the *maṇḍala*. As such he is the divine Fire that radiates pure energy. Thus, like Fire, he is called Bahurūpa – Many Forms:

> Aghora is said to be Time and Aghora is said to be Viṣṇu. I am Aghora, O great goddess, and you, fair lady, are Aghorā. Fire has many forms (*bahurūpa*), he is the fierce destroyer of death. He is Śiva, the supreme Brahman, *Nirvāṇa* and Sadāśiva. He is supreme and eternal, there is nothing greater than this.[2]

Thus, according to the KMT, once Aghora has been experienced as the source of life-giving nectar, he is contemplated as the Fire in the midst of the five elements. This is his form as the Self, which from Upaniṣadic times has been experienced as the Flame that burns in the heart:

> Then, once he has (thus) milked the disembodied cow (of plenty) and pervaded the principle by means of Īśvara, he should think of Aghora, the principle of the Self in the midst of the five (*praṇava*s). He is the fire that burns with water and, one, abides fivefold. He pervades the triple world and (so) those who know the Brahman offer sacrifice by means of him. He who knows his Topknot (*śikhā*) is said to be (a true Brahmin), one who possesses the sacrificial fire. This fire attains the face of god (*devamukha*). It is the omnipresent Aghora. O goddess, it is the (most excellent) face amongst the faces (of the god) and is praised in (all) the triple world. O fair lady, there is no fire offering or meal without it. O Kujeśvarī, the god is pure Fire and is of many forms (*bahurūpa*).[3]

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[1] KMT 9/17-20ab.

[2] *aghoraṁ kālam ity uktaṁ aghoraṁ [kh: -ro] viṣṇur ucyate* ||
aghoro 'haṁ [g: aghorā] maheśāni aghorā tvaṁ varānane |
bahurūpadharo hy agniḥ pracaṇḍaḥ [k g: pracaṁḍa] kāla-m-antakaḥ [g: kāla antakaḥ] ||
sa [g: su] śivaḥ [kh: śiva] paramaṁ [k g: paramo] brahma nirvāṇaṁ ca sadāśivaḥ [k kh: -śivaṁ] |
sa eva [g: eṣa] paramo nityaḥ [kh g: nityaṁ] asmāt parataro nahi || ŚM 11/216cd-218.

[3] KMT 9/20cd-24.

Svacchandabhairava is not only the goddess's consort. He is also her Top Knot (*śikhā*). In this aspect he is Śikhāsvacchanda, who is also called Juṣṭacaṇḍeśvara and Viśveśvarakujeśvara.[1] The choice of this limb is appropriate, not only because it is the highest part of the goddess. The *śikhā* - is not only the topknot, which is one meaning of the word, it is also the flame - *śikhā* - of Kuṇḍalinī who emerges out of the Cavity of Brahmā, flaming upwards into the transcendental Emptiness of the god. The Topknot is especially associated with the Mantrapīṭha of the south[2] which is the seat of scripture to which Svacchanda belongs.

Rudraśakti and Raudrī

After having examined the major goddesses with which Kubjikā is outwardly identified, we turn to her major internal identifications. These are the goddesses who substantially and directly contribute to her identity. They are the two goddesses from whom Kubjikā developed directly. One is Kālī and the other is the goddess of the Trika. As do all major goddesses, both of them possess multiple aspects and forms. Kālī appears primarily as the virgin Kālikā and the all-consuming Kālasaṁkarṣiṇī. This component of Kubjikā's identity sustains and underscores her nature as a goddess of Time. In a special way, it relates to her identity with the Moon of which Kālī is the dark New Moon and Kubjikā herself the bright Full Moon.

The goddess of the Trika is present in varying degrees and forms in all the great cults of the early Bhairava and Kaula Tantras since she first made her grand descent into the world in the *Siddhayogeśvarīmata*. She is especially present in the cult of the goddess Kubjikā who is so closely related to her that one could say that Kubjikā is, in her own distinctive way, a Trika goddess. Practically all that is not new and original in Kubjikā's basic identity is derived from Kālī and the main forms of the Trika goddess. The latter are the goddess Parā, and her triadic emanation as Parā, Parāparā and Aparā, along with Mālinī, Siddhayogeśvarī and Rudraśakti, who is also called Raudrī. Parā, Mālinī, and Siddhayogeśvarī are represented by three of Kubjikā's six heads.[3] The Trika goddess is thus visibly represented as half of Kubjikā's 'external' form. We have seen that her fundamental 'inner' form, the Yoni, is even more extensively derived from the Trika Yoni identified with Mālinī in the TS.[4] Underscoring their close relationship, the Triangle of the Yoni, the goddess's most intimate and emblematic part and the core of her being and *maṇḍala*,

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[1] KMT 8/17-25ab. Śikhāsvacchanda is described along with the other five limbs of the goddess in KuKh vol. 2, appendix 3.
[2] KRU 10/14.
[3] See below, p. 192 ff. concerning Kubjikā's six faces.
[4] See intro. vol. 1, p. 283 ff..

is identified with the Trident which is the focus of the Trika *maṇḍala*.[1] Moreover, although her Vidyā is, of course, distinctly her own, Kubjikā's body and her ornaments are largely made of Trika mantras.

Along with Mālinī and Parā, Rudraśakti appears frequently in the Trika Tantras as the Trika goddess. She is the spiritual energy that operates in manifold ways in the world and in her devotees; the embodiment of the goddess's power to grace and, when necessary, to punish. Thus, she is naturally identified with Kubjikā who embodies the Command, which is the energy of grace.

It is not surprising that the Great Goddess of the Bhairava and Kaula Tantras, the Bhairavī of Bhairava, be identified with Raudrī the consort of Rudra. This association is as natural as the one between Rudra and Bhairava. The Vedic Rudra is represented as a tribal hunter who lives in the wilds of the forest. Ambivalently both menacing and benevolent, he is an evident precursor of Bhairava. He was worshipped by the Pāśupatas and is an important deity of the early Siddhāntas.

The Vedic Rudra has no consort, whereas Raudrī, his companion in the Śaiva Āgamas, has a special importance of her own. This is because of her multiple applications. She is the original Śakti, not one amongst many, and she becomes many energies, many Yoginīs. Her capacity to assume multiple, replicate forms is derived from Rudra who is represented in the well known Vedic hymn, the *Śatarudrīya*, as possessing a unique power to do this. There Rudra is first praised alone. Then the hymn goes on to laud the countless millions of Rudras who are derived from the one Rudra and are present everywhere in the world. The goddess, who is Rudra's energy, is, like him, within all things, filling all the directions in as many ways as there are powers, immense and minute, that operate in everything and in every place. The same model is applied centuries later to the multitudes of Yoginīs who pervade the worlds. Ultimately derived from one Yoginī who replicates systematically in all directions, they can be understood to be the female equivalents of the countless multitudes (*koṭigaṇa*) of Rudras.[2]

In the following passage from the *Śatarudrīya*, Rudra is the hunter whose thousands of arrows symbolize his powers. Master of them, he can remedy the harm they cause.To the mighty Rudra we address these our hymns of praise, to the Lord of Heroes with braided-hair, that there may be prosperity for our men and cattle, that every (creature) in this village may be well nourished and healthy.

> O Rudra, with that auspicious form of thine, which is propitious and ever-healing, which is propitious [in that it] heals [all] diseases, be gracious to us that we may live.

[1] *trikoṇaṁ triśūlamanākhyaṁ* KMT *ṭippaṇī* fl. 54b.

[2] Cf. KMT 6/87-96ab.

> May the missile of Rudra miss us, may the great malevolence of [Rudra], the Impetuous One depart from us. Loosen thy strong [bow that it may not harm our] nobles and be gracious to our children and descendents. [. . .]
>
> O bright red-scatterer, reverence to thee, O glorious one, may thy thousand arrows strike down someone else other than us.[1]

First, the devotee implores Rudra to loosen his arrows elsewhere. Then he invokes his countless forms to do the same: 'The bows of the countless thousands of Rudras who are in the earth, we loosen at a thousand leagues.'[2] They are also in the 'great ocean of the atmosphere', in the sky, in the nether regions, they live in trees and are the colour of sprouting grass, they protect roads, provide nourishment, fight for life, frequent fords, they are in food, and they dwell in the regions.[3] Then the hymn refers to them as groups of ten, like the fingers of the hand, each group set in one of the ten directions. Each Rudra replicates in all the directions of each of the directions. Through these forms he protects and chastises. He maintains the cosmic order and disrupts it as he chooses by sending diseases, plagues and natural calamities. Thus, as the cause of disease, he is also the greatest healer.

The Rudras set in the directions continue to be a part of the cosmology of the Siddhāntāgamas. The attainment of the World of Rudra, which is called Dhruva, appears at times as the highest goal. The countless liberated souls are called Rudras even in the relatively late Kashmiri Śaiva texts.[4] They accept the earlier Siddhānta notion that the sole difference between liberated souls and Śiva is that their liberated condition has a beginning (*ādimukti*), whereas Śiva's liberated state does not (*anādimukti*).

Rudraśakti, identified with the supreme goddess, is an abiding presence in the cults of the Vidyāpīṭha, although with varying degrees of prominence. She does not appear independently much in the *Brahmayāmala*. Instead, she is one of an important group of Yoginīs. A primary set of Yoginīs in the BY is a group of eight that surrounds Kāpāliśā Bhairava. Eight energies arise from them that are arranged in the primary and secondary directions. The first group of four includes Raudrī along with Vāma, Jyeṣṭhā and Kālī.[5]

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[1] *Śatarudrīya* of the *Vājesaneyasaṁhitā* chapter 16, verses 48 to 50 and 72.
[2] *Śatarudrīya* 54.
[3] *Śatarudrīya* 55-63.
[4] See first introductory verse of the *Śivasūtravimarśinī.*
[5] After describing the eight Yoginīs that are emitted from Bhairava's body (BY 32/3-13ab), the BY continues:

> Again, their eight energies have arisen. O fair faced one, (they are) Vāmā, Jyeṣṭhā, Raudrī and Kālī. And (there is) Kalavikaraṇī, Balavikaraṇī, and the most excellent one called Balapramathanī

The *Tantrasadbhāva*, substituting Ambikā for Kālī, presents what became a classic formulation of this group of energies in the ambit of the Kaula traditions as the energies of the letter A. It represents Unstruck Sound which is the source of all the energies of emanation and destruction epitomized in the movement of the breath. This group was considered so important for a redactor of the KuKh that he chose to insert into it the entire chapter of the *Tantrasadbhāva* where it is expounded. In the following reference we observe the basic three-in-one relationship between these energies. Vāmā, Jyeṣṭhā and Raudrī correspond to the Triad with Ambikā as Māyā (in the outer world) and Kuṇḍalinī (inwardly) as their ground and essential unity:

> It is said that exhalation is (brought about) by Vāmā. Inhalation is said (to be brought about) by Jyeṣṭhā. It is taught that the retention of the breath (is brought about) by Raudrī, while Ambikā is established in one's own essential nature.
>
> Vāmā is said to be Iḍā, while Jyeṣṭhā is considered to be Piṅgalā. Again, Raudrī is within Suṣumṇā and is said to be located in the equinox (*viṣuva).*
>
> Māyā is said to be (Kuṇḍalinī) the sleeping snake whose (coiled) form (is circular like) an earring (*kuṇḍala*).[1]

Again:

> Thus, she who is the conscious nature of the Self is called Kuṇḍalī. O handsome one, the individual soul is led up and down by her. She is Kuṇḍalī who, turned towards the left, is also said to be Māyā.

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is the seventh. Damanī (the controller) of all living beings is said to be the eighth. Manonmanī is another and is said to be the ninth. O Mahāyamā, the supreme (energies) that have arisen from them, pleasing like the petals of a blue lotus endowed with beauty and youth, are established having pervaded the twenty-four worlds.

āsāṁ caiva samutpannāḥ [k: -nnā] punar aṣṭakalās tathā [k: puna ṣṭa-; k, kh: - kalāntathā]* ||
vāmā jyeṣṭā tathā raudrī kālī caiva varānane |
kalavikaraṇī [k: -śī] tathā caiva balavikaraṇī tathā ||
balapramathanī khyātā saptamā varavarṇinī |
damanī sarvabhūtānām aṣṭamā parikīrtitā [k, kh: -tāḥ] |
manonmanī tathā cānyā navamā parikīrtitā ||
āsāṁ caiva samutpannā paramā yā mahāyame |
nīlotpaladalaprakhyā rūpasampannayauvanāḥ [k: -sevanna- -nā] ||
bhuvanāni caturviṁśad [k, kh: -vinsad] vyāpya [k, kh: vyāpyā] etāḥ [k, kh: eṣā] pratiṣṭhitāḥ |
BY 32/13cd-17ab.

[1] KuKh 40/132cd-134ab and 40/19; cf. KuKh 4, *Mālinīstava* line 3.

> Jyeṣṭhā is the second (energy). She is said to be like a straight line. Her form is (extremely subtle) like a lotus fibre and is said to be on the path of emanation.
>
> Raudrī's form is (triangular like) that of a water chestnut and she is said to be an obstructing (force) (*nirodhikā*).
>
> (Again), your Quaternity is said to be within the three (powers of) will, knowledge and action. Such, indeed, is Śiva's energy, that comes and goes in this way. One (energy) drags (the breath) upwards and a second (energy) (pulls) the breath downwards. O dear one, the energy of Unstruck Sound (*anacka*) arises in the form of the union (*yoga*) of (their) repeated (movement).[1]

Amongst these four, Raudrī is especially important. Although she is called the energy that obstructs (*nirodhikā*) the fettered soul, not allowing him to make progress, for advanced Yogis, Raudrī is the energy that brings about the transmental state (*unmana*).[2] This is how Kubjikā, who is the energy of the Transmental, operates. Raudrī is said to be the shape of a water-chestnut. This is a common simile for the Goddess's Triangle. Indeed, the 'energy of the Yoni' is directly identified with Rudra's energy, which is understood to be the source of the three energies that line the sides of the Triangle.[3]

Rudraśakti appears in the SYM repeatedly as the fundamental identity of the goddess Siddhayogeśvarī, the triadic goddess who is at once Parā, Parāparā and Aparā. She is the source of all the Yoginīs[4] and, as such, is the Supreme Goddess of the Trika. The Power of Rudra is Yogeśvarī who controls the basic triad of energies called Auspicious (Aghorā), Terrible (Ghorā) and More Terrible than the Terrible (Ghoratarā). These are the energies, divided into three basic types, of the Rudras who possess the bodies and minds of people, either throwing them down or elevating them to higher states. The SYM says: 'Thus, ruled by the

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[1] KuKh 40/20-24.

[2] One should know that Kuṇḍalī is located in the mind and is said to be the waking state. Raudrī is impelled by Jyeṣṭhā. Raudrī brings about the transmental (*unmana*) state. O Great God, she is said to be asleep and has dissolved away at the extremity of the Transmental. Again, Ambikā is beyond mind. She is in the abode of the Fourth State. KuKh 40/138-139 .

[3] CMSS 1/5.

[4] The source of all mighty (*mahābalāḥ*) Yoginīs in their manifested form (*prathitāḥ*) is called the Power of Rudra, O Fair Faced One. SYM 2/21.

With reference to the goddess identified with the Power of Rudra, the SYM declares: (By the various sub-divisions (*parāparavibhāgena*) [of her forms one can obtain] all the Yoginīs. All of them are empowered by her, and they succeed, being endowed with great strength. She is the source of all the Yoginīs, she is praised in all the Tantras. SYM 2/32-33. Translation of this and all the following passages of the SYM are by Törzsök (1999).

Power of Rudra, they govern this world.'[1] The Power of Rudra is essentially Mālinī 'the goddess made up of all the letters and adorned with all the vowels.'[2] This Alphabet Goddess (*mātṛkā*) is 'the supreme source of female mantras according to the Doctrine of the Yoginīs (*siddhayogeśvarīmata*)'. From her come the most important Tantras that originate from the mouths of Yoginīs.[3] Moreover, she generates the three Vidyās of the Trika: Parā, Parāparā and Aparā. Thus the KuKh, like the SYM, first presents the layout of the letters in Mālinī's body and then extracts the syllables of the Three Vidyās from them.[4]

Raudrī maintains this elevated status in the later Trika Tantras also. Bhairava in the *Tantrasadbhāva* reminds the goddess that Rudraśakti is her true identity.[5] In the public domain she is Pārvatī; for the initiate she is the energy of the seven Mothers who, combined with one another, become the forty-nine states (*bhāva*) corresponding to the letters. The TS describes her briefly as follows:

> She is beautiful and has beautiful breasts. She has two arms and three eyes and is endowed with all the ornaments. She is adorned with matted hair and a crown. She holds a skull in her left hand that is filled with nectar. Adorned with necklace and anklets, one should think of her as devoted to eating and drinking.[6]

This identification underscores once again the close relationship between Kubjikā and the goddess of the Trika. One of the reasons for this is that Raudrī is that aspect of the supreme energy to which is attributed in a special way the inspiration to seek initiation. This doctrine is also part of the Trika teachings of the MVT:

> Such (a teacher) is continuously penetrated by Rudra's power. The signs one can see in him in the course of this penetration are of various kinds. The first of these is very firm devotion for Rudra. The second is the realisation of mantras, which gives immediate signs of attainment. The third is, according to the tradition, dominion over all the creatures. The fourth is success in all

[1] SYM 2/31.
[2] SYM 3/6. The Power of Rudra is 'the goddess of all the letters' ibid. 3/19.
[3] SYM 29/14-15.
[4] See chapter 3 of the SYM and chapters 18 and 19 of the KuKh.
[5] TS 14/5.
[6] *surūpā [g: -pāṁ] sustanā [g: -nāṁ] caiva dvibhujā [g: -jāṁ] ca trilocanā [g: -nāṁ]* |
sarvālaṁkārasaṁpannā [g: -pannāṁ] jaṭāmakuṭamaṇḍitā [g: -tāṁ] ||
kapālaṁ vāmahastastham amṛtākhyena pūritam |
khānapānaratā dhyeyā hārakeyūrabhūṣitā [g: -tāḥ] || TS 10/10-11.

> the goals undertaken. The fifth is the gift of poetry which, with all its ornaments, is pleasing. In him, finally, arises spontaneously (*akasmāt*) (a perfect) knowledge of all the scriptures.[1]

The function of Rudra's power is central to the eschatology of the Trika. It is by virtue of this power that a person is a true teacher who can transmit the same power to his disciples and initiate them. In other words, Rudra's power, with all the supernatural signs of empowerment that it evidences, is the Trika's understanding of the nature of the energy of grace (*anugraha*) that descends from the Supreme Deity (*śaktipāta*). As the SYM explains:

> One will see the signs of supernatural behaviour in the preceptor because he is possessed by the Power of Rudra. Then the mantra can be taken from him. Since he is possessed by the Power of Rudra, the high-souled master instantaneously acquires the power which effects the proofs [of possession] immediately.[2]

The SYM goes on to list the same five signs of possession noted above in the passage from the MVT and goes on to conclude that:

> These are the five signs of the preceptor. If he is endowed with the above mentioned qualities, if he knows everything about initiation, the levels [of the body and the universe to be purified in the course of initiation] and how to draw the secret *maṇḍala*, he bestows grace upon people. Since he is possessed by the Power of Rudra, he can grant what the devotee desires. The person in whom this possession by the Power of Rudra is seen, is called the guru, who is my equal and who can show the [hidden] vigour of mantras, O beloved One.[3]

The Kubjikā Tantras elaborate further on how Rudra's energy functions. According to the KuKh, Raudrī is the intense form of the Command. She is the energy that pierces the Wheels (*cakra*) in the body. Her progress through them is marked by the signs of attainment (*pratyaya*), such as the shaking of the body and the rest, that characterize Kaula initiation. Thus, Kubjikā, who is the Command, is frequently identified with this goddess throughout the KuKh and other Kubjikā Tantras.[4] This is what she is called when her most detailed visualized forms are

[1] MVT 2/13-16 quoted in TĀ 13/214-215.
[2] SYM 2/4-5.
[3] SYM 2/9-11.
[4] Kubjikā is addressed as Rudrā in KRU 1/72cd.

described.[1] In short, as the embodiment of the Command – the energy of grace – Kubjikā is Rudraśakti, the energy of the supreme goddess of the Trika.

Saṁvartā

'Rudra', the Vedas proclaim, 'is indeed Agni' the sacred Fire.[2] The association is maintained in the Tantras and Purāṇas where Rudra appears as Kālāgnirudra – the Rudra of the Fire of Time and as Bhairava, who is also the sacred Fire. He naturally shares his association with Fire with the goddess. The Vedic Agni is both male and female. As the burning coal placed in the firepit, he is the male seed that inseminates it and Speech, with which the pit is identified. Again, as the womb-like recipient of oblations, particularly the seed-like Soma, Agni is feminine. This dual gender is paralleled by Agni's two functions of consuming and generating the world through the sacrificial rite of which the Fire is the core. It is but natural that both the god and the goddess of the Tantras be identified with Fire. Kubjikā, like the god, is red and blue and is Fire.[3] Moreover, they are both identified with Time. This association is also very ancient. Offerings to the Fire are made at the three times of day. The fire wanes at night and, stoked early morning, waxes again at the beginning of a new day.

As the sacred power of Fire, Kubjikā is Saṁvartā, also called Saṁvartāgni or Vāḍavāgni - the Fire of the Mare's Mouth and Kālāgni - the Fire of Time. This is the fire that burns at the bottom the cosmic ocean and, at the end of a cosmic age, consumes the universe. As the Fire of Death, it can be invoked in mantras for black rites to remove (*uccāṭana*), destroy and 'dry up' enemies.[4] In accord with its negative aspect, it may also be the name of a demon.[1]

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[1] See below, p. 174 ff., YKh (1) 19/24, YKh (1) 19/31cd (= KuKh 68/2) and KnT fl 11a.
[2] *rudro vai agniḥ* TaiS 2/2/10/4; see Kramrisch 1981: 15-16.
[3] KuKh 5/30; see intro. vol. 1, p. 43 ff.
[4] According to the *Tantrasadbhāva*:

Vaḍavāmukha, very powerful and impelled by the Wind, removes (his enemies) forcefully and arises like the Fire of Time. Applied by the adept (*sādhaka*) (he) certainly dries up, destroys, kills, removes, uproots families and whatever else is required when applied by an adept. I will tell you (the mantra of) Vaḍavāmukha, listen now to how it is:

OṀ Bho! Bho! Vaḍavāmukha! Great Fire! Devour! Devour all living beings! Remove! Remove! Destroy! Destroy! Dry up! Dry up! Remove! Remove! HŪṀ PHAṬ PHAṬ

vāyunā preritaṁ caiva uccāṭaṁ [g: ?] kurute bhṛśam ||
vaḍavāmukhaṁ mahātejaḥ kālāgnir iva-m-utthitam |
śoṣaṇaṁ dhvaṁsanaṁ caiva māraṇoccāṭanaṁ tathā ||
kulocchedanam [k, g: -cchādanam] evaṁ tu yac cānyaṁ pratisaṁsthitam [k, g: travi-] |
kurute nātra sandehaḥ prayuktaṁ [g: ?] sādhakena tu ||
vaḍavāmukhaṁ pravakṣyāmi tacchṛṇuṣvādhunā yathā | *[g: ?]*

These negative connotations, although well known to other schools, are virtually absent in the Kubjikā Tantras. The *Kramamaṇḍala* of this school takes its name from this form of the goddess who, as the power of bliss (*ānandaśakti*), resides in the centre of it.[2] The triangular Yoni in the centre, replete with the pleroma of phonemic and mantric energies through which the universe and the teachings are emitted and withdrawn is also known as the Ocean of the Yoni (*yonyārṇava*)[3] or Kula (*kulārṇava*). Thus the goddess in the Bindu in the centre within it, is aptly identified with the fire at the bottom of the cosmic ocean. She is the Doomsday Fire (*saṁvartā / vāḍavāgni*) that burns in the middle of her *maṇḍala* which, drawing its name from the Fire in the centre, is called the *Maṇḍala* of the Doomsday Fire. In this fire the 'Great Sacrifice of the Churning Bhairava' is offered through which the world and the tradition is created. In the yogic body it is in the End of the Twelve. The ṢSS explains:

> (She is the principle called) the Doomsday Fire (*vaḍava*). Above the Trident, it is the triple principle and is located within power (*kalā*). The Doomsday Fire is the Wheel of Fire in the centre of (the reality) within the triangle. The Trident consists of the three energies (*tejas*) and is the Circle of Moon, Sun, and Fire. The denote the principle of the Self, Vidyā, and Śiva. Power (*kalā*) is said to be Kuṇḍalinī. All of this is within that and its purity (*śuci*) is beyond doubt. This is the body of Kuleśvara. How can that which contains that within itself (be considered) to have a supreme (transcendent) or inferior (immanent nature)? Assuming the form of (the goddess's) Peak seed-syllable (*kūṭabhūta*) (AIṀ), it is in the centre (of the Circle) (as the) `crooked' (energy) (*kuṭilinī*) of the two, (Sun and Moon). Reaching (this state) (*gatā*), she is the will (*icchā*) of the Supreme Goddess spread out and divided into many configurations of energy (*anaikakulodbhinnā*). And so you are called Kubjikā, the supreme (goddess) in all things.[4]

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oṁ bho bho vaḍavāmukha mahānala sarvasattvān grasa grasa uccāṭaya uccāṭaya vidhvaṁsaya vidhvaṁsaya śoṣaya śoṣaya uccāṭaya uccāṭaya hūṁ phaṭ phaṭ namaḥ | [g: ?] TS 20/121cd-124ab.

[1] According to the TS 'the Vetāla, Vaḍavāmukha has a large body and the neck of a camel'. *uṣṭragrīvo mahākāyo vetālo vaḍavāmukhaḥ* | TS 10/44ab.

[2] See note to KuKh 1/1a.

[3] Note the spelling.

[4] *vaḍavākhyaṁ [k kh: -khya] triśūlordhvaṁ [k: -śūlordhva] tritattvaṁ[k kh: -tatvas] tu kalāntagam* |
vāḍavaṁ agnicakraṁ tu trikoṇāntasya madhyagam ||
tejastrīṇi triśūlaṁ tu somasūryāgnimaṇḍalam |
ete ātmā ca vidyākhyaśivatattvasya vācakāḥ ||
kalā kuṇḍalinī proktā etat sarvaṁ tadantagam |

Commentary: Kubjikā is the crooked (energy) (*kuṭilībhūtā*) of those two (the Sun and the Moon). Her form is that of the Mare's Mouth (*vāḍavāsya*), that is, the Fire which is above the three energies. The three energies are Nivṛtti, Pratiṣṭhā, and Vidyā. What is above there is the form of the (energy) Śānti as well as that of triple principle, namely, Ātmā, Vidyā, and Śiva, and OṀ (*praṇava*) or else the syllable AIṀ. (Her body is) at the end of power and is beyond words (*anirdeśya*). (She also consists of) the sixteen energies, that is, the sixteen vowels.

> (Her body is) both manifest and unmanifest. Kauleśvarī, who possesses such a body, cannot be conceived to be either supreme (transcendent) or inferior (immanent). This is because she is the energy of the submarine fire (*vāḍavīkalā*) in as much as she pervades the Wheel of Fire and withdraws it.
>
> Or else, (one can say that) she is crooked in all circumstances (*sarvatra*) and (as such) is the Peak seed-syllable AIṀ. Or else (one can say that) she is in a state of oneness (*aikyabhūtā*) or, she pervades everywhere (*sarvagati*) in (her) contracted state (*saṁkocavṛtti*). She who possesses (all these states and forms of being) is Kubjikā. The universe, consisting of the three abodes, is merged and develops within her residence. This is the description of Kubjikā.[1]
>
> In the form of the Doomsday Fire, she sits on the trident seat. She is on the head of the Lord of the Skeleton, on top of the six realities. She has four arms, one face, holds a rosary and makes a fear dispelling gesture. In another (hand), she holds a book indicating her omniscience and (makes a) boon bestowing (gesture).[2] Divine, she

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niḥsaṁdigdhaḥ [k kh: -digdhaṁ] śucis [k kh: śuciṁ] tasya etat kauleśvaraṁ tanu [k kh: tanum] ||
yasyodaragataṁ tac ca tasyāḥ kim aparaṁ param |
kūṭabhūtaṁ tu madhyasthaṁ [k kh: -sthe] yasyāḥ kuṭilinī tayoḥ ||
gatānaikakulodbhinnā iccheyaṁ pārameśvarī |
tena te kubjikā proktā parā sarveṣu vastuṣu || ṢSS 25/50-54.

[1] *vyākhyā – tayor dvayoḥ yā kuṭilībhūtā bhavati sā kubjikā* || *tasyā rūpaṁ vāḍavāsyam iti agnirūpam iti trikalordhvagam* || *trikalā nivṛttiḥ pratiṣṭhā vidyā* || *tatrordhvagaṁ śāntirūpeṇa vartate* || *tathā tritattvarūpam ātmavidyāśivātmakaṁ praṇavarūpaṁ aiṁkārarūpaṁ vā* || *tathā kalāntagam [k kh: -raṁ] tathānirdeśyam [kh: -śya]* || *kalāḥ [-lā; kh: * *] ṣoḍaśa [kh: deśyadaśa] a ā i ī u ū ṛ Ṛ ḷ Ḷ e ai o au aṁ aḥ [k kh: + ca] iti* || *avyaktarūpaṁ vyaktarūpaṁ ca iti īdṛgvidhaṁ tanurūpaṁ yasyāḥ kauleśvaryāḥ tasyā aparas tathā para iti kalpanā nāsti yataḥ sā [k: sa] vāḍavīkalā agnicakrasya yāvat vyāpikā [k kh: vyāpakā] tathā saṁhāriṇī ca* ||
athavā sarvatra kuṭilībhūtā atha kūṭabhūtā iti aikyabhūtā iti vā sarvagatiḥ saṁkocavṛttyā vā yasyāḥ sā kubjikā || *asyā āyanāntare [k: āyantare; kh: abhyantare] dhāmatrayamayaṁ viśvaṁ līnaṁ varddhati ca* || *iti kubjikāvyāvarṇanam* || See Heilijgers-Seelen 1994: 177.

[2] The commentary points out that this, the gross form of the goddess, is that of Sarasvatī.

> belongs to the sequence beyond the five and her form is sustained by the *maṇḍala*. The body of the venerable Lord of Kula extends for eight hundred and forty million (leagues) in the Circle of the Lotus above the (ocean of) nectar.[1]

The Vedic god Agni has three abodes. One is on earth. Another is in the sky as lightning and the third is the fire of the gods in heaven. It may seem strange at first that Fire should be in heaven but in fact most myths about fire attribute its origin to heaven, possibly because it was originally obtained from lightning.[2] The sky is commonly equated to a sea in the Vedas. Thus the fire below the sea in which the cosmic egg floats corresponds to the one in heaven. The symbolism of the Kubjikā Tantras allows the equation between these two fires to be made easily. The Ocean of the Yoni at the End of Twelve is the core of the highest inner form of the goddess's *maṇḍala* which is located there. Thus, she who is the Doomsday Fire that burns at the bottom of the ocean is also the goddess in the Supreme Void who burns there as the power of bliss in the very core of the portal that connects the transcendent with the sphere of manifestation that pours out through it. We are reminded of the two aspects of the Vedic Fire. One is the fire of the cremation pyre that consumes the body of the dead and, by extension, the macrocosm. From another perspective, Agni makes the sacrifice possible through which the world is created and so, in a sense, proceeds from him. Analogously, the goddess of the Kālīkrama is the fire of destruction, whereas that of the Kubjikā Tantras is the fire of creation. This female Fire is Kubjikā who is crooked like the flames of fire. She is also called 'kujā' because she crackles and 'sounds' (*kūjate*) as fire does.[3]

Kubjikā's association with fire is also related to an interesting careover from the Vedic fire altar. The sacrificial hearth is the womb - *yoni* - into which the fertilizing fire is placed. We have seen that one of the moments Kubjikā is 'crooked' is when she is supine, her legs bent back, uniting with the god. This is exactly how the Vedic Indians intended the main fire altar of the sacrifice to be. Dange (2000: 1) explains:

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[1] *vāḍavānalarūpeṇa [kuma: vaḍavā-] triśūlāsanasaṁsthitā* ||
kaṅkāleśvaramūrdhnisthā ṣaṭpadārthoparisthitā [k, kh: - tām] |
caturbhujaikavadanā akṣasūtrakarābhayā [kuma: cākṣa-] ||
sarvajñānāvabodhena pustakānyavarapradā [k: pustakanye- -pradāṁ] |
*pañcamordhvakrame [k: paṁco * rddha-; kh: pañcakordhva-; kuma: -kramo] devyā [k, kh: divyā] maṇḍalodbhṛtavigrahā [k, kh: maṇḍalatrita-]* ||
caturāśīpramāṇena [kuma: caturāśīti-] koṭīnām amṛtordhvataḥ | ṢSS 25/131cd-134ab.

[2] See Staal 2001: vol. 1 p. 84.

[3] Residing in the bent (flames) of the Vaḍavā fire, (her) nature bliss, she crackles. For this reason she is Kubjikā, the subtle Khañjikā who is the Jewel (called Kuṇḍalinī). KMT 17/30.

The Yoga of the Doomsday Fire is treated extensively in chapter 17 of the KMT.

Saṁvartā

The common shape of the Vedic sacrificial altar is said to be like a woman in the act of embracing the Āhānīya fireplace. Her two shoulders are said to be the *aṁśau* of the altar, which are the two corners of the eastern side. This side is smaller than the western one, the corners of which are said to be the buttocks, *śroṇī*. To make the likeness to a woman even more clear, the altar is described as contracted in the middle which would give the idea of a beautiful woman with contracted belly. . . the woman in this pose has her legs contracted and folded under he buttocks; they are concealed under her buttocks with knees folded.

It is possible that these parallels are simply coincidences, but they are so many that it is unlikely. We began this chapter by pointing out a number of common features shared by Kubjikā and Aditi who may therefore well be, in part at least, her Vedic prototype. In this context we find more evidence that amongst those who filled out Kubjikā's classical (one could say *śāstrika*) identity, were Vedic Brahmins.

Mahāntārikā

Some major goddesses are linked to Kubjikā by association, rather than direct inherence or fundamental identity. But even though these goddesses emerge in parallel with Kubjikā, she is so closely linked with them that Kubjikā assumes their identity in a specific way, not generically as she does, one could say, with every goddess. This is the case with Mahāntārikā and Tvaritā whom we shall examine next.

There are several variant forms of the name of the goddess Mahāntārikā - the Great Saviouress. The most common one in the KMT is Mahāntārī, which appears as many as ten times.[1] The form Mahāntārikā is also found in the KMT, but only once,[2] others are Mahantārikā, Mahattārikā, or Mahantāryā found in other Kubjikā sources. The ṢSS explains that 'she who is called Mahāntārī saves from the great ocean (of transmigration)'.[3] The commentary elaborates: 'she who saves (*tārayati*) from the great (*mahān*) plane (of existence), that is, from the world of transmigration, is Mahāntārī.'[4] Schoterman suggests that she is: 'probably the same deity which features in the [Buddhist] *Sādhanāmālā*[5] as Mahattārī, an aspect of Green Tārā'.[6] Tārā also means 'star'. A goddess by that name related to the

[1] KMT 7/30, 39; 17/20c, 22b, 51d; 19/18c, 24b, 30a; 24/67c, and 100d.
[2] See, for example, KMT 24/67c.
[3] *mahāntārī tu yā proktā mahadarṇavatāriṇī* ṢSS 28/95ab.
[4] *yā [k: yadā; kh: padā] mahānpādāt saṁsārāt tārayati sā [k kh: nāsti] mahāntārī* | Cf. KMT 17/20ab: *mahāsaṁsāra-m-ambodhes tārayntī vyavasthitā.* Quoted below in Dhyāna of goddess of the Lineage of the Youth.
[5] *Sādhanāmālā* no. 90.
[6] De Mallmann 1975: 10; 369.

stars is mentioned in Subandhu's play *Vāsavadatta*[1] which dates to the fourth century CE. From early times she is a goddess of wayfarers, especially merchants, and navigators who cross the seas guided by the position of the stars. Thus the KMT declares that Mahāntarikā helps her devotees cross over 'the ocean of Mahāmāyā'.[2]

Mahantārikā may be identified entirely with Kubjikā. Accordingly, the goddess is at times addressed directly as Mahāntārikā.[3] Mahāntārikā is one of the forms Kubjikā assumes to preside over one of her transmissions (*krama*). As such she is the Transmental who resides at the extreme limit of Śiva's transcendental plane.[4] Mahāntārikā may also be just a member of Kubjikā's retinue. For example, Five Mahāntārīs form the fifth of the six groups that make up the Krama of Twenty-eight (*aṣṭaviṁśatikrama*) described in the ṢSS.[5] She is also incorporated into Kubjikā's iconic body as her third eye, the fifth of her six limbs.[6] As a form of Kubjikā she is identified with Kubjikā's Weapon.[7] Mahāntārikā may also be just an aspect of Kubjikā. In the later evolution of the system in the MBT in which Kubjikā's lunar nature is extensively developed, Mahāntārikā is identified with the Full Moon. In this context Kubjikā's Samayā Vidyā, which consists of thirty-two syllables[8] is recited in the reverse order with the Five *Praṇavas* in the beginning in the forward order and in the reverse order at the end, is said to be the Vidyā of Mahāntārikā. It is the Vidyā of the Full Moon, whereas the Samayā Vidyā in the forward order without the *Praṇavas* is the New Moon.[9] The dark skinned Kubjikā is the goddess of the New Moon,[10] Mahantārikā is her radiance. Thus, identified with the Full Moon, the Vidyā is called Moonlight.[11] Mahāntārikā is also an independent goddess. As such she has a specific Vidyā of her own.[12]

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[1] See Beyer 1978: 7-8, also Bhattacharyya 1999: 190.
[2] KMT 19/18. Section in chapter 19 of KMT refers repeatedly to Mahāmāyā in relation to Mahāntārikā who saves from Māyā – by helping the fettered soul to 'cross over it' (*tārayatī*).
[3] See line 37 of the *Mālinīstava*.
[4] ṢSS 28/193ab.
[5] ṢSS 26/30cd-31.

This is said to be the Command of the Aged (*vṛddhājñā*) of the group of six belonging to the sequence of withdrawal.

[6] KuKh 10/29. Schoterman 1977: 936.
[7] As the form of Kubjikā who presides over the Lineage of the Youth, she is the Weapon (*astra*) of Kubjikā's Vidyā. But this may be a different mantra as it is said to consist of twenty-five syllables not twenty-three. See below (p. 153) where the passage from the KMT (17/18-24ab) in which this form is described is quoted.
[8] KuKh 9/30 ff..
[9] KuKh 9/58cd-59.
[10] KuKh 7/35cd-36ab.
[11] KuKh 30/66.
[12] A long exposition of the Vidyā and form of this goddess with her limbs and faces is presented in ṢSS 28/96 ff.. The commentary on this passage is reproduced in the *Ṭīkā* (MS K fl. 30b-31b). This

The KMT identifies Mahāntārikā with Kubjikā as a whole, but more specifically, she is the form of Kubjikā who presides over the lineage of the Youth.[1] As the lunar associations of the goddess are not well developed in the KMT,[2] it makes no reference to Mahāntārikā's relation to the Moon. Instead, Mahāntārikā, like Kubjikā, is extensively linked to the divine Fire that burns in the centre of the *maṇḍala* at the summit of the universe beyond Māyā and 'above the six parts', i.e. the Six Wheels in the subtle body. As such, like Kubjikā, she is the inward moving energy of consciousness and Mahāmāyā who is consciousness itself.[3] The adept who recites her Vidyā acquires the magical power of Mahāmāyā.[4] He acquires numerous magical powers, especially the capacity to foretell the future and, when he attains the plane of the Skyfarers, he is liberated.

Chapter nineteen of the KMT begins with an exposition of the state called Form (*rūpa*). This is manifest in twenty-one spheres (*cakra*) of 'millions' (*koṭi*) of energies arranged along the axis of the head starting with the throat, up through the eyebrows and beyond.[5] Māyā ends at the throat centre and so, presumably, these Wheels constitute the 'ocean of Mahāmāyā', from which Mahāntārī saves her devotees. Mahāntārikā is the consort of Akuleśvara. Called Nirodhin – the One Who Blocks the Way – he is the Lord of the twenty-first Wheel of Form and she is his energy – Nirodhinī. They reside above the sphere of Being, that is, phenomenal existence – on the plane of Non-being, which in the passage below is called the Great Knot. In relation to the lineage of teachers, the Great God is Ṣaṣṭhīśāna, the First Teacher – Ādinātha. In the usual sequence of ascent through the stages of the energies of Sound, Nirodhikā is the energy above that of the Half

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form of Mahāntārikā's Vidyā consists of twenty-three syllables (*varṇa*) and is extracted from a grid called *Yonigahvara* (see ṢSS 28/132ab ff.). It is as follows:

HRĪṀ **ḌKHPHRĀṀ** RIṀGAṬĪ **RKHPHRĪṀ** PIṀGAṬĪ **LKHPHRŪṀ** KUṬU **KKHPHḶṀ** KUṬU **SKHPHḺṀ** KAṆḌAYA **HKHPHRAĪṀ** SVĀHĀ **YKHPHRAUṀ**

A short form of her Vidyā is extracted in the ŚM (published GS 10/69-75ab). The fifteen syllable form of the Mahāntaryā Vidyā is presented in reverse in KMT 19/28. It is: RIṀGAṬĪ PIṀGAṬĪ KUḌU KUḌU KAṆḌĀYAI SVĀHĀ.

[1] KMT 17/18-24ab. Mahāntārikā's visualized form as the goddess of the Transmission of the Youth (*yauvanakrama*) is described below, see p. 153 ff..

[2] See intro. vol. 1, p. 356.

[3] KuKh 9/26-29.

[4] ṢSS 28/187.

[5] They are: 1) Candrabhānu 2) Vāruṇa 3) Daṇḍapāṇika 4) Prāṇarūpa 5) Haṁsarūpa 6) Ātmavadrūpa 7) Śaktipūrvaka 8) Brahmarūpam 9) Keśava 10) Rudra 11) Candra 12) Bhāskara 13) Īśvara, between the eyebrows 14-15) the two hunchbacked (*kubjikātmakau*) dwarfs called Vāmana who are on the 'crooked' eyebrows 16-17) Two at the end of the eyebrows who are within 'the crooked ears' (*karṇakubjāntara*). They are shaped like conches and bestow Sāṁkhya Yoga. 18) Ananta 19) Piṅgala 20) Sakalīśāna 21) Nirodhin. KMT 19/4-12ab.

Moon which blocks the way to the ascent of consciousness to the higher stages. However, if one penetrates beyond it, the same power sustains the higher states preventing a fall back into the lower ones. Māyā operates in two ways. Māyā deceives and binds the person who does not know that her true nature is the power of the Supreme Deity. But if she is known correctly, she functions as the Pure Knowledge (*śuddhavidyā*) which elevates and liberates by revealing the true nature of the Deity. Thus Kubjikā in this aspect is Mahāmāyā, who has the magical power to bind and restrain (*nigraha*) or grace (*anugraha*).

Notice that here, at the level of Form, the couple is seated on the Doomsday Fire. We shall see further ahead that in the KMT Mahāntarikā appears as the aspect of Kubjikā who governs the Transmission of the Youth.[1] In that context she is related to the Pada level, which pTs that of Form. There she is alone within the Doomsday Fire.

> (Nirodhin) established on the transcendental plane devoid of phenomenal being (*abhāvapada*) is seated on the Doomsday Fire contemplating each Wheel individually in accord with its own essential nature. In the form of Akuleśvara, he is powerful with consciousness (*vijñāna*). He bears the form that suits him most (as he pleases). (The yogi) who does not belong to a lineage and is on some other plane does not reach the plane of omniscience with this practice. The fruit one obtains accords with the type of pervasion that one who is established within it has attained. The Great God (*mahādeva*) shines within the (universal) cause (*kāraṇa*) burning with the rays (of consciousness). By the Yoga of constant practice one reaches that plane in three years.[2]
>
> (The goddess) who blocks (*nirodhinī*) the realities (*padārtha*) (conducive to liberation) abides on the plane of the Great Knot. She saves when she is known and throws down (the fettered) when unknown. When she is known she saves from the terrible ocean of Mahāmāyā[3] and (so) is called Mahāntārī and is above all forms. Not known, her form (*rūpa*) is present in (all that is) gross, subtle and very subtle. They do not see the form which is (her) attribute (that is her own true nature) (*guṇaṁ rūpaṁ*) as long as she does not enter them (*saṁkramet*). She is the mother who is worshipped and contemplated in the aforesaid *Kramamaṇḍala* that extends for eight *koṭis* and burns upwards with (its divine) qualities for three *koṭis*.

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[1] KMT 17/18-24ab. The passage is is translated below, p. 153.
[2] KMT 19/12cd-16.
[3] See above, p. 78.

Established there, uttered and contemplated, (she) gives fruit. If she is worshipped with Vaṭa and Indī flowers, one attains all the forms.[1]

The goddess's form that possesses all (divine) qualities has been explained previously. However, if it is not uttered (the yogi's body is as powerless) as the gross body. But, O goddess, if it is uttered, (the goddess's energy) burns with the awakened rays (of consciousness). Like a snake struck with a stick, she causes one to fall (just) by (her) look. Such is this powerful one (*mahāvīryā*), Mahāntārī who possesses great strength when struck repeatedly by the stick of the Vidyā in the Wheel of Emanation.

(At the summit of the Six Wheels) she is above the Six Parts. She has six faces and a large belly, twelve arms and fearsome eyes. She is in the Vajra and holds a Vajra. She is in the midst of the Kula of the Six Yoginīs.[2]Along with Ṣaṣṭhīśāna (the Lord of the Six) she is established in the line of Siddhas along with the Stick of the Vidyā. Hidden elsewhere in the (Śaiva and Kaula) teaching (*śāsana*), she is the mistress of the Kula of the Yoginīs. Listen to the utterance of her (Vidyā).[3] [. . .]

A person who is intent on worshipping the goddess, meditating on her, repeating her Vidyā and making offerings to the fire, achieves all that is gross up to the end of Mahāmāyā. Whatever form he thinks of comes into being by his will. Free of Mahāmāyā, the yogi operates the qualities (and powers) (*guṇa*) of Māyā. Endowed with the qualities within the five gross elements, the yogi possesses the quality of Earth when moving on the earth. Within (anything liquid that has) the form of Water, he is the Lord of Water. On the path of Fire he is fiery. He is the Lord of the Air who possesses Air, and in Space, he is the Lord of Space. After 15 years, the omniscient (yogi) attains the attribute of the Lord. Worshipping the lineage of the current with garlands of Vaṭa and Indīvara flowers he attains the totality of form, gross, subtle and beyond the senses.[4]

Once (the adept) has penetrated above Māyā by the grace of her (Vidyā), he reaches the Triple Energy (of will, knowledge and action). Mahāmāyā is located there. Her form is subtle and is present in the extremely subtle (reality). Within the Skyfarer she has many forms. Subtle and more subtle, she is the Supreme (Parā) (goddess)

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[1] KMT 19/17-21.

[2] The Six Yoginīs are projected into the corners of the surrounding hexagram, concerning them see chapter 63 of the KuKh.

[3] KMT 19/22-27. See above, p. 77, note 5 for Mahāntārikā's fifteen syllable Vidyā.

[4] KMT 19/33-37.

> who is subtler than the subtle. She is seen as one does a mirage by the teaching that comes from the teacher's Command. She resides at the last level (*pada*) of the God Akula. She is pure Mālinī. By practicing that, one becomes omniscient.[1]

'Form' is understood in three ways. One higher and two lower. The higher one is the 'quality of form' of the goddess who, penetrating into the adept, empowers him to see her at the highest levels, beyond Māyā. It is 'the goddess's form that possesses all divine qualities'; it is the form which is her divine attribute (*guṇaṁ rūpaṁ*) and most essential nature. Mahāntārikā is Mahāmāyā, whose energy, the Divine Command, is aroused by the intense utterance of her Vidyā, in the core of the goddess's *maṇḍala*. Transmitted with the sudden force of powerful snake venom into the vital core of the devotee's being it empowers him to have mastery over all that is 'gross right up to Mahāmāyā'[2] and all that has form in all the Five Gross elements and beyond, namely, 'the totality of form, gross, subtle and beyond the senses'.[3] Thus whatever he desires or thinks of that has form comes into being or is destroyed, as he wishes.

In a third sense 'form' is a generic term for the visionary forms that serve to prognosticate diseases and other troubles or positive conditions in the teacher and his disciples from the shadow of the body and other objects and imaginary forms seen in the sky, sheets of water or elsewhere. The Tantra lists a series of them. The devotee of Mahāntarikā, empowered by the goddess's Vidyā, knows the past, present and future by virtue of the mastery he has over this third kind of 'form'.

In her most elevated aspect Mahantārī is the supremely potent, inner aspect of Kubjikā as Kuṇḍalinī, the female serpent. Struck by the stick of the vital breath, she rises within the *Kramamaṇḍala*, the Wheel of Emanation, and, worshipped there as a form of Kubjikā, induces yogic trance in her devotee by the power of her gaze (*avalokana*).[4] Notice that Mahāmāyā resides in the abode of the 'Triple Energy' above the Doomsday Fire. We are reminded of the Trika Trident above the Cavity of Brahmā described in a passage of the *Tantrāloka* inspired, no doubt, by a Trika Tantra (perhaps the *Triśirobhairava*?).[5] That also consists of the three energies of will, knowledge and action, and is attained by striking the serpent Kuṇḍalinī with the 'stick of the vital breath'.[6]

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[1] Ibid. 19/38-40.
[2] *sthūlaṁ saṁsādhayet sarvaṁ mahāmāyāntakāvadhim* || KMT 19/33cd.
[3] *sādhayen nikhilaṁ rūpaṁ sthūlasūkṣmam atīndriyam* || KMT 19/37cd.
[4] ṢSS 28/105ff..
[5] Concerning the (essentially Trika) Trident in the centre of the Wheel of the Skyfarers as taught in the KMT, see intro. vol. 1, p. 402 ff..
[6] From chapter 5 of the *Tantrāloka*:

An important feature of this goddess, which represents her inner activity, are her seven faces. These are not mentioned in the KMT, however, they are treated extensively in the ṢSS, which also supplies added details of Mahāntārikā's Vidyā, its parts and applications. These faces are quite different from those of Kubjikā's form with six faces. Even so, the extra seventh face suggests that she represents a higher aspect of the goddess, although one would suppose her to be a secondary form. The uppermost one is the Face of the Unborn (*ajavaktra*). Below that are the five faces of Sadāśiva arranged in the directions, namely, Īśāna (above), Tatpuruṣa (east), Aghora (south), Vāmadeva (north), and Sadyojāta (west), with Śakti below. The lower six faces are the deities of the Six Wheels (*cakra*) in the god's body and the six parts of the Sequence of Twenty-eight. They are arranged in the corners of the hexagram around the core of the *Kramamaṇḍala*. Seated on this, her adamantine lotus throne (*vajrapadmāsana*), the goddess is worshipped in the center, accompanied by Ṣaṣṭheśāna, the Lord of the Six, her seventh face towering above the others as the manifestation of emptiness (*śūnyāvabhāsa*), which is pure consciousness.[1]

This form of Kubjikā as Mahāntārikā is, essentially, a female counterpart of the Siddhānta Sadāsiva. Although Śakti is the only female amongst them, she is assigned a symbolically significant place as the extra 'lower face' (*adhovaktra*). This is not at all less than the others, on the contrary, it is their foundation and the source of their energy. The uppermost face, above Sadāśiva's upper head, is the place of the Void from which the teachings emanate. This, the Unborn Face (*ajavaktra*), is that of the Teacher (*guruvaktra*). Here the First Teacher is called Ṣaṣṭhanātha, the Lord of the Six. In a different context, the ṢSS expounds how Kubjikā's seven faces

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By applying the stick of the vital breath (to arouse Kuṇḍalinī) the wise (yogi) should find rest in the Abode of Nectar, namely the glottis (*lambikā*) hanging from the lotus (between the eyebrows) and the square (below the Central Abode, which is the Cavity of Brahmā at the top of the head) when the previous (downward flowing breath of *prāṇa*) and the subsequent (upward flowing breath of *apāna*) have been equalized. Once he reaches the plane of the Trident (above the Cavity of Brahmā), which is the union of the three psychic nerves, the powers of will, knowledge and action being in a state of balanced equality, he should enter therein.

Thus (the yogi) should make repeated use (of the flow of consciousness) which, garland-like, is the ladder (whose rungs are) the Point between the eyebrows, the Sound, the End of Sound and Power which, one, expanding and free of restriction, is in a state of perpetual unfolding. There, on the plane of the Upper Kuṇḍalinī, is emission, beautiful with the noble pulsation (of consciousness). The (yogi) should rest there, on the plane of the Belly of the Fish.

Just as the female donkey or mare entering (at the moment of orgasm) into her own abode, the temple of bliss, made of contraction and expansion, delights in her heart, so (the yogi) should penetrate the Bhairava couple, expanding and contracting, full of the aggregate of phenomena (*bhāvavrata*) destroyed and created again and again. TĀ 5/54cd-60ab.

[1] See ṢSS 28/105 ff and commentary. The details of the deposition of her six limbs (*aṇganyāsa*) and seven faces (*vaktranyāsa*) are presented in chapter 28 of the ṢSS and in folio 31a-31b of the *Ṭīkā* which is drawn from the commentary on ṢSS 28.

correspond to those of the first Kula teacher – Matsyendranātha – and his six disciples.[1]

One may safely assume that the goddess's six male faces implicitly correspond to the Six Yoginīs. Several features link Mahāntārikā to them. The close relationship she has with them explains, it seems, her appearance because she too is one of them. Thus the texts prescribe that she can be worshipped in the middle of the Six Yoginīs projected onto the corners of the hexagram. In this way she assumes the role of Yākṣiṇī, the seventh Yoginī. Moreover, her Vidyā contains seven seed-syllables that are related to the seven Yoginīs.[2] Each seed-syllable begins with the initial letter of the Yoginī and, together with syllables that precede it, is incorporated into the mantra of one of the goddess's seven faces. Thus, effectively, her faces are those of the seven Yoginīs who govern the seven vital constituents (*dhātu*) of the body. Thus the texts declare that the energies of the faces are like them and prescribe that the bodily constituents should be offered to them.

> He who worships (the goddess) thus, along with (the goddesses) associated with the seven bodily constituents (*dhātu*), should offer a pill (*guṭikā*) in libation that contains the seven bodily constituents. (The pill) should be made from the limbs of a hero (*vīra*) by striking (them) with weapons.[3]

Out of the seven bodily constituents, the most essential one, in order to satisfy this awesome goddess, is flesh. And this should be human flesh. The way this is obtained and offered is described in the ṢSS as follows.

> Looking like a mad man, the yogi goes to a frightening (place). His hair is disheveled and, naked, he observes a vow of silence. (There) he should repeat (the Vidyā of) the goddess (mentally) a hundred thousand times and he should make a million (*ayuta*) offerings to the fire. (He should offer) human flesh

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[1] See intro. vol. 2, p. 311 ff..
[2] See note 3 to KuKh 63/2.
[3] *evaṁ prapūjayed tāṁ tu [k kh: yastu] saptadhātugatānvitām [k kh: -tā]* | *saptadhātusamāyuktāṁ [k kh: -yuktā] guṭikāṁ [k kh: -kā] tāṁ [k: yā; kh: yāt] pratarpayet* || *śastrāhatais tu sā kāryā vīrasya aṅgasamudbhavā [k kh:-vāḥ]* | ṢSS 28/181-182ab.

A '*vīra*' is a 'hero', that is, a particularly brave soldier. A '*vīra'* is also a Kaula adept. Probably the former is meant. This and the following passage suggest that the human flesh offered to the goddess is obtained from the bodies of enemy soldiers slain in battle or executed prisoners.

(*mahāpala*) with clarified butter and bdellium (*guggula*) during the dark lunar fortnight.

O mistress of the gods, the human flesh comes from the Creeper (*latā*), the Vine (*vallī*), and the Vehicle (*vimāna*). One should know that (the flesh of one) who has died by being dragged along (the ground) by bulls is called the Creeper. The Vine (is human flesh) that has been extracted (from a human corpse). The Vehicle (is the flesh of one) who has been torn apart by a spear (*śūla*).[1] (These three are, respectively,) the inferior, middling and the best.

One should take (flesh) that has not already been offered and make the fire offering with that. O fair lady, at the end of the offering to the fire on the night of (the fourteenth of) the dark lunar fortnight, he sees the goddess and the fearsome hoard of witches (*ḍāmarīgaṇa*). O mistress of the goddess, (if) they are pleased they offer (him the power) to become small at will (*aṇima*) and the other (yogic powers).

Thus, O goddess, such is the mighty Mahantārī. By uttering (her Vidyā, she) destroys (*dhvanti*)[2] mountains. What to say (if the yogi is) angry with others?[3]

Juṣṭacaṇḍālinī, is another form of Kubjikā who, like this one, presides over one of the transmissions (*krama*) and is associated with magic and black rites.[4] She too is invoked to magically harm and slay enemies. However, as in this case,

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[1] The first and third are ways in which criminals were executed. All three types could be obtained from the corpses of soldiers.

[2] The regular form is *dhvantī*.

[3] *bhīṣaṇaṁ ca tato gatvā yogī unmattarūpadhṛk* |
muktakeśaḥ khadigvāso [k kh: -sā] maunacaryāvratānvitaḥ ||
lakṣam āvartayed devīm ayutaṁ [k kh: ayuktaṁ] caiva homayet |
mahāpalājyasaṁyuktaṁ [kh: -yuktāṁ] kṛṣṇapakṣe saguggulam ||
mahāpalaṁ ca deveśi latāvallīvimānagam |
vṛṣair ākṛṣ.yamāṇas tu yas tu pañcatvam āgataḥ ||
latā caiva tu sā jñeyā vallī coddhṛtakā [kh: -kāṁ] smṛtā [k: smṛtaṁ; kh: smṛtāṁ] |
śūlabhinnaṁ vimānaṁ tu laghu madhyaṁ tathottamam [k kh: tato-] ||
anucchiṣṭaṁ tu tad grāhyaṁ homaṁ [k kh: homas-] tena prakārayet |
*homānte ca varārohe kṛṣṇabhūtagate dine [k kh: * *]* ||
rātrau tu paśyate devīṁ bhīṣaṇaṁ ḍāmarīgaṇaṁ |
tās tu tuṣṭās tu [k kh: rūṣṭāstu] deveśi prayacchanty aṇimādikam ||
etadvidhā tato [k kh: nato] devi mahantārī mahābalā |
*uccārād [k kh: -rā] dhvanti śailān [k kh: -lās] tu kruddhas tv anyeṣu kā kathā [k: * *]* ||
ṢSS 28/186-192.

[4] See KuKh vol. 2, appendix 3.

Kubjikā reforms and elevates the magical, apotropeic and healing functions of lower goddesses she incorporates into herself and with which she is identified. She is Mahāmāyā – the most elevated form, and ultimate source, of all magical power. The 'small' Māyā of the 'little goddesses' of villages and countryside that gives and removes disease is transformed by its journey into the Sanskrit Tantras into the Great Māyā that causes and removes bondage.

Tvaritā

Kubjikā is already identified with Tvaritā in the earliest sources. It is hard at first sight to understand why the KMT should take the trouble to do so as Tvaritā is not a major form of Kubjikā in the KMT, nor did she become so in the later Kubjikā corpus. Nonetheless, Tvaritā is so strongly associated with Kubjikā that the *Agnipurāṇa* describes her along with Kubjikā as one of her forms. Although not a major goddess, Tvaritā is not an unimportant one. She continues to be worshipped, although generally in association with other goddesses. She is one of the sixteen Nityās worshipped in Śrīcakra and appears regularly in later Kaula Tantras such as the *Śaktisaṁgamatantra* and Tantric compendiums. One early one is the *Īśānaśivagurudevapaddhati*, which is also simply called *Tantrapaddhati*. Compiled in Kerala in the 11th century by Īśānaśiva, it is still one of the most popular Tantric liturgical works there. The *Tantrapaddhati*[1] presents Tvaritā as Gaurī, that is, as Pārvatī, Śiva's consort, in the form of a tribal woman – Śavarī, an identification in common with Kubjikā and, indeed, a host of other goddesses. Her origin is grafted onto the well known story of the penance Arjuna observed in a Himalayan forest in order to acquire the Pāśupata Weapon from Śiva. Pleased by his penance, Śiva appeared before him in the garb of a tribal hunter accompanied by the goddess who assumed a similar form as Tvaritā, the tribal Śavarī.[2] Worship of Pārvatī in the form of a Śavarī, the text assures us, gives accomplishment[3] and the chanting of Tvaritā's mantra brings prosperity.[4]

Although the KMT identifies Tvaritā with Kubjikā, she does not play a significant role in the Kubjikā Tantras. Tvaritā is not mentioned at all in the KuKh and she is simply the fourth of the sixty-four Yoginīs worshipped in the ŚM.[5] However, she is not just a minor goddess in Kubjikā's pantheon. The Ś*rīmatasārasaṁgraha* groups her together with Khañjī, Kubjī, Laghvī and

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[1] *Tantrapaddhati* chapter 22.

[2] *śaṅkareṇa vijayasya tapobhis toṣitena varadena vanānte* |
yā kirātavapuṣā saha gaurī svāgatā jayati sā tvaritākhyā || *Tantrapaddhati* chapter 22.

[3] *pārvatī śavarīveṣā dhyeyā lakṣeṇa siddhidā* |

[4] Unni 1987: 43-44.

[5] The invocatory mantras of the sixty-four Yoginīs are listed just after ŚM 28/57ab.

Pañcamī.[1] Although this group appears amongst several others and the Tantra does not elaborate on it, Tvaritā is implicitly understood to be on the same level as Kubjikā of which the first three are common alternative names. Similarly, Tvaritā appears in YKh (1) as one of seven forms of Kubjikā, along with Khañjinī, Klinnā, Mīnā, Garbhasamudbhavā, Vakrikā and Aryā, who reside within the *Saṁvartāmaṇḍala* as aspects of the leader of the transmission (*kramanāyikā*)[2] where they are worshipped in the hexagram with Khañjinī in the centre. Tvaritā is less prominent in the liturgy of the SKh. There she appears as just one out of thirteen energies (*kalā*) of the goddess's fifth face, Mahālakṣmī,[3] and as one of the eight attendant Yoginīs of the Mother Vārāhī.[4] Similarly, according to YKh (1), Tvaritā is one of the Yoginīs associated with the goddess's northern face.[5] Tvaritā is the third of a group of Nine Nityās worshipped in a lotus in the eight directions with Tripurabhairavī in the centre.[6] She is also identified with Tripurabhairavī directly in the course of a description of her iconic form in the KuKauM.[7] In the same text she is said to be the Nityā Siddhā who is identified with Tripurā.[8] She appears along with her and other aspects of Kubjikā in a group of eight corresponding to the eight Mothers who guard the directions in the eight towns the protect and in which they reside.[9]

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[1] *khañjī kubjī ca laghvī ca tvaritā pañcamīti ca* ǁ ŚMS (1) 2/14cd.

[2] *khañjinī [k, gh: -janā; ṅ: -nā] tvaritā klinnā [k, gh, ṅ: * *] mīnā [g: mānā] garbhasamudbhavā [ṅ: gata-]* ǀ
vakrikā [g: vakriyā] tv aryavikhyātā [k, ṅ: tvaya-; gh: laya-] saptadhā sā [k, g: ca] varārcitā ǁ
saṁvartāmaṇḍalānte tu sthitā sā [g: nāsti] kramanāyikā [g: kriminAyikā] ǀ
YKh (1) 35/101-102ab.

[3] SKh MS G fl. 44b.

[4] ibid. MS G fl. 72a.

[5] YKh (1) chapter 37. See note to KuKh 29/48 where this passage is quoted

[6] Concerning the Nine Nityās see below, p. 217-218.

[7] KuKauM 3/79.

[8] See chapter four of the KuKauM is dedicated to this aspect.

[9] (You are) Kubjikā, Tvaritā, Khañjī, Nityā, Vāgeśvarī, Tripurā, Vajriṇī, Tvaritā and Śāvarī. (You are) the eight, Prayāgā, Varuṇā, Kolā, Aṭṭahāsā, Jayantikā, Caritrā, Ekāmrakā, and Devīkoṭa. Salutations to you Kālī, Umā, Devī and Devadūtī. O Mahocchuṣmā, Mahāśāntā! salutation to you who are power.

kubjikā tvaritā khaṅjī nityā vāgeśvarī tathā ǁ
*tripurā vajriṇī caiva [gh: cai *] tvaritā [ṅ: tripurā] śāvarī tathā [gh: ta *(?)]* ǀ *[g: ?]*
prayāgā varuṇā [kh: vāruṇā] kolā [gh: koṇanā] aṭṭahāsā jayantikā ǁ
*caritraikāmrakā [kh: -kāmukā] caiva devīkoṭaṁ [gh: * *(?)] tu [gh: *(?)] cāṣṭadhā [gh: * *(?) dhā]* ǀ
*tathā kālī hy umā [gh: * (?)mā; ṅ: umā] devī devadūtī namo 'stu te [g: ?]* ǁ *[ṅ: + rudrakālī mahāmāye carmamuṇḍā bhayāvahe* ǀ*]*
*mahocchuṣme [kh: mahochuṣme; gh: maho * *(?); ṅ: mahosūkṣme(?)] mahāśānte [gh: * * * *(?); ṅ: mahāsānte] namas te [gh: *(?)maste;] śaktirūpiṇī* ǀ [g: ?] KuKauM 5/212cd-215ab.

Tvaritā is also identified as Pratyaṅgirā, a form of Kālī.[1] An indirect link with her and Kālī is also made in the Kālīkrama Tantra, the *Kramasadbhāva*, from which most of chapter fifteen of the KuKauM is drawn. There Narasiṁha takes the place of Bhairava and Tvaritā of Kālī (as Kālasaṁkarṣiṇī), his consort. We are told that Viṣṇu can assume two forms. One is that of the fierce Narasiṁha. The other is like a child. His power is the goddess Tvaritā. In her undifferentiated (*niṣkala*) form, she resides in the body of Viṣṇu as the subtle flame of Kuṇḍalinī. In her gross form she emerges out of it as Tvaritā and thus rid of her fierce, virile energy, the god sheds his violent aspect to assume that of a child. The Tantra links Tvaritā, the consort of Narasiṁha, to Kubjikā. Tvaritā, we are told, is Kubjikā, when she is worshipped along with Śiva.[2]

In contrast to the minor roles Tvaritā plays in the Kubjikā corpus in general, in the KMT she is worshipped in the centre of the Wheel of the Skyfaring Yoginīs (*khecarīcakra*) at the end of an ascending series of Wheels in the body.[3] Heilijgers-Seelen, who has studied these configurations in detail, explains that apart from the goddess's many 'different forms',[4] she has three names, which should not be considered to be those of separate forms. These are - Khañjinī (She Who Limps), Kubjinī (Hunch-backed) and Tvaritā (the Speedy One). Referring to the eight energies that constitute the Circle of Fire (*vahnimaṇḍala*), the KMT says:

> They are born from Asitāṅga's body, characterized by activity and are both supreme and inferior. They emit the manifold creation, rapidly (*tvarita*) and persist in subtlety (*lāghava*).[5]

Hearing the word '*tvarita*' i.e. 'rapidly', the goddess asks why the goddess is called Tvaritā (the Speedy One). Bhairava replies:

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[1] *cintāmaṇir iva siddhā tvaritā pratyaṅgirā hy eṣā* || KuKauM 3/310cd.

[2] The sacrifice of Tvaritā is on the fourteenth (of the dark fortnight). The Tvaritā of Śiva is Kubjī, and she also belongs to Narasiṁha. . . . In Tvaritā's sacrifice, one becomes the equal of Tvaritā, in Śiva's sacrifice, Śiva and Narasiṁha in that of Narasiṁha.

tathā tu tvaritāyāṁ tu yāgaṁ caiva caturdaśī [k: -rddaśī] ||
śivasya tvaritā kubjī [k: bjabjī] nṛsiṁhasya tathaiva hi | [. . .]
tvaritāyajane cātra tvaritāsamatāṁ vrajet ||
śivayāge śivatvaṁ [ṅ: śivastvaṁ] hi nṛsiṁhe nārasiṁhakam |

KuKauM 15/524cd-525ab, 526cd-527ab.

[3] These Five Wheels are described in chapters 14 to 16 of the KMT that have been translated and researched in detail by Heilijgers-Seelen.

[4] Heilijgers-Seelen 1994: 150. Heilijgers-Seelen (1994: 168 ff.) discusses the nature of the 'different forms' in which the goddess manifests on the basis of the account in the KMT.

[5] KMT 16/14.

> As you move quicker than the length of time (as subtle) as the hundredth part of a hair split a thousand times, you are called Tvaritā who destroys all suffering.[1]

Similarly YKh (1) refers to Kubjikā as Tvaritā because she moves with great speed:

> By means of the path of the teachings of the master, Śiva's energy is in the abode of Kula. By means of the three triple modalities, she moves along the three paths (of the Triangle). (She is) Kālī, Katyāyinī, Kākī, Kulālī and Siddhayoginī and moves facing downwards in the Wheel of the Void Beyond the Fourth. She moves spontaneously very quickly (*tvarita*) solely by means of the inconceivable pulse (*spanda*) (of her own energy). Thus she is called Tvaritā (the Speedy One), the Yoginī of the Śrīkula born of the Self.[2]

According to the KuKauM another reason why she is called the 'Speedy One' is because the victims of the Wheel of Restraint (*nigrahacakra*) associated with her 'quickly (*tvarita)* go to the abode of death'.[3] Conversely, one who has been bitten by a snake but is enveloped in Tvaritā's protective cage of mantras, when struck with a stick or crushed rice is thrown at him, quickly becomes well.[4] None of these magical dimensions of Tvaritā's Vidyā are mentioned in the KMT which, like the KuKh, compared to most other Kubjikā Tantras is singularly devoid of magical concerns. Indeed, nothing more is said in the KMT about Tvaritā except that she is Kubjikā who sits with the god Asitāṅga in the centre of the Wheel of the Skyfarers at the summit of the Triangle in the middle of the three Wheels of the Sun, Moon and Fire in the End of the Twelve.

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[1] KMT 18/19ab.

[2] *gurūpadeśamārgeṇa śaivī [k, gh: ṣevi; g: yedi ?; ṅ: yevi] śaktiḥ [k, g, gh: śakti; ṅ: śaṁti] kulālaye* |
trivalītaraṅgabhaṅgībhis [k: -bhi; gh: trivalītaragabhagībhi-] tribhis tripathagāminī ||
kālī katyāyinī [k, gh, ṅ: kalāyinī; g: katyayinī] kākī [k, gh: kālī] kulālī siddhayoginī |
khecakre carate [k, gh, ṅ: tarate] sā tu turyātīte adhomukhī [g: -mukha] ||
acintyaspandamātreṇa [g: acintyaspadamātre] prayāti tvaritaṁ [g: nāsti; gh: -ta] svayam |
tena sā tvaritā nāma ātmajā [k, g, gh, ṅ: -ja] śrīkulayoginī || YKh (1) 35/77-79.

[3] KuKauM 3/213-214ab.

[4] *daṇḍena tāḍito vātha cūrṇākair vāpi tāḍitāḥ* |
śīghraṁ svasthaḥ prajāyeta tūrṇavidyāprabhāvataḥ || KuKauM 3/292.

The ṢSS supplies Tvaritā's Vidyā in code,[1] the seed-syllable of the goddess (which is KṢRAUṀ) and tells us how many syllables of her Vidyā belong to each of the six limbs.[2] Moreover, the ṢSS tells us that her Nine-syllable Vidyā occupies the centre of the Wheel of the Skyfarers along with Navātman.[3] This essential detail, omitted in the KMT, appears in the ṢSS like the revelation of the secret form of the goddess who here, in this, the most elevated part of the ascent, is accompanied by the god at the very frontier of the Supreme and is called Without Name (Anāmā).

Chapter three of the KuKauM is dedicated to Tvaritā.[4] There she is portrayed in her original form as a goddess who possesses many magical powers which she dispenses to her devotees whom she protects from misfortunes. In particular, Tvaritā, the tribal Śāvarī, controls and subdues snakes. Her power to remove the venom that causes those who have been bitten by snakes to faint and die extends to the poison of the spiritual illusion that binds and prevents the attainment of the powers, magical and yogic (*siddhi*), that could otherwise be acquired by means of the body.[5] But first and foremost, Tvaritā is a snake goddess and many links are evident between Tvaritā and snakes in the description of her in the KuKauM which is as follows.

> Tvaritā is without compare and bestows all accomplishments. She is dark blue (*śyāmā*) and her form is that of a (tribal) Śāvarī. She has big, upraised breasts and has two snakes as earrings and two as (her) anklets. She is the three-eyed goddess Tripurā who bestows boons and freedom from fear. Or else, she has eighteen arms and one should think (of her when engaged) in magical rites (*kāmyabheda*). She wears golden clothes and is adorned with a peacock banner. She sits on a lion throne, bestows boons and holds a peacock parasol. She has a peacock bangle (*kaṭaka*) and is adorned with a garland of wild

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[1] Tvaritā's Vidyā here is: HRĪṀ KHECACCHEKṢĪ HRĪṀ KṢEṀ HRŪṀ PHAKHAHRĪṀ (comm: HPHHRĪṀ). Note with Heilijgers-Seelen that the initials of the names of Tvaritā's retinue coincide with the syllables of this mantra.

[2] ṢSS 25/40-2.

[3] *navākṣarī tv iyaṁ vidyā navātmanā [k kh: -tmāna] samanvitā* |
khecarīcakramadhyasthā krīḍate [k kh: krīḍaṁte] satataṁ priye || ṢSS 25/44.

[4] It is quite likely that this chapter of the KuKauM, like several others, has been drawn from another Tantra belonging to a different school. Kubjikā is not mentioned even once throughout it.

[5] *idānīṁ śrotum icchāmi nāgānāṁ [k: -nā; g: -naṁ] damanīṁ tathā [k: * * * * *; ṅ: * * * bhuyā]* || [kh gh: these lines missing]
tvaritā sāvarākhyātā [ṅ: -cākhyātā] yena bhrāntir vinaśyati [g ṅ: -syati] |
yena siddhir manuṣyāṇāṁ dehenānena jāyate || KuKauM 3/1cd-2.

> flowers (*vanamālā*). She is adorned with a beautiful peacock diadem.[1]

This goddess is also described in the *Agnipurāṇa*. As in the KuKauM, three forms of Tvaritā are mentioned there.[2] One has eighteen arms,[3] another is said to have either two or eight arms,[4] but is not described. The eighteen-armed form described in the AP is essentially the same as the one in the KuKauM. The only difference is that, according to the KuKauM, Tvaritā is sitting, whereas according to the AP she stands with her right foot on a lion and left on a pedestal. There are three important features of this goddess that are common to most of her visualized forms. She is a tribal woman (*śāvarī*) and she is adorned with snakes. Thirdly, she is associated with peacocks who are their enemies. The latter feature, which underscores the special power she has over snakes, is particularly striking in the visualization described in the KuKauM.

Another form of Tvaritā is described in the *Tantrarāja*. In this form Tvaritā has four arms. She is not explicitly said to be a Śāvarī, but her leaf clothing suggests it. The rest - her association with snakes and the peacock - is the same.

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[1] *tvaritā [kh g gh: catvāritā] yā [g: *] anaupamyā [k ṅ: manaupamyaṁ; kh gh: ataupamyaṁ; yataupamyāṁ] sarvasiddhipradāyikā [k kh g ṅ: -kaṁ]* ||
śyāmā [g: samā] śāvarirūpeṇa [k g: sāvara-; ṅ: sācara-] pīnonnatapayodharā [k: -rā; kh: pīnontanupayodharāḥ; g: pīnonnatupayodharāḥ; ṅ: pīnonatapayodharāḥ] |
nāgau [g: nāgo; ṅ: nāsau] dvau [ṅ: tau] kuṇḍalau tasyāḥ [k kh g gh ṅ: tasyā] keyūrau [kh: keyūrai; gh: keyuro; ṅ: keyūre] dvau vyavasthitau [ṅ: -to] ||
trinetrā tripurā devī [k: deviṁ; kh g gh ṅ: devi] varadābhayasaṁyutā [k kh gh ṅ: -taṁ] |
aṣṭādaśabhujā [ṅ: aṣṭhadaṁśaṁbhubhujāṁ] vātha kāmyabhedeṣu [kh g gh: kāmyobhedeṣu; ṅ: kāsyobhedeṣu] cintayet ||
suvarṇaparidhānā [g: suparṇa-; ṅ: -paridhānaṁ] tu mayūradhvajaśobhitā [ṅ: māyūra-] |
siṁhāsanasthā varadā māyūracchatradhāriṇī ||
mayūrakaṭakopetā vanamālā vibhūṣitā [g: -ṣitāḥ] |
mukuṭena [g: makuṭena; ṅ: muktātana] vicitreṇa māyūreṇa [all MSs: mayūreṇa] virājate ||
KuKauM 3/77cd-81.

[2] Mallmann 1963: 160 ff..

[3] According to the AP (310/1 ff.) in the right hands Tvaritā holds a thunderbolt, vase (*kuṇḍa*), sword, disc, mace, spear, arrow, javelin and makes a boon bestowing gesture. In the left hands she holds a bow, fetter, arrow, bell, makes a threatening gesture with the index finger and holds a conch and a hook, makes a fear dispelling gesture and, in the last hand, holds a thunderbolt.

[4] AP 314/1-3.

Tvaritā (1)

(Tvaritā's) form is auspicious. (She is) in the first flush of youth and her complexion is dark. She has three eyes and four hands and her beautiful lotus-like face smiles gently. She is clad in new leaves. She is well adorned and has a chain around her waist and anklets with eight fierce and great serpents of four kinds belonging to the four castes, Vipra, Kṣatriya, Veśya and Śudra. (She wears) a crystal crown on her head with a crest made of peacock's feathers. Her arms are adorned with bangles made of beautiful peacock's tail feathers (and she has) an umbrella and banner (made of them). Strings of Guñjā berries are around her throat and on (her) breasts, which are smeared with red (sandal). Smiling gently she holds in her four hands a noose and goad and makes the gesture (*mudrā*) of granting boons and dispelling fear.[1]

The KuKauM supplies two Vidyās of this goddess. One is the Tvaritā Gayatrī.[2] Another consists of twelve syllables. The nine-syllable Vidyā taught in the ṢSS[3] probably relates to the two or eight armed form of the goddess mentioned in the AP, but is not described in either the KuKauM or the ṢSS. The AP refers to two possible forms of Tvaritā who should be visualized along with nine attendants. They embody the syllables of her Vidyā that are the initials of their names. The same nine are listed in the *Tantrarāja* as the attendants of Tvaritā.[4] They are worshipped on the eight petals of a lotus as the energies of the letters of Tvaritā's mantra (*mantrārṇaśakti*). In the AP they are simply listed with a reference to their locations. The KuKauM adds Jayā and Vijayā as two attendants and a servant and describes them briefly as follows:

1) Huṁravā (She who makes the sound Huṁ) has the form of a lightning flash and, auspicious, holds a thunderbolt weapon (*vajrāyudha*). 2) Khecarī (the Skyfaring Goddess) has the form of fire and is adorned with a javelin as a weapon. 3) Caṇḍā (the Fierce One) holds a staff. She is black (*kṛṣṇa)* and points (threateningly) at (both) gods and demons. 4) Chedinī (the Piercing One) is blue. She holds a sword and club (*kheṭaka*). 5) Dakṣā (Skillful) is dark blue (*śyāmā)* and, auspicious, holds a snake and noose. 6) Strī is yellow

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[1] Intro. to TR p. 30 from TR 14/6-10.
[2] The Tvaritā Gayatrī is: OṀ TVARITĀVIDYĀ VIDMAHE TŪRṆAVIDYĀ CA DHĪMAHI TAN NO DEVĪ PRACODAYĀT.
[3] *navākṣarā bhaved vidyā* ṢSS 25/28c.
[4] TR 14/15-16.

Tvaritā (2)

> and has a flag as (her) attribute. 7) Huṁkārī (She who makes the sound Huṁ) has a club and is black. 8) Kṣemakārī (Forgiving One) is fierce at first (but then becomes gracious). She is naked, has three eyes and three nets (*pañjara*). She rises up holding the earth and is intent (*protsantī*) on devouring the universe. 9) Pheṭkārī holds a bow. She is Kaulikā and is placed in the middle.
>
> Jayā and Vijayā are adorned with golden staffs. The servant is a barbarian (*barabara*). He is black and (his) head is shaved. He holds a club. Fashion (this) auspicious image (*pratimā*) of many forms in this way on a cloth or on a stone or make it from plaster or (draw) a picture (of it). It is especially beneficial when one worships, visualizes (the deity) or repeats (her) mantra.[1]

Tvaritā is primarily portrayed in the KuKauM as a goddess who protects from nefarious beings, negative planetary influences, enemies and poison, especially snakebite. She is a powerful apotropeic deity who responds forcefully and with great speed to the violence of an aggressor. However, when pleased, she is no less speedy in dispensing her grace. Thus she is appropriately called the Speedy One.

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[1] *huṁravā [kh: kuravā; g: huṁvavā; ṅ: huṁkāra] taḍidākārā [ṅ: vātaṭhi-] vajrāyudhadharā [ṅ: -varā] śubhā* |
khecarī [ṅ: khecare] vahnirūpā [kh: -rūpān; gh: ?] tu śaktyāyudhavibhūṣitā [gh: ?; ṅ: -yuva-] ||
caṇḍā daṇḍadharā kṛṣṇā [kh: kṛtsnā] tarjayantī surāsurān [ṅ: parāsarān] |
chedanī [ṅ: ccheda] nīlavarṇābhā [kh: missing] khaḍgakheṭakadhāriṇī || *[gh: ?]*
*dakṣā [k: dakṣe; kh: dakṣī; ṅ: dakṣīna] tu [ṅ: *] śyāmavarṇābhā [ṅ: syāmavarṇṇāmavarṇṇābhā] nāgapāśadharā [ṅ: nāgayādharā] śubhā [ṅ: * *]* |
strī [ṅ: śubhāstī] ca [kh g ṅ: va; gh: vaṁ] dhvajāyudhā [kh: dhvajāyutā; ṅ: dhvajāpradhāyāṁ] pītā [ṅ: tā] huṁkārī [ṅ: huṁkārāṁ] gadayāsitā [g ṅ: madayāsitā] ||
kṣemakārī puraḥ [k ṅ: puna; gh: purā] raudrā [kh gh ṅ: raudro] nagnā tryakṣā [kh: yakṣān; g gh: tryakṣān; ṅ: tryakṣās] tripañjarā [kh g ṅ: ti-] |
sā jātā [k, kh: sajātu; g ṅ: sajān] bhūmihastā tu protsantī [kh g: prochantī; gh: procchaṁtī; ṅ: procchaṁtīn] grasituṁ [ṅ: siruku] jagat [ṅ: gatā] ||
phaṭkārī [k kh g gh: phakārī; ṅ: phetkārī] dhanuhastā [gh: dhanuhastāṁ] tu kaulikā [k kh g gh ṅ: kulikā] madhyayojitā |
jayā ca vijayā caiva hemadaṇḍavibhūṣitā ||
kiṁkaro barbaro [kh: vedhare] muṇḍī [kh: tuṁḍī] lakuṭī kṛṣṇabhāsuraḥ [k: -sura; ṅ: -surāṁ] | *[gh: ?]*
evaṁ paṭe 'tha [k: pāṭetha; kh g: -pa; ṅ: padeṣva] pāṣāṇe [kh: vāthāgai; g: vāṣāṇe; ṅ: vārṣāṇe] lipyajāṁ [kh g: lippyajā; ṅ: lipyajā] citrajāṁ [kh g ṅ: citrajā] tathā || *[gh: ?]*
nānārūpakasaṁyuktāṁ [kh g gh ṅ: -yuktā] kārayet [ṅ: kālayen] pratimāṁ śubhām [g: subhāṁ] |
dhyānakāle 'tha [g gh: -kāletha] vā jāpye pūjāyāṁ ca viśiṣyate [g: viśeṣataḥ] || KuKauM 3/82-88.

Tvaritā's association with snakes is probably the link that connects her with Kubjikā. Kubjikā, like Tvaritā is adorned with snakes[1] and as Kuṇḍalinī is the Queen of Snakes (*nāgarajñī*). Modelled, it seems, originally on the type of village goddess who is invoked to remedy snake bites – which in the case of highly venomous snakes needs to be very speedy – she is elevated to the status of Kubjikā, a Great Goddess. As such she quickly remedies the poison of spiritual bondage by the powerful infusion of energy that leads through trance – like one swooning from poison – to the liberating experience of the pervasive presence of the supreme goddess.

Kubjikā

Now we have had a look at the main goddesses who are associated with Kubjikā and are part of her identity, we turn to Kubjikā herself. We have already had occasion to discuss how and why Kubjikā - the Little Humped Back One - is bent over when examining the myth of her origin in the first chapter of this introduction. We may simply recapitulate here. She appears in the myth of her origin confined in the Liṅga, immersed in contemplation. A symbol of the Point in the centre of the *maṇḍala*, she abides there 'bent over' within it in her unmanifest, potential state. When she emerges from it, like a sprout from a seed, she is slightly bent over. Kuṇḍalinī, as the energy of the Liṅga, emerges the same way from it. Again, she bends forward feeling 'shame', like a bashful young woman, when Bhairava sees her emerging from the Liṅga because she knows that she will engage in Kaula union with him.[2] She is also 'bent over' when engaged in union with Bhairava.

Analogously, she is the 'bent over' in her *maṇḍala* as the triangular Yoni. She is also 'bent over' by being 'confined in her seed-syllable[3] or mounted on the triangular Vāgbhava (AIṀ)[4] which, along with and Single-syllable Vidyā (HSKHPHREṀ), is her seed-syllable. Her 'crooked' and 'bent' form symbolizes

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[1] See below, p. 171. Note that Kubjikā is adorned, like Tvaritā, with snakes belonging to the four castes.

[2] See intro. vol. 1, p. 45 ff. with reference to KMT 2/9-11ab. Mukundarāja puts it this way: That energy (Kubjikā) is the young Kaula consort (*dūtikā*) (as beautiful as a) celestial nymph (*apsaras*). (She is) Indrāṇī, the young energy Māyā who is completely full (of all the energies). In her nature as Kuṇḍalinī, she is Vakrikā, that is, round. She is 'crooked' (*vakrā*) because (hearing) the story (of her origin) in the Tantra she feels shame before (her) Lord. These and others are many meanings (of Kubjikā's name).

sā śaktiḥ [śaktā] dūtikāpsarā | *indrāṇī pratipūrṇaśaktikā māyā* | *kuṇḍalinīrūpāyāṁ vakrikā vartulā* | *nāthaṁ prati tantrakathane lajjitā vakrā ity ādayo bahavaś cārthakāḥ* | SaṁP

[3] Comm. ṢSS 25/47cd-49.

[4] See intro. vol. 1, p. 303.

the spiritual power of the goddess within the body. She is the ‘crooked’ (*kuṭilā*, *vakrā*) or ‘coiled’ (*vartulā, kuṇḍalākārā*) Kuṇḍalinī. The goddess abides in the supreme state as the pure energy of transcendental emptiness. In the subtle state it flows out as the power of the will that deploys itself as the configurations into which it differentiates itself. Finally, in the gross spheres of reality, her energy is within the physical and subtle body as the vital breath that vitalizes it. Thus: ‘just as someone with a big body who moves in a small house must enter it with (his) body bent, so the Great Goddess (who resides in the confined space of the microcosm) has a bent body.’[1] Conjoined with the ‘crooked’ vital breath she is present in the body of all living beings[2] and so is ‘crooked’ herself.

The name 'Kujā' or, indeed, 'Kubjikā' itself became progressively prominent with the development of the goddess's cult in the texts. The earlier names - Laghvikā ('Subtle One') and Khañjikā ('Little Lame One') - that dominate the early prototype of the KMT, the *Laghvikāmnāya*, largely receded into obscurity already by the time the KMT is redacted, although they linger more in some manuscripts than others.[3] The name *Laghvikāmnāya* continues to appear in the colophons in the place of *Kulālikāmnāya*[4] but the goddess is hardly ever called by this name.[5] A residue of the importance of the earlier name, Khañjikā, is apparent in the KMT, which explains how this name accords with the goddess’s nature, even so the KMT rarely calls her this.[6]

There are a surprising number of variant forms of the goddess’s name already in the KMT. The most basic one is Kubjikā which appears there twenty-one times. Others include Kubjinī (eight times in the KMT), Kubjī (17 times), Kubjīśānī, Kubjeśī, Kubjeśvarī.[7] We also find several direct derivates of this name that have been given to aspects or parts of the goddess. Kamalakubjikā is Kubjikā’s Heart, the first of her six limbs.[8] As Karṇakubjā,[9] the ‘Bent One of the Ear’, she resides in that part of the body. Guhyakubjikā[10] and Vajrakubjī are two

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[1] ṢSS 25/48-49 quoted in intro. vol. 1, p. 301.

[2] ṢSS 47/46cd-47, quoted in intro. vol. 1, 40-41.

[3] See intro. vol. 3, p. 312 ff..

[4] A significant residual trace of the name is found in variant readings of the colophons of the KMT for Kulālikāmnāya (< > Laghvikāmnāya). Not uncommonly some MSs read Laghvikā for Kubjikā. For example, amongst those used for the published edition this variant is found in the colophons of chapters 9, 10, 13, 15, 16, 18, 19, 20, 23 and 25.

[5] Laghvikā apears twice as the name of the goddess in the KMT (7/39 and 17/51b) and once as Laghvinī (243/101a).

[6] The name Khañjikā appears four times in the KMT (16/20c, 21a, 17/30d, and 24/102a var), Khañjinī once (ibid. 16/19c), and Khañjī twice (ibid. 3/36b and 16/15b). See intro. vol. 1, p. 302-303 and notes with reference to KMT 16/19cd-20 (= ṢSS 25/45cd-46).

[7] These three names appear in KMT 7/3a), 17/51b and 16/88b, respectively.

[8] KMT 7/39.

[9] KMT 11/19d, 26b, 19/10d.

[10] KMT 10/29.

of her aspects. One of her forms is Nagnakubjikā – the Naked Kubjikā.[1] The male equivalents are not as varied. We find Kubjīśa, Kubjeśvara and, rarely, Kubjīśāna.

There are also a number of variants of the name 'Kujā'. These include: Kujā,[2] Kujāmbikā,[3] Śrīkujāmbikā,[4] Kujeśī,[5] and Kujeśvarī.[6] The goddess's name is also given to her scripture – the *Kujīmata*.[7] The common male equivalents are simply Kujeśa, Kujeśāna, and Kujeśvara. Typical of the general presumption of some kind of non-sanskritic origin of deities like Kubjikā, it has been suggested that 'kujā' may be a word of Munda origin and therefore, in some way, also the goddess. But this is not at all likely. Kubjikā's origins can be sufficiently well understood solely by reference to the Tantras. The texts, for their part, explain the name as meaning the goddess who is 'born' (*jā*) from the earth (*ku*). Another derives this name from the root '*kūj*' to 'make a sound'.[8] The first etymology teaches that Kubjikā is a goddess or Yoginī who roams the earth (*bhūcarī*). The other that she, like other Tantric deities, is one with her mantra and so 'resounds' with it.

In one place in the KMT[9] Kubjikā is called Kuṭilā – the Crooked One - but the name Vakrā and variants, which mean the same, do not appear in the KMT and the oldest versions of its expansions, the ṢSS and the ŚM.[10] However, Vakrā / Vakrikā is a very common name in the MBT. There Vakrā is the 'crooked' (*kuṭilā*) Kuṇḍalinī, the goddess of the tradition. Thus, the MBT refers to itself as the *Vakrikāmata*,[11] *Vakrikāgama*[12] and *Vakrikāmnāya*.[13] Indeed, it is Vakrā who is speaking. Śrīnātha commonly addresses her this way.[14] The tradition is called the

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[1] KMT 17/16d.
[2] KMT 17/125b var.
[3] Ibid. 19/61d.
[4] Ibid. 18/43.
[5] Ibid. 3/31d.
[6] Ibid. 8/23d and 15/58b.
[7] Ibid. 18/113b. It is also called *Kubjinīmata* in the KMT in three places.
[8] See KMT 17/29cd-30 quoted in intro. vol. 1, p. 303-4.
[9] KMT 21/93d.
[10] In a few place Vakrā replaces Kubjikā in some MSs (*kubjikovāca* > *vakrovāca*). Vakrādevī appears in a few Krama mantras presented in chapter 23 of the ŚM, but this certainly not an original part of the ŚM.
[11] *eṣā caitanyamūrtis tu [2: etac caitanyaśaktis tu] parākhyā [2: k, kh: pareṣā] vakrikāmate [k, kh, gh: vakrikāsaha; ṅ: vakrikāhara]* || YKh (1) 16/98cd.
[12] *japasaṁkhyāvidhānaṁ tu saṁprāptaṁ vakrikāgame* | YKh (1) 18/45ab.
[13] *divyaṁ vakrikāmnāyaṁ [k, kh, gh, ṅ: ca-] saṁsṛṣṭaṁ [k, kh, gh: saṁsūṣṭaṁ] khañjinīmatam* || YKh (1) 12/2cd.
[14] *kathayasva [gh: -sve] prasādena yadi tuṣṭāsi vakrike* | YKh (1) 3/140ab, 3/164ab, 3/271cd, 24/1cd.

Vakrāmnāya[1] because she is the source of it.[2] She is also called Vakrikāvvā, Vakradevī,[3] Vakrāśakti, and Vakriṇī.[4] She is 'the mistress of the gods whose form is crooked'.[5] She is crooked because she is especially associated with the triangular Yoni that returns perpetually back on itself and so is 'the crooked Mother without end whose limbs are crooked.'[6]

The Goddess called 'Ku' (Kukārā, Kunāmā)

In later sources, not the KMT or the ŚM,[7] the goddess is occasionally called Kunāmā[8] or Kunāmikā[9] i.e '(she whose) name is Ku' and, more often, Kukārā - '(she who is denoted by) the syllable Ku'.[10] This is an abbreviation of the goddess's name. Similarly, the goddess Maṅgalā, the supreme deity and first teacher (*ādiguru*) of the Kālīkrama in Kashmir, is called the 'venerable goddess letter Ma' Śrīmakāradevī.[11] Another common example in the Kubjikā sources and elsewhere is the expression 'Ḍādi' literally 'beginning with Ḍā' with reference to the goddess Ḍākinī.

Although this name is nondescript and could theoretically be used in any instance to denote our goddess,[12] we find that the sources prefer to name the

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[1] *napuṁsakapadaṁ kiṁ tu vakrāmnāyaṁ [k, kh: vaktrāmrāyaṁ; gh: vaktrāmāyaṁ] kathaṁ bhavet* || YKh (1) 3/180cd.

[2] *kulāc chrīpaścimaṁ [k, gh: kulāśrīpaścimaṁ] veśmaṁ sarvaṁ yatra pralīyate* |
sṛjate siṁharūpeṇa vakrikākhyāpy adhomukhī [k, kh, gh: -pyadhaumukhī] || YKh (1) 4/185 cd.

[3] YKh (1) 14/5d, KuKh 8/4d and 36/105a, respectively.

[4] This form of the goddess's name appears only once in the MBT, in YKh (1) 26/3b.

[5] *deveśī vakrarūpā* YKh (1) 15/79b.

[6] *vakrāṅgasaṁyutā [ṅ: vaktrāṅgaṁ-] vakrā [k, kh, gh, ṅ: vaktrā; 2: vakrānantā purānandā] mātā [k, kh, gh: śrotrā; ṅ: śrotā] śrīkaṇṭhakaulikī [gh: śrīkaṁtha-; 2: -kaulinī] | [2: kh: ?]*
YKh (1) 16/8a.

[7] The names Kukārā and Kunāmā do not appear in the KMT except in the extra lines of MSs EFG (app 3, I, 4c) after KMT 17/60 (*kunāmā samayā proktā*) in MS AB this extra line begins *samayākhyā kukārākhyā*. These names are unknown in the ŚM.

[8] Kunāmā is the one who awakes all the Siddhas and the imperishable.
*bodhanī [ṅ: * dhanī] sarvasiddhānāṁ kunāmā [k, gh, ṅ: kulāmā] cākṣarasya ca* |
YKh (1) 32/88ab.

[9] *dvitīyā kathitā caryā kāmarūpā kunāmikā* | KuKh 16/6ab.

[10] *śivaśaktiprasādena [kh, g: -śaktiḥ] śrīkukārāṁ [kh, g: -kukārāntaṁ] namāmy ahaṁ* ||
KnT 3/302cd.

[11] MP (1) p. 5.

[12] For example: The Supreme Goddess who (sits on a) corpse (*preta*) abides as the goddess called Kukārā.

pretasyopari [k kh: + āsanarūpa] parameśvarī kukārākhyā [k kh: -kṣā] devī sthitā | Ṭ MS K fl. 13a, Also: And she is the goddess called Kukārā (*sā ca devī kukārākhyā* YKh (1) 28/63ab)

goddess this way in just a few of her aspects. One is her sonic form. As the sonic goddess she is: 'Without waves, the eternal power, she is Kukārā, the deity of the letters'[1] who consists of all the letters.[2] She is, by the same token, the Vidyā[3] which is her Command:[4]

> The Vidyā is the goddess called Kukārā, she wears a garland of thirty-two syllables. [. . .] Beginning with Bha and ending with Ca, this solar (Vidyā) is the excellent means. Your Five *Praṇavas* are at the beginning and those too have come forth in the end (of the Vidyā). The Great Goddess, the Goddess Flame (Śikhā devī), resides in the three seed-syllables (*kūṭa*) on the three corners of the Triangle. Said to be Kukārā's Command, there she is the mistress of the Wheel, the leader (*nāyikā*) of the Siddhas. She has come through the sequence of Meru and is adorned with the fifty letters. Beginning with Nectar (*amṛta*) (the letter A) and ending with Ha, having pervaded Meru, she is well arranged.[5]

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[1] *nistaraṅgā [g: nistaraṅgatā] sadā [k: śatā; g: nāsti] śaktiḥ [k: śakti] kukārākṣaradevatā [k: kakārakṣara-; g: -devatāḥ]* || YKh (1) 32/81cd.

[2] She, Kukārā, is said to be Khañjī, the mistress of the Wheel, the leader of the Siddhas. She has come through the transmission of Meru and she consists of the fifty letters'
kukārā [k, kh: kakārā] sā [kh: (?)] smṛtā [kh: (?)] khañjī cakreśī siddhanāyikā ||
sā ca merukramāyātā pañcāśākṣararūpiṇī | YKh (2) 14/13cd-14ab.

[3] The one called the venerable Ciñciṇīśa who, born in one's own body, is the subtle exertion (*īśadyatana*) (that impells the body and mind). And how else is he? One should worship him along with the Vidyā called Kukārā.

svaśarīrasaṁbhūtaṁ śrīciñciṇīśābhidhānaṁ īśadyatanarūpam [k: yatanā-; kh: yatatā-] | *anyac ca kīdṛśam* | *kukārākhyayā vidyayā [k kh: vidyā] samanvitaṁ [kh: sa * nvitaṁ] pūjayet* |
Ṭ MS K fl. 174a.

[4] It is said to be the (mantra consisting of) thirty-two (syllables). The Command of Kukārā has emerged (in this form).

dvāviṁśākṣaram ity uktaṁ kukārājñā [k: -rākṣa] vinirgatā || ibid. 16/66cd.

[5] *vidyā devyā kukārākhyā [kh: vidyādevī -divī ca] dvātriṁśākṣaramālinī [k: dvātriśākhyaṁramālinī]* | *[. . .]*
bhakārādicakārāntaṁ [k: -rāṁtā] saureyaṁ [k: saukaraṁ] karaṇottamam [k: karsalamuttamaṁ; kh: karaṇaṁ śubhaṁ] |
ādau te praṇavāḥ [k: praṇavā] pañca ante [k: ate] te 'pi visarpitāḥ [k: -tā] ||
śṛṅgatrayatrikūṭasthā [k: śṛṁgatrayaṁtrakūṭasthāṁ] śikhā devī maheśvarī | *[kh: śṛṅgatrayatrikūṭasthā saptakhaṇḍasamanvitā -kandha-* ||*]*
kukārājñā smṛtā [k: smṛtāṁ] tatra [k: taṁtta; kh: kukārā kakārā sā smṛtā khañjī] cakreśī siddhanāyikā [k: -nāyīkā] ||
sā ca merukramāyātā pañcāśākṣarabhūṣitā [kh: -] |
amṛtādihakārāntā [k: -rthaṁ] meruṁ vyāpya vyavasthitā [k: sya-] || YKh (1) 16/2ab, 10-12.

Although Kukārā and Kunāmā are abbreviations of the name Kubjikā or Kujā, they imply a close relationship between the goddess and Kuṇḍalinī whose name also begins with 'Ku' and so may be abbreviated in the same way.[1] All the great Kaula goddesses are Kuṇḍalinī within the body of each living being, mirroring in miniature the form in which she abides within the god himself. Even so, Kubjikā who is 'bent over', i.e. coiled as is Kuṇḍalinī in the body, is identified with her in a special way in the minds of her devotees. As Kuṇḍalinī, Kukārā is both Unstruck Sound, in keeping with her sonic identity, as the seventeenth, vitalizing energy of the Moon:

> The meaning is that she is the sixteen vowels within the Sixteen-spoked (Wheel). (Her) form is Unstruck Sound in the middle of the sixteen energies of the Moon and is the seventeenth (energy) called Kukārā who is Kuṇḍalinī.[2]

The supreme lunar energy is the divine Lunar Light, the Lamp of Kula that illumines all the deities and energies.[3] She is the Light of the three lights of Sun, Fire and Moon. Within them she illumines them, even as she is the womb (*bhaga*) of emanation:

> In the midst of the Sun, Moon and Fire, is the supreme energy called Kukārā. O mistress of the gods, she resides in the foundation. Emanation takes place there.[4]

This is her subtle form, just as Kukārā is her short 'subtle' name:[5]

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[1] The New Moon (*amā*) is the venerable Mother, the goddess Kukārā who is said to be Kuṇḍalī.

*amā śrī - ambikā [k: gnī-] devī kukārā [k: kaṁṭhikāṁ; g: kukā *] kuṇḍalī [k: kṣaṁḍalī] smṛtā [k: smṛtāṁ]* | YKh (1) 43/37cd.

[2] *ṣoḍaśāre ṣoḍaśasvarā [k: -ra; kh: -śvara]* | *ṣoḍaśacandrakalāmadhye anackarūpā [anaccha-] saptadaśamī [k kh: saptā-] kukārākhyā kuṇḍalinīrūpā ity arthaḥ* | Ṭ MS K fl. 27b-28a.

[3] She is called the Yoni (*bhaga*). She is the Lamp of Kula and (her) form is the Moon. These supreme energies in the form of moon rays are associated with Kunāmā.

bhagākhyā kuladīpā ca candrarūpā [g: vahurūpā] ca mitriṇī |
kunāmāsahitā hy etāḥ jyotsnārūpāḥ [k kh g: -rūpā] parākalāḥ || KRU 3/29.

[4] *sūryasomāgnimadhye tu kukārākhyā parā kalā* ||
ādhārasthā ca deveśi tatra sṛṣṭiḥ pravartate | ṢSS 21/20cd-21ab.

[5] She is in the midst of the Transmission of the Aged, which is the third (transmission) in a subtle form or as the Subtle One in the form of Kukāra (i.e. Kuṇḍalinī)

tṛtīyasya vṛddhakramasya madhyasthā laghurūpā kukārarūpā sukṣmā vā | Ṭ MS K fl. 7b.

> Think of the one called Kukārā, brilliant as millions of lightning flashes and form like a series of garlands of flames, to be filling the Void with nectar.[1]

All three aspects are drawn together in the definition of her name. Thus 1) she is 'bent over', present in a reduced, subtle, or 'contracted' form in the body. 2) She is present in the conjunction of the vital breath and the body which she brings about. 3) She is the Sound that resounds in the Void through which the universe of sounds is created.[2]

Amarikā

Amarikā – the Immortal One - is not a very common name of the goddess or of her tradition in the Kubjikā sources. It appears to have gained popularity late in the development of the Kubjikā corpus.[3] It is unknown in the KMT and the ŚM. However, Amarikā does appear once in the ṢSS as one of a series of Vidyās. There we read:

> She is the Vidyā of twenty syllables well known as Amarikā. She destroys the magical devices (*yantra*) of others and (is used) to catch the wicked, remove fever, paralyse speech, the mouth and armies. She is the goddess Amarikā present in the intense union with the Yoginīs (*haṭhamelaka*).[4]

As in other cases,[5] the goddess develops in the later literature from a 'low' one concerned with black magic and protection to Kubjikā herself, the Great Goddess. Amarikā contains the aggregate of the energies of the fifty letters. Thus the beings who govern them all belong to the one clan (*gotra*) of the goddess

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[1] *vidyutkoṭisahasraprabhāṁ [k kh: -bhā] tathā jvālāmālāvalirūpāṁ [k: -valitarūpā; kh: -valitaṁ rūpāṁ] kukārākhyāṁ [kh: kukālākhyāṁ] āpūryamāṇāṁ ca [kh: -mānāṁ vaścaṁ] khaṁ cintayet amṛtena* | Ṭ MS K fl. 13a.

[2] See ṢSS 47/46cd-47 quoted in intro. vol. 1, 40-41.

[3] It is worth noting in passing that the development of a new name or some other feature of the teachings can serve as indications to ascertain the relative dating of the texts or parts of them in the Kubjikā corpus.

[4] *eṣā viṁśākṣarī vidyāmarikā nāma viśrutā* |
duṣṭagrahe [k, kh: -ha] jvarocchede parayantravidāriṇī ||
vācāstambhe mukhastambhe sainyastambhe tathaiva ca |
eṣā amarikā devī yoginīhaṭamelake || ṢSS 30/56-57.

[5] Cf. above, p. 94.

Amarikā. The clan is the Transmission of Amarikā (the Imperishable Goddess).[1] Amarikā is the goddess of this 'clan', that is, the aggregate of sonic energies. Contained in the Ocean of the Yoni, their fluid energy flows and combines in countless ways. This activity is embodied in the goddess Amarikā.[2] Ultimately, the play of the energies of the Void, Amarikā is the name of the tradition which expounds the Emptiness within the Goddess and the liberation attained by realising it.[3]

Anāmā

Anāmā is a common name for Anākhyā in the texts of the Kālīkrama. Like many other names, this one is also a name of the Kubjikā tradition and its scripture. However, it is not found in the KMT except as part of the name of an earlier authoritative scripture from which the KMT claims to be derived.[4] The word appears once in the ŚM as an adjective, not as a proper name.[5] It is not common also in the later sources, except in YKh (1) where it has undergone a number of developments. Here we have an example, it seems, of how a single individual or group contributes its own insights to a system.

'Anāma' may simply mean in a non-technical sense that something is so subtle that it cannot be properly explained and therefore named like 'the inner Vow that has no name'.[6] In a deeper sense, 'Anāma' denotes the ultimate transcendental reality, which is the source of manifestation and all that can be described and named but is itself beyond description and so is the Nameless, just as it is the Unwriteable (*alekhya*).[7] It may be abstract Mahākaula free of all the polarities.[8] So it can apply to the god[1] as well as to the goddess.[2] In either case,

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[1] KuKh 62/61ab = YKh (1) 30/68ab. This is the only place in YKh (1) where this name of the goddess appears. See note to KuKh 17/36cd-37.

[2] In the KuKh (62/81) we read: Amarikā (the Immortal Goddess) is the supreme activity of the entire ocean (of the Yoni). By abandoning all duality man attains the Heart (of the deity).

[3] Liberation is indeed (to be found) in the tradition (*āmnāya*) of (the goddess) Amarikā (the Immortal One) and in the venerable *Vakrikāmata.* KuKh 68/49.

The tradition of (the goddess) Amarikā (the Immortal) is the Void and its emptiness is within (the goddess) Kujā. Ibid. 68/79.

[4] This is a collection of the essence (of the teaching), the excellent teaching of the goddess with no name (*anāmāmata*) whose (name) should not be uttered. If (one does) utter it (by mistake in public), one should repeat (the goddess's Vidyā) a hundred million times. KMT 25/207 (= ṢSS 50/86cd-87ab).

[5] The teacher of the universe is all-pervasive, unmanifest and without name.

anāmaṁ ca nirābhāsaṁ sarvavyāpī jagadguruḥ [kh g: -guruṁ] | ŚM 4/236ab.

[6] KuKh 14/8ab.

[7] KuKh 36/92.

[8] Mahākaula is the Nameless free of being and non-being.

astināstivinirmuktaṁ mahākaulam anāmikam | YKh (1) 4/21ab.

whether god or goddess, as 'No Name' they are the highest plane of being, the supreme reality, the ultimate and final place of merger of all things and so cannot be characterized, compared or named as either god or goddess or even as the highest energy or divine form, as these too dissolve away there.[3] At the end of the Nameless (*anāmānte*) one attains the Command (*ājñāsiddhi*) which is liberation.[4] This is the goal and climax of the purifying ascent of energy that takes place in the course of initiation. Anāmā is not only transcendental, she is also positive energy. Anāmā is the name of the goddess in her inner aspect as Kuṇḍalinī identified with the lunar energy Amā.[5] In that context 'Anāmā' means 'she who is called A (= Amā)'.[6] Anāmā is Amā who is Bhairava's divine will. It is the source of Amā and where it ultimately dissolves away. She is the subtle and completely full consciousness who discerns the true nature of phenomena and then dissolves away into the Bliss of Stillness (*nirānanda*).[7]

The goddess is 'the Nameless (*anāmā*), the energy which is consciousness (who resides) in the *maṇḍala* of the Nameless (*anāmamaṇḍala*).'[8] Anāmā is in the supreme abode contemplating the three energies of infinite will, knowledge and action.[9] Leading the goddess, who is the supreme power, upward to the end of the

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[1] Above is the one who is called Nameless. He pervades (all things) and is the head (of the universe).
ūrdhve [k, gh: kurddhe] anāmakaṁ nāma vyāpakaṁ mūrdham eva [k, gh: mūrddhnimeva] ca ||
YKh (1) 1/136d.

O god, Anāmaka, is Kula, the Lord (*nātha*) and Kuleśvara.
anāmakaṁ kulaṁ deva yatra nāthaṁ kuleśvaram | YKh (1) 4/31ab.
The imperishable is Bhairava. He is the Great Lord who is Nameless.
akṣaraṁ [gh: -ra] bhairavo [k, g: -vaṁ; gh: -va] nāma anāmakamahāprabhuḥ || ibid. 33/34cd.

[2] Anāmā is established by the Path of the Left and is the sixfold deity.
saṁsthitā vāmamārgeṇa anāmā ṣaḍidevatā [g: -tāḥ] | YKh (1) 31/11ab.

[3] The energy of the New Moon (*amā*) merges into the Half Measure and the Half Measure into the plane of Anāma.
amā līyati [k, kh, gh: līpati] mātrārdhe [k, kh, gh: mātrāddhai] mātrārdhānāmake pade ||
YKh (1) 4/30cd.

[4] When the end of the Nameless has been attained the accomplishment of the Command (is realised) in the Kulakrama. KuKh 7/49-50ab.

[5] See note to KuKh 2/35cd-36ab.

[6] The only reference to Anāmā in the CMSS defines her in this way:

Anāmā is the (goddess) called the letter A. She is Vāgbhava (AIṀ) who is most evidently Khecarī.

anāmāvarṇanāmā [k: -nāmaman; kh g: anāmāvarṇanāman; gh: anāmāvarṇanāmaman] tu vāgbhavaṁ [g: vāgbhedaṁ] khecarī sphuṭam | CMSS 1/35ab.

[7] KuKh 24/25-26.

[8] KuKh 13/138.

[9] KuKh 3/123ab.

Nameless (*anāmanta*), the adept is consecrated there.[1] Anāma is the highest *maṇḍala*. It is the seventh Wheel beyond the series of six Wheels. The goddess Khecarī resides there. The adept who reaches this level attains the state Beyond the Fourth and, identified with Bhairava, attains the accomplishment of flight (*khecaratvasiddhi*) by uniting with the energy of the goddess who moves in the expanse of pure, transcendental consciousness – the Nameless *maṇḍala*.[2] She is Anāmā in the Lord's *maṇḍala*.[3] She is Khecarī in the middle of *Anāmacakra,*[4] which is both the internal and the external *maṇḍala* of the goddess.[5]

Anāma is the highest in the series of stages of ascent.[6] Just as it is at the end of the ascent, it is also at the beginning of the descent into emanation. The plane of Anāma is supreme. The divine will which is the supreme energy of the god through which the universe is created arises from there. Indeed, it is the plane on which the goddess resides constantly at every stage of her ascent, emergence and merger:

> In the middle of (*suṣumṇā*) the Stick of the Cavity of the Void, she is established on the plane of the Nameless. She is the supreme energy who has arisen as Bhairava's will and pulsates (*lulantī*).[7]

Anāmā is Śakti, the Transmental which is Unstruck Sound and the bliss of the vital breath.[8] Crooked and the form of an earring, she is the Yoni, the supreme Kujā. She is the wishgranting gem of those who are awake.

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[1] KuKh 13/135-136.
[2] See KuKh 3/120cd-121ab.
[3] *kuṭilā [ṅ: kuṁ] kuṇḍalākārā sā hi [k, g, gh, ṅ: vi] yoniḥ [k, g, gh: noni] parā [k, gh: ṣarā] kujā* | *cintāmaṇiḥ [g: -maṇi] prabuddhānāṁ anāmā nāthamaṇḍale [k, gh: buddhamaṇḍale; ṅ: * dhvamaṁḍale]* || YKh (1) 35/72.
[4] KuKh 3/114.
[5] It is clear from the following injunction that *Anāmāmaṇḍala* is a name of the outer *maṇḍala* of the goddess:

> Full of mantra (the sacrificial jar) is placed in the *Anāmāmaṇḍala* fashioned (previously).

sthāpyate mantrapūrṇaṁ tu anāmāmaṇḍale kṛte | YKh (2) 18/61ab.
[6] The Stable (plane) is merged in the Immobile and the Immobile in the Nameless
dhruvaṁ tu acale [k, kh, gh: acalai] līnaṁ acalaṁ tu anāmake || YKh (1) 3/290cd.
[7] *kharaṇḍadaṇḍamadhyasthā [k, gh: taraṁturaṁḍa-; g: ta-; ṅ: taraṁḍaraṁḍa-] anāmapadam [k: manāma-; gh: manāmaya * m; ṅ: manāmayadam] āśritā* ||
bhairavecchā samutpannā lulantī [gh: tulaṁti] paramā kalā | YKh (1) 34/123cd-124ab.
[8] Anāmā is Śakti who is the leader of the divisions (of the teachings) and she is considered to be supreme.
bhedānāṁ nāyakī śaktir anāmā [g: śaktiraṇāmā] ca parā [k, gh, ṅ: pura; g: purā] matā [k, gh: satā] | YKh (1) 32/87ab.

Kulālikā

The recension of the KMT that has come down to us is called 'the tradition or teaching (*āmnāya*) of Kulālikā – the Potter Girl'. Struck by this name, scholars have suggested that Kubjikā was originally the goddess of potters. Thus, according to Schoterman: '*kulāla* is a proper name that belongs to some non-Aryan tribe whose main occupation was the production of pottery [. . .] It seems therefore acceptable that Kulālikā was some local goddess, probably of the Kulāla tribe, who was identified with Devī in Tantric circles.' Or else, Kulālikā, may have been a goddess worshipped as a spiritual patron of a guild or caste. This view presupposes that Kulālikā is one of the intimate aspects and forms of the goddess Kubjikā. Indeed, that it is her original form. But this possibility finds little support in the sources. Although the name appears regularly in the colophons at the end of the chapters of the KMT, it is found only once in the KMT itself[1] and receives scant attention in the Kubjikā corpus in general. She is mentioned only once in our text.[2] The most extensive presentation of Kubjikā as the Potter Woman is found in a hymn dedicated to her in YKh (1), extracts of which are cited below. But one wonders whether in this case and others, it was not the references in the colophons of the KMT that inspired references to the goddess Kulālikā subsequently.

Like all Kaula goddesses, one of the many ways Kubjikā appears is as a woman of low caste or a tribal. We have seen that she is Mātaṅgī – the Sweeper – in the sacred seat of Trisrota and this is the form in which she governs one of her lineages.[3] As the outcaste sweeper Juṣṭacaṇḍālī, who handles impure substances, she governs another.[4] In one place she is said to belong to the oil-pressers' caste.[5] The projection of a low caste goddess into the supreme *maṇḍala* reverses the normal order by placing the lowest in the highest place. In the same way the fettered, spiritually ignorant condition of the one who worships her is reversed by

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Unstruck Sound, the bliss of the vital breath, she is called Anāmā and her form is No-mind.

anackā [k, gh: anaktā; g: anandā; ṅ: anamkā] samīrānandā [k, gh: nagirānaṁgā; g: na śirāmaṅgā; ṅ: naśirānaṁgā] anāmākhyāmanākṛtiḥ [gh: -ti] ǁ YKh (1) 34/118cd.

[1] See KMT 17/60.

[2] See KuKh 24/35.

[3] See below, p. 174 ff..

[4] See below, p. 166.

[5] As the goddess herself says:

O god, the current (of the lineage) (*ugha*) is the Teacher's House, that is, the *Kramamaṇḍala* of the Oilpresser Girl (*tailikā*). KuKh 6/172cd-173ab.

the manifestation of the *maṇḍala* in its true form, which generates spontaneous and instantaneous insight (*sadyajñāna*) into the ultimate nature of reality.

As Kulālikā, Kubjikā is both the highest deity and a young woman of low caste. In her the opposites meet and extremes fuse. For this to be possible the goddess must be both. The polarities must remain; otherwise they cannot fuse. Along with the supreme forms, there must also be inferior ones. She must be both the Great Goddess of the Great Mata and the Little Goddess of the Potter Woman's Family, the Kulālīkula. She is both great and small. Although she is the Mistress of the Wheel (*cakreśī*), the small Kulālikā is also just one of the sixty-four Yoginīs.[1] Although she is the entire Vidyā, she is also just one of the thirty-two Bhairavīs who are the consorts of the Bhairavas[2] presiding over the sonic energies of the thirty-two syllables of her Vidyā. Along with her extensive and rich metaphysical attributes Kubjikā possesses the features and attributes of a multitude of goddesses and many types of feminine divine and semi-divine beings collectively called Yoginīs. Unlike her divine attributes as the Supreme Being, these are not abstract qualities. They must necessarily be concrete 'outer' features. They do not relate as much to her inner nature as they do to her outer form, her *persona*.

Presiding over spheres of manifestation and states of being, the goddess's forms are low caste and tribal. Within the Beginningless Purity, she is Mātaṅgī, the impure Sweeper. As Pulindikā, the illiterate tribal girl, she is omniscient. She is the wild, untouchable tribal Śavarī in the state of union (*yoga*) and as Campakā, the 'small' patron goddess of the city of Campa, she is called 'accomplished' (*siddhasaṁjñā*).[3] According to the Tradition of the Potter Girl (*kulālikāmnāya*), these four are her forms in the four yogic states that cover the expanse of the deity's experience in which the liberated participate.

The Eight Mothers, who are emanations and hence forms of the goddess, are all represented by low caste women who reside in their own sacred sites. Amongst them is Rajakī - the goddess of dyers and pigment makers. She resides

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[1] KuKh 16/89.

[2] The thirty-two Bhairavīs (also called Dūtis) who embody the syllables of the goddess's Vidyā according to YKh (1) (9/125-128ab) are as follows:

Revatī, Ajitā, Ghoṇā, Ambikā, Baṇā, Suprabhā, Kapilā, Piṅgakeśā, Madhyā, Tejā, Mahāyajñā, Kālī, Kālarātrī, Kalā, Āsī, Sudāruṇā, Bhelākṣī, Guhyakālī, Vipadā, Ananā, Taruṇī, Tāruṇī, Tārā, Vijayā, Caṇḍikā, Raktā, Caṇḍī, Karālī, Mahātejā, Nirmāyā, Kulālikā, and Ārambhā.

Notice that like Kulālikā, there are other Yoginīs in this group who are also worshipped independently as the Great Goddess (for example, Ambikā, Kālī, Kālarātrī, Guhyakālī, Tārā, Caṇḍikā, Raktā, and Caṇḍī). Moreover, several also appear in other groups.

[3] KMT 17/59-60.

in the town of Caritra of the Mother (*mātṛkā*) Indrāṇī.[1] The *Revatīkalpa* of the *Kāśyapasaṁhitā* which, according to V. S. Agrawal, was written in the transition period between Kuṣāna and Gupta times, that is, in the second or third century CE, is an unparalleled record of the goddesses worshipped in the society of the time. In one place we find a list of minor goddesses worshipped by members of various castes and professions. Amongst them we find both the goddess of the oil-pressers and dyers along with Kulālī - the goddess of potters or clay-workers.

Some manuscripts read Cakrikā[2] in place of Vakrikā. This may not be a copyist's error. Cakrikā is the woman who spins the potter's wheel (*cakra*), a job which women, as well as men, have traditionally done for centuries.[3] Cakriṇī, a variant of the name Cakrikā, appears in the JY[4] as an additional ninth Mother in the centre of the usual group of eight. She is Kuṇḍalinī - the Mistress of the Wheels - who, makes the inner Wheels of the body spin as she rises through them. She appears in YKh (1) as the eighth of the series of Yoginīs who, in the form of low caste women, reside in the sacred sites of the Mothers externally and within the body.[5] They gather there and at crossroads, cremation grounds and other such places where they divine the future and communicate their desires to Kaula Heroes by means of secret gestures (*choma*).[6]

Just as Kubjikā is the female potter, Bhairava declares: "I am indeed the one potter!"[7] The goddess shares in the god's nature. Kulālī is the pervasive Akulā who governs the Kula and all the Kaula teachings (*kulakaula*).[8] As Kulālikā, Kubjikā is the goddess of the 'previous' or 'eastern' Kaula tradition (the *pūrvāmnāya*) founded by Matsyendranātha. She has five faces and, seated on a ghost (*preta*), she is yellow, the colour of the magical act of control (*vaśīkaraṇa*). She is mild, sober (*dhīrā*) and tranquil (*saumya*). Here, Kubjikā appears as the girl (*bālikā*) Kulālikā. Her youth symbolizes her first appearance as the young, divine

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[1] See KuKh 16/10, 14.

[2] See notes to the Sanskrit text of KuKh 2/17.

[3] See Kosambi 1992: 45.

[4] TĀ 29/67 quoting from the *Mādhavakula*, that is, the fourth *ṣaṭka* of the JY.

[5] There is said to be a cavity in Brahmā's place conceived to be (as subtle) as the hundredth part of the tip of a hair. (The wise) know that to be Devikoṭa. The goddess (there) is in the form of a wheel. The goddess Cakriṇī resides there. She is Kaulinī and (her) nature is Void (*kha*). She is stainless, supreme and pure and is conceived to be (ever) rotating (*āvartasthitikalpitā*).

brahmasthāne [k, kh: -sthāne] mataṁ randhraṁ [k, kh, gh: raṁdhaṁ] bālāgraśatakalpitam |
*cakrarūpā tu sā devyā devikoṭaṁ tu taṁ [k, kh: *] viduḥ [k, kh, gh: binduḥ]* ||
tatrasthā cakriṇī devī khasvarūpā tu kaulinī |
nirmalā paramā śuddhā āvartasthitakalpitā [k, gh: āvartaśalakatthitaṁkalpitā; kh: āvartaśalakalpitaṁkalpitā] || YKh (1) 3/25-26.

[6] See KuKh 42/60cd ff.. and appendix 4 to that volume.

[7] KMT 3/94a: *aham ekaḥ kulālo vai*

[8] KuKh 24/35.

consort. In the 'subsequent' (*uttara*) or 'northern' (*uttara*) Tradition, she appears again as Kulālikā but this time as Kālī's inner identity. Empowered by initiation into the Kubjikā Tantras, Kālī is a goddess in her own right. Thus the Tantra declares:

> When angry she destroys, when content she is the means to achieve success (*siddhi*). Devoted to the practice of heroes (*vīracaryā*), she is (one with the goddess) Kulālikā in the Western (tradition). Thus, that goddess is passionate (*raktā*) and initiated into the Western Transmission.[1]

True to her original presence in the colophons of the KMT as the goddess of the tradition, Kulālī is extolled in a hymn to the goddess in YKh (1) as such. Her Bhairava is the 'subtle and venerable' Kulālīśa, 'the greatest of teachers'.[2] He is 'the first of the venerable Kulālīkrama'.[3]

> I salute the venerable Kulālī, the supreme break-through, the awakening to the door of liberation. Her body is the bliss of the divine Command and, on the (transcendental) plane of Akula, she is universal consciousness (*sarvabodha*). * * * * The whole reality has been

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[1] See below, p. 367 where the entire passage is translated.

[2] I salute Lord Bhairava, the treasury of many kinds of (divine) qualities, the one cause of (all that is) seen and unseen. In the beginning the pure Kramakula came forth from him and there all things dissolve away. All the endless creation, beginning from the cause up to the fire (that burns the worlds), depends on him. He who has authority over all forms and pure, is the greatest of teachers, is the subtle, venerable Kulālīśa.

ādau yasmāt [g: yammāt] pravṛtaṁ kramakulam amalaṁ līyate yatra sarvaṁ
yasyādhīnaṁ samastaṁ niravadhiracanaṁ [g: nāt] kāraṇādyānalāntam |
sarvākārādhikāraṁ gurutaram amalaṁ [g: gura-] śrīkulālīśam īśad [g: śrīkulī-]
dṛṣṭādṛṣṭaikahetuṁ [g: -dṛṣṭekahetuṁ] vividhaguṇanidhiṁ bhairavendraṁ [g: -vedran] namāmi ||
YKh (1) 39/3.

[3] I salute Lord Bhairava who, in the company of the gods and sages, is one's own free consciousness. He is the quelling of the fear of fettered existence. The first of the venerable Kulālīkrama, he is eternal, inconceivable and without measure. He is universal bliss. Eternal and (only) attainable by Yoga he delights in the sequence of Ha and Sa (of the two breaths). His sole condition that of the cause unconditioned by (its) effect, his glorious power (*vibhava*) is extensive.

sarvānandasvarūpaṁ sahakramamuditaṁ śāśvataṁ yogagamyaṁ
kāryāvasthāvibhedaṁ pravitatavibhavaṁ kāraṇaikavyavasthā |
nityācintyāprameyaṁ bhavabhayaśamanaṁ [g: -samanaṁ] śrīkulālīkramādiṁ
svacchandasvaprabodhaṁ tridaśamuniyutam bhairavendraṁ [g: bhairaveman] namāmi ||
ibid. 39/4.

attained whose glorious power is unperturbed and from which the mud of fear (*āṭaṅka*) has been removed.

I salute the conscious nature present on all the planes (of existence), the venerable goddess Kulālī. Mounted on millions of wheels (*cakra*), (her) plane (of being) is well prepared (*praguṇitapadavī*) and (her) movement is attracted (*ākṛṣṭa*) by the foundation (of all that exists). Supreme, she has elevated every soul and removes (all that is) born of illusion. With the mass of the rays (of her divine light), full of the essence of nectar, she nourishes creation.

I salute with (my) head that goddess, the venerable Kulālī who, like the rays of the moon, is the first path of Vṛkṣa Siddha (the First Teacher).[1] Like the (most excellent) quality of nectar, she is the wealth of grace attained - she who is conjoined to the one and sole abode (of the supreme). Residing in the Twelve Knots, she is like the young (dawning) sun of the Twelve Verses,[2] impurity quelled, she is Kuṇḍalinī (*kuṇḍalyākārarūpā*).

I praise the (goddess) who enjoys (divine bliss) (*bhoginī*). Her body enjoyment (*bhoga*), she resides on the supreme plane (of existence) and is attained (only) by knowledge. Her plane is that of Kuṇḍalinī (*vasukuṭilapadā*) and her one (divine) attribute is compassion (*anugrāhyā*) * * * Accompanied by eight powerful Siddhas headed by (the Bhairava called) Aghora, (her) light shines a millionfold and, having destroyed (all) darkness, (she) has illumined all reality.[3]

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[1] Concerning Vṛkṣanātha, here called Vṛkṣa Siddha, see below, p. 474 ff..
[2] Concerning this mantra, see KuKh 3/31-32, note 44.
[3] *divyājñānandadehām akulapadagatāṁ sarvabodhasvarūpāṁ*
*siddhāmnāya * *(?) prabhavam anuviṣavāṁ śrīmate dvā (?) * * * * nutu kārā* |
vidhvastātaṅkapaṅkam akulitavibhavaṁ [g: -paṅkāma- -va] prāptaṁ niḥśeṣatattvaṁ
muktidvārāvabodhāṁ [g: -dvānāvavodha] pravighaṭanaparāṁ śrīkulālīṁ namāmi ||
ādhārākṛṣṭacārāṁ praguṇitapadavīṁ [g: -vī] koṭicakrādhirūḍhāṁ
niḥśeṣānām aṇūnāṁ uparikṛtaparāṁ mohajatvaṁ harantīm [g: harantī] |
pīyūṣasāragarbhaiḥ [g: pīyūṣāra-] kiraṇaparicayaiḥ [g: kariṇa-] sṛṣṭim apyāyayantīṁ [g: -yantī]
devyāṁ [g: devyā] śrīmatkulālīṁ [g: śrīmatakulālī] sakalapadagatāṁ citsvarūpāṁ namāmi ||
devīṁ śrīmatkulālīṁ śaśikiraṇanibhāṁ vṛkṣasiddhādimārgāṁ [g: vṛkṣaśiddhādi-]
samprāptānugrahaśrīṁ [g: -śrīn] amṛtaguṇanibhāṁ [g: -bhā] yāṁ [g: yā] puraikādiyuktām [g: pure-] |
ślokānāṁ dvādaśānāṁ taruṇaravinibhāṁ dvādaśagranthisaṁsthāṁ [g: gramthi-]
kuṇḍalyākārarūpām praśamitakaluṣāṁ [g: -ṣan] tām parāṁ nāmi mūrdhnā ||
bhāsvatkoṭiprakāśāṁ [g: bhāśvat- -prakāśā] pratihatatimirāṁ dyotitāśeṣatattvāṁ [g: jyo- -tvā]
yuktāṁ siddhair aghoraprabhṛtibhir amalair aṣṭabhiḥ [g: siddhara-] śaktimadbhiḥ |
yāṁ [g: yo] kīrtim abhayarāmāṁ [g: -śrībhyarāmā] vasukuṭilapadām anugrāhyaikadharmīṁ [g: -padāyāmanugrāhye dharmī]

Koṅkaṇā

Just as Kulālikā is the patron goddess of a caste or guild, Koṅkaṇā is typical of another category of 'small' goddesses, namely, those who preside over sacred sites, towns, cities, regions and countries. The goddess Koṅkaṇā is the mistress of the sacred seat (*pīṭheśvarī*) of Koṅkaṇa. Although she has a separate Vidyā of her own,[1] she is also identified with Kubjikā, who is portrayed in the MBT as the goddess of Koṅkaṇa. Unknown in this role in the KMT, Kubjikā's identity as Koṅkaṇā is one of numerous signs of the presence of the Kubjikā cult in the Deccan and the Koṅkaṇa region, along the mid-western coastline of India. In the KMT she appears as the goddess of the Weapon, Kujikā's sixth limb. The Newars, who venerate Kubjikā in a special way, regularly use the mantra of the Koṅkaṇa Weapon (*koṅkaṇāstra*) in their Kaula rites when a 'weapon mantra' is required for protection or empowerment. The Newars consider it to be so powerful and special, that they also use it in Kaula rites performed for goddesses other than Kubjikā. This practice is consistant with the general, common method in Newar Kaula rites of making use of Kubjikā's energy in some form to empower them. Perhaps at one time it also reminded the Newars, if they knew it, of Kubjikā's land of origin and its special power. This was certainly felt intensely by the redactors of the MBT who identified the part – Kubjikā's Koṅkaṇa Weapon - with the whole of her.

Thus, in the following visualization, drawn from YKh (1), Koṅkaṇā is represented as Parā and Mālinī, the supreme forms of Kubjikā energized by the seventeenth digit of the New Moon which is the essential energy of Kālī, her innermost identity. As the aspect of the goddess who embodies her Weapon, she is supremely fierce and destructive for all the enemies of the tradition who obstruct her devotees and her worship. She is mad with fury and, eating up the worlds, she laughs in her wild frenzy. The embodiment of the all-consuming energy of the goddess, she is more Kālī than Kubjikā. YKh (1) describes her as follows.

> She is the most excellent of the supreme, Parā, the goddess of the Kaula of the Command of Knowledge (*jñānājñākaula*). (She is) the wish-granting gem of sovereign power (*śrī*). (Her) weapons are a bow and wheel; she has a sword and an axe, and holds a goad and a noose. She is the unfailing Koṅkaṇā, the Kaula Weapon (who holds a) bow, arrow, club, thunderbolt, and javelin. (She has big) fang-like

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tāṁ vande jñānagamyāṁ [g: -myam] paramapadagatāṁ [g: -tā] bhoginīṁ [g: -nī] bhogadehām ||
YKh (1) 39/5-8.

[1] See KuKh 23/21-34, note 5 and 8.

teeth. (Her tongue protrudes) licking up and destroying (the worlds) (*lelihānā*). (Her) face is deformed, her form ferocious (*krūra*) and (her) gaze is (turned) upwards. Her nature Time, she is in a mad frenzy (*unmattā*). She laughs loudly and she sits on the (hexagram which is her) thunderbolt lotus seat.

She makes the sound HĀ HĀ HŪṀ and protects the assemblies (*cakra*) in all (*sakala*) the Kulakrama. Sixfold (*ṣoḍhā*), she is the power called Sixfold (*Ṣoḍhā*)[1] and is the glorious power of the seventeenth (energy of the New Moon).[2] She is the main (goddess) on the paths of the Siddhas. Called the mind (*citta*), her nature is consciousness and, endowed with the supreme energy, she is (one and) undivided (*niṣkalā*) in the End of the Sixteen. (She is Mālinī) who (contains all the energies of the letters) beginning with Pha and ending with Na. She is repeatedly separated (*vibhinnā*) spontaneously (with great force) (*sahasā*) from the Cavity of the Root (*kandarandhra*) (and flows) in the current of the Transmission (*kramaugha*).[3]

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[1] See KuKh chapter 22.

[2] See intro. vol. 1, p. 409, 414, and 425 concerning Kālī as the seventeenth energy of the Moon at the End of the Sixteen.

[3] *jñānājñākauladevyā paramaparaparā [g: paramaparaṁ parā] sā tu cintāmaṇiḥ [g: cittāmaṁṇi] śrīḥ [k, g, gh, ṅ: śrī]* ||
śastrā [g: sāśrī] nārācacakrā [g: nārāna-] asiparaśuyutā [k, gh: aśi-; g: aśiparamayutā; ṅ: -parasuyutā] aṅkuśaṁ pāśahastā
kaulāstraṁ [g: kaulāstrā] koṁkaṇā vai [g: ya; ṅ: yai] dhanuśaramuśalaṁ vajraśaktis tv amoghā [g: -śaktistramoghā] |
daṁṣṭrālā [k, gh, ṅ: daṁṣṭrāṇāṁ] lelihānā [g: lelinā] vikṛtakṛtamukhā [k, gh, ṅ: -tuṣā; g: vikṛtanuṣā] krūrarūpordhvadṛṣṭir- [k, gh: -rūpārddhavṛṣṭir; ṅ: -rūpārddhadṛṣṭir]
*unmattā [g: unmantā] kālarūpā hahahaṭahaṭakā [k, gh: hahahaṭṭahā *; ṅ: haṁhahaṭṭahā] vajrapadmāsanasthā* ||

Koṅkaṇā

Ciñcinī the Goddess of the Tree: The Kadamba and the Tamarind

The worship of trees in the Indian subcontinent and, indeed, wherever there have been human beings, is very ancient. The famous hymn in the *Atharvaveda* to the Cosmic Tree and the identification in the Upaniṣads of the Brahman with this Tree are well known[1] and attest to the importance of tree worship in the popular culture of the early Vedic people and, no doubt, the other inhabitants of the regions to which they spread. The association of the feminine with vegetation and growth is well known throughout the world and is especially well represented in India. An image found on a seal at Mohenjendaro (2500 BCE) of a tree growing up out of the womb of a woman with her legs spread open as if in the act of giving birth, testify to the antiquity of this association.

Trees, forests and groves close to human settlements have been venerated throughout the subcontinent up to the present day as the abodes of deities and a range of supernatural beings.[2] References to these beings, of which the most well known type is the Yakṣa and his mate the Yakṣiṇī, are common in early Buddhist and Jain literature. They are well known to art historians also. The Barhut Stūpa and other early Buddhist monuments abound with their images. The earliest standing statue carved in the round so far recovered is the famous Pārkham's Yakṣa preserved in the museum at Mathura. It was probably made in the third century BCE and may well have stood under a tree.[3] The MhB recommends that those desiring children should worship the goddesses born of trees.[4]

These tree and vegetation spirits who accepted offerings of liquor along with animal and even human sacrifices, were amongst the precursors of the numerous Yoginīs, Bhairavas and Vīras who populate the Bhairava and Kaula Tantras. These too are closely associated with trees to which they are commonly

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hāhāhū/kāranādā sakalakulakrame sā cakrān [k: sāṁ cākān; g: sā ca kan; gh: -kā; ṅ: sā cākān] pālayantī [k, gh, ṅ: pālayamatī; g: yālayaṁtī]
*ṣoḍhā [k, g,gh: khoḍhā; ṅ: kho *] ṣoḍhākhyaśaktir daśasaptamamahā [k, gh: -śakti ; g: ṣoḍhākhya; ṅ: ṣoḍhākhyaṁśakti; g: -daśaptamahā] siddhamārgeṣu mukhyā [k, gh: -yuc muṣpā; ṅ: -ya mukhyā]* ǀ
cittākhyā [k, gh, ṅ: nāsti] citsvarūpā [ṅ: cita-] paramakalayutā niṣkalā [k, gh, ṅ: niḥkalā] ṣoḍaśānte
*phāntā nādyā [k, g, gh, ṅ: nādye] kramaughe [k, gh: kramodye; g: ?] punar api sahasā kandarandhrād [k, ṅ: kaṁdaraṁdhrad; g: ?; gh: kada * raṁdha] vibhinnā [k, ṅ: vibhītā; g: ?; gh: vachibhitā]* ǁ YKh (1) 38/34d-36.

[1] See below, p. 119.

[2] Tiwari (1985: 21) points out: 'a distinction may have to be made not only between the concept of the tree itself as divine and the spirit supposed to be residing in it, but also, with respect to the latter, amongst the spirits of the trees in general, of particular trees close to habitation areas, of trees in a grove or forest, and of the spirits of groves and forests as a whole.'

[3] Coomaraswamy 1965: 16-17.

[4] Coomaraswamy 1980:32.

related.[1] Yakṣas still form a part of the goddess's entourage[2] and Kubjikā herself is sometimes identified as one.

In the Kaula and related Tantras, such beings came to be identified with Yoginīs and so the trees they inhabited as Yakṣinīs came to be venerated as Kula trees (*kulavṛkṣa*) in which Yoginīs reside. The *Kaulāvalinirṇaya*[3] enjoins that the adept should bow to the Kula and the Lord of Kula when he sees one of these trees and recollect that Yoginīs reside in them. Similarly, after listing thirty-six sacred trees,[4] the ṢSS enjoins:

> According to the Kula teaching (these) are the most excellent Kula trees that give accomplishments and liberation. (They are full of) Yoginīs, Siddhas, Lords of the Heroes and hosts of gods and demons. One should not touch them with one's feet or urinate and defecate on them or have sex etc. below them. One should not cut etc. or burn them. Having worshipped and praised them regularly with their own flowers and shoots, one should always worship the Śrīkrama with devotion with their best fruits and roots.
>
> One should keep the residue of their worship (*nirmālya*) on one's head and eat (their) fruits. Propitiated, they destroy death and so are said to bestow the accomplishments of the divine Command which gives one the right to have all worldly enjoyments. Indeed, all other trees, flowers, creepers, vines, and grasses should not be damaged, cut, broken or disturbed.[5]

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[1] See for, example, KuKh 16/33cd-41ab.
[2] See, for example, KuKh 5/84.
[3] See KVN, introduction, p. 4.
[4] According to the ṢSS (41/40cd-43) these trees are: Vaṭa, Aśvattha, Kadamba, Kiṁśuka, Bilva, Ciñciṇī, Tāla, Karañja, Nimba, Devavṛkṣa, Mahādruma, Plakṣa, Dumbara, Mandāra, Pāṭala, Ariṣṭa, Campaka, Aśoka, Bakula, Arka, Śiṁśapa, Vaṭa, Candana, Rudrākṣa, Putraṁjīva, Bhūtajaṭā, Amra, Ḍāḍima, Dhātrī, Dhātaki, Pannaga, Kāñcana, Bījapūraka, and Nārikela.

The trees listed in the KVN include practically all the sacred trees mentioned in the ṢSS. They are: Aśoka, Keśara, Karṇikā, Mango, Tila, Nema, Piyāla, Sindhuvāra, Kadambaka, Manuvaka, Campaka, Śākhī, Śleṣmaka, Karañja, Nimba, Aśvattha, Bilva, Vaṭa, Udambara and Tamarind (*ciñcā*).
[5] *kulavṛkṣottamāḥ siddhimuktidāḥ [k: siddhiḥmuktisaḥ; kh: siddhiḥ-] kulaśāsane* |
Yoginīsiddhavīreśadevāsuragaṇānvitāḥ ||
na pādaiḥ saṁspṛśet [k: sa-] tāni viṇmūtraṁ maithunādikam |
adhas tesāṁ na kartavyaṁ tathā ploṣādicchedanam ||
pūjyābhinandyaṁ satataṁ tadgataiḥ [k, kh: tadrathai] puṣpapallavaiḥ |
phalamūlavarair [k: -phalir] bhaktyā śrīkramaṁ cārcayet sadā ||
nirmālyaṁ śirasā dhāryaṁ bhakṣayet tu phalāni ca |
prasādīkṛtya mṛtyughnā yatas te samudāhṛtāḥ ||
sarvādhikārasaṁbhogadivyājñāsiddhidāyikāḥ |
ye cānye vṛkṣagulmāni latāvallitṛṇāni ca ||

Some of the earliest known shrines were built under trees. These gradually developed to become fully formed temples. A clear sign of this process is the presence of sacred trees in the precincts of the great majority of large temples. Some temples, like that of Ekamranātha in Kañci, have a sacred tree right in their centre and may well have grown up around them.[1] The need is so strong for a sacred tree that even when there is little room for one, space is somehow made for it. Such is the case with the Imperishable Banyan - *akṣaya vaṭa* – that grows in a temple adjacent to Viśvanātha, the main temple of Benares. The sacred seats, like temples, also have sacred trees. Just as sacred trees serve as the nucleus for the development of the temple and contribute to the sanctity of sacred sites, they naturally appear in the *maṇḍala* which, from this point of view, is both a representation of a temple and a map charged with the power of the sacred sites, deities, guardians and trees represented in it.

Indeed, a tree itself can be a *maṇḍala* and, in places, the texts do imply Kubjikā's identity with a local goddess who lived in a tree or a stone underneath it. Accordingly, her *maṇḍala* is the *Maṇḍala* of the Tree (*vṛkṣamaṇḍala*). The original *maṇḍala* is the shade of the tree of which the tree and the stone beneath it are the centre. There, in the centre, Kubjikā is Śilādevī - the Goddess Stone. Interiorized, the Tree *Maṇḍala* acquires the encompassing enclosures that are built when the deity of a tree or a stone grow in importance. Thus the development of the Tree *Maṇḍala* mirrors the development of the Hindu temple and the local, rural goddess of the Tree becomes the Great Goddess of the temple and the city who is worshipped in her *maṇḍala*.

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na dūṣayen na ca [k, kh: cā] bhidyād [k, kh: bhindyā] tu na cchindyād [k, kh: cchindyā] na ca pīḍayet | ṢSS chapter 41/44-49ab.

[1] The myth of the origin of the 'solitary mango tree' - *ekāmra* - which grows in a courtyard in the centre of Ekāmranātha, one of the main temples of Kanchipuram, explains the great importance of this tree and the earthen Liṅga worshipped underneath it. Hudson narrates:

> Pārvatī once playfully closed Śiva's eyes and threatened the universe, and was born on earth to perform ascetic *tapas* (penance) at Kanchi where she made a Liṅga of earth, under a four-branched mango tree, which she served. In play, Śiva threatened to dissolve the Liṅga by sending a flood from the Ganges in his hair, but Kāmākṣī's companion Kālī caught it in her skull bowl. When Śiva caused it to overflow from the skull bowl, Pārvatī's brother, Viṣṇu, who had appeared from the fire of Brahmā's sacrifice, appeared in his huge all-encompassing form to stem the flood. When he realised it was Śiva's jest, Viṣṇu asked Śiva finally to bestow the fruit of her *tapas* on his sister. Kāmākṣī then embraced the earth Liṅga to protect it from the flood and, inflammed by her touch, Śiva appeared to her as the lord of the mango (Ekāmreśvara) and they married. That Śiva-Śakti story neatly ties together the icon of Varadarāja, the huge stucco icon of Trivikrama and Kṛṣṇa, the fierce and peaceful icons of Kāmākṣī, and Ekāmra's ancient mango tree and earth Liṅga. Dennis Hudson in Michell 1993: 30.

The influence of the being who resides in the Tree extends around it in the ideal circle covered by its shade.[1] The transposition of this notion into a schematic representation is quite natural and understandable. Thus the Tantra teaches that:

> In this way the Tradition of the Goddess (*devyānvaya*) spreads out (under) the solitary tree in the middle of the sacred seat by means of the rays (of its powers).[2]

The two, the tree and its shade, like its flowers and their scent, serve as natural symbols for the relationship between the two aspects of deity - transcendent and immanent, formless and possessing form:

> One should know that the tree is (the aspect of the deity) with parts (*sakala*) and the shade is its (aspect) without parts (*niṣkalā*). One should know that the flower (of the tree represents the deity) with parts and its scent its (aspect) without parts (*niṣkala*). There is nothing higher than that, he who knows that has attained liberation. Once the undifferentiated plane has been attained, that is, the End of the Sixteen, which is the supreme abode, the eternal Śāmbhava (plane) and is liberation, there is nothing higher than this.[3]

The goddess resides within the Tree *Maṇḍala* over which, in one of her forms, she presides as a Yakṣiṇī, an ancient Indian folk deity of vegetation and the earth:

> She who is Yakṣiṇī is Raudrī whose energy has been stimulated (*mathita*) (lit. 'churned') and is aroused by the five arrows (of the god of love). Playing in the Circle of Fire, she moves in the hexagram on the first day of the bright fortnight. In the triangle within the *maṇḍala* she looks beautiful, associated with the six (Yoginīs who surround her). Above time, in front, in the most excellent triple city (of

[1] Coomaraswamy 1980: part 2, p. 9.
[2] KuKh 38/21a.
[3] *vṛkṣaṁ tu sakalaṁ vidyāt chāyā tasyaiva niṣkalā* ||
*puṣpaṁ tu sakalaṁ [kh: sakaṁ *(?)] vidyād [k: vidyā] gandhaṁ [k: ṅgaṁdhaṁ] tasyaiva niṣkalam* |
tasmāt parataraṁ [k: parāvaraṁ; kh: parāparaṁ] nāsti yas taṁ vetti sa muktibhāk ||
niṣkale ca pade prāpte [k, kh: -pta] ṣoḍaśānte parālaye |
śāmbhave śāsvate mokṣe asmāt parataraṁ na hi || YKh (2) 11/18cd-19 = YKh (1) 27/26cd-28ab.

> the Triangle) her nature (projected out) is divided into the divisions (of the *maṇḍala*).[1]

Although the KMT has nothing to say about him, in the later literature Vṛkṣanātha - the Lord of the Tree, otherwise known as Ciñciṇīnātha, the Lord of the Tamarind, is the most prominent form Bhairava assumes as the First Siddha and teacher. We will have occasion to talk about him at length further ahead when we come to discuss the lineages of teachers and their origin. In this context we note that Ādinātha - the First Teacher - was from his first appearance in the texts closely associated with the sacred tamarind tree. He was given this name because he 'bent' or 'burst apart' a tamarind tree in Candrapura within which the goddess resided. Thus, although the symbolism of the Tree was already developed in the KMT, the identity of the Tree as specifically a tamarind is linked in a special way to the development of the Kubjikā tradition in Candrapura and the land of Koṅkaṇa. This is made clearly evident in the later sources by the presence of several new symbols relating to that place. One is Candrapura itself, which became the goddess's *maṇḍala*. Another is the Tamarind Tree and the Siddha whose sonic form, as Bhairava, Kubjikā's consort, is the seed-syllable Navātman, which is the Tree of which he is the Lord. The Tree is also the goddess who is the deity's supreme power.[2] The legend of the First Siddha is an outer representation of an inner process that is taking place within the deity. The Tree that grows out of the Yoni in the centre of the *maṇḍala* represents the growth and development of the Krama and with it the tradition and the entire universe.

> The Yoni is the Triangle in the Sky, the secret circle. The corners are will, knowledge and action and in the middle is the sequence of (the goddess) Ciñciṇī'.[3]

The Triangle is variously identified with mount Meru, Candrapura and the Island of the Moon. Thus the goddess declares in the KuKh:

> I will make the (tree) called the Tamarind famous. I also pervade Meru and, residing (there), play.[4]

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[1] *yā sā yakṣiṇī [k: rakṣāni; gh: rakṣā *; ṅ: raktāni] raudrī paramaśivakalā [g: paramathita-] kṣobhitā pañcabāṇaiḥ*
krīḍantī vahnicakre carati pratipade śuklapakṣe ṣaḍaśre ।
trikoṇe maṇḍalānte raviśaśimathanāt śobhate [k, gh: sobhave; ṅ: sāṁbhave] ṣaṭprayuktā
*kālasyordhve purastāt [k, gh, ṅ: purastā] tripurapuravare [ṅ: tri * rapuravare]*
bhedabhinnasvarūpā ॥ YKh (1) 43/1.

[2] See line 119 of the *Mālinīstava* and KuKh 46/20-26. See also KuKh 14/70cd-71ab and notes there for other interpretations and note to ibid. 17/3.

[3] CMSS 5/15. This verse is quoted in the commentary on TĀ 3/94.

[4] KuKh 17/48.

The sacred tree in which the goddess resides is the Tree of the tradition and its teachings. It is the Tree of Consciousness that grows out of the Divine Current (*divyaugha*) of the Divine Kaula tradition. This Tree is supreme bliss, its best fruit is the tradition of the Siddhas (*siddhaugha*) and its branches are the places deposited in the body, the letters, the Rudras, the Siddhas, the various types of sacred places, the divine Cave, the Abyss, the Sky, and the Skyfarer (*khecara*), each of which is divided into millions of aspects.[1] It is the Tamarind (*ciñca*) tree that grows from the middle of the Triangle that is 'beloved of the Yoginīs' on the Island of the Moon. As the CMSS says:

> There in the middle (of the Island of the Moon) is the place called the Triangle that is beloved of the Yoginīs. Ciñcinīnātha, who bestows the fruit of all desires, has arisen (there). He is in the middle of the Circle of the Triangle (*śṛṅgāṭa*) within the heart of its womb.
>
> The root and branches (of the Tamarind) are very extensive and it bears the fruit of the Divine Current. Kaula is the sprout, Kula, the root and it grows in Śiva's Circle. The nectar of bliss arises (from it), which is the nourishment of the juice of one's own nature. It has three extensive branches and its shoots are the Vedas and their limbs. It is strewn with the flowers of the senses and their objects are the most excellent nectar. One experiences supreme repose there devoid of pleasure and pain. Its divine fruit is the joy of consciousness, the most excellent inner manifestation (*vibhava*).[2]

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[1] The Kaula Picu Face is the supreme bliss of the Divine Current. The Tree of Consciousness has risen from the middle of that and it has many roots and branches.

divyaughaparamānandaṁ picuvaktraṁ tu kaulikam ||
tanmadhyoditacidvṛkṣaṁ mūlaśākhāsuvistaram | CMSS 1/28cd-29ab.
The form of this tree is decribed up to verse 1/36 of the CMSS.

[2] *tatra madhye trikoṇākhyaṁ [k kh gh: trikoṇākṣaṁ] sthānaṁ [k kh gh: sthāna] yoginivallabham* ||
śṛṅgāṭamaṇḍalāntasthaṁ [k: śṛṅgātamaṇḍarontasthaṁ; kh: -taḥsthaṁ; gh: śṛṅgāntamaṇḍarā-;] tadgarbhahṛdayāntaram |
uditaṁ ciñcinīnāthaṁ [k kh gh: -nātha; g: ciṇcinīnātha] sarvakāmaphalapradam ||
mūlaśākhāsuvistīrṇaṁ [k kh gh: -sākhā-; g: -sākhyā-] divyaughaphalasaṁbhavam [k g gh: divyogha-] |
kaulāṅkuraṁ [g: kaulāṅkulaṁ] kulaṁ mūlaṁ [sarve: kulonmūlaṁ] utpattiḥ [sarve: utpatti] śivamaṇḍale ||
svasvabhāvarasāpyāyam [all MSs: -rasādhyāya] ānandāmṛtasaṁbhavam [k kh: sānandā-; gh: -va] |
śākhātritayavistīrṇaṁ [k, kh, g: sākhya-; gh: sākhyatritayavistīrṇa] vedavedāṅgapallavam ||
puṣpendriyasamākīrṇaṁ [g: -kīrṇa] viṣayāmṛtam [all MSs: viṣayāmugam] uttamam |
tatra viśrāntiparamaṁ [all MSs: -parasaṁ] sukhaduḥkhavivarjitam ||
cidāmodaphalaṁ [g: cidāmāda-] divyaṁ antavibhavam [g: antar-] uttamam | CMSS 7/4cd-9ab.

In the later Kubjikā Tantras, where this imagery is elaborated, the goddess is frequently called the Lady of the Tamarind (Ciñciṇī or Ciñcā). Under the shade of this tree, which is said to be the pure bliss present within all beings,[1] one attains supreme, liberating rest. The First Siddha is called Vṛkṣanātha (the Lord of the Tree) because he achieved this perfect state of rest (*viśrāma*) under this Tree when the goddess appeared to him. There, in the shade of the tree, she transmitted the enlightening Command (*ājñā*) which gave him the authority (*adhikāra*) that empowered him both to attain this realisation and to transmit the teachings that lead others to it. The ṢSS describes it as follows:

> This is the venerable Tree of Great Bliss.[2] It has many kinds of branches and its shouts are the *śāstra*s. It is beautiful with the sprouts of knowledge (*vijñāna*) and is rich with the flowers of undivided realisation (*jñāna*). It bears the fruit which is the manifestation of accomplishment (*siddhyodaya*). Rich with the juice of mature bliss, (its) true fruit is liberation, contentment and everything else.
>
> This is the Tree of the *maṇḍala* from which all things are attained. One should worship it in every way at all times with an undisturbed mind.[3] Sacrifice should be offered to it (both) with the Yoga of Stillness (*nirācāra*) and with rites (*sācāra*).[4] Thus (one attains) the condition of pervasion having experienced the body (of all types of people from) the twice born to the outcaste (and known them to be one).[5] He sees the Supreme Tree, the Skyfarer born from the *maṇḍala*. Once contemplated that state of being, one should pay attention to (the Tree) thinking it to be the teacher. (The wise) know that all that is in front of (such a) one is the *maṇḍala*.[6]

Just as the Tree is the tree of the many traditions, it is also the tree of scripture. The MBT, the scripture of 24,000 verses, is the 'tree of the goddess Kubjikā'.[7] Thus, in the ṢSS we read concerning a certain teaching that: 'all this

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[1] The tamarind is pure bliss. . . . O god, bliss is pervasive and is present in all beings.
ānandaṁ vimalaṁ ciñcaṁ . . . |
ānandaṁ vyāpakaṁ deva sarvabhūteṣv avasthitam ‖ KuKh 17/18acd.

[2] Cf. ṢSS 25/109-110.

[3] Read with ṢSS 25/139b: *avyākulamanākulam* for KMT 16/92b: *vyākulena-m-anena kim.*

[4] Read with ṢSS 25/139d: *sācāreṇa tu tad yajet* instead of KMT 16/92d: *sācāreṇa na tad yajet*

[5] *vyāptibhāvam ato [k, kh: ataṁ] bhuktvā [KMT: matvā; k, kh: bhūtvā] dvijacāṇḍālajāṁ [KMT: bhuktvā-; k, kh: -jā] tanum [k: nanam]* | ṢSS 25/140ab = KMT 16/93ab.

[6] KMT 16/89cd-94 = ṢSS 25/136cd-141.

[7] KuKh 69/29cd-30ab.

has been explained there in the Tree, namely, the venerable *Kubjīmata* of twenty-four thousand verses'.[1]

The Body as a Tree

The Tree of the scripture is the teacher in this direct sense. It is also the teacher and is know through the guidance of the teacher because it is the body, the original *maṇḍala* that enshrines the deity and every state of consciousness that leads to its realisation. Centuries before the Kubjikā Tantras, the Upaniṣads had already compared the body of a man to a tree rooted in the Brahman. The *Bṛhadaraṇyakopaniṣad* declares:

> As is a tree of the forest, just so, surely, is man. His hairs are leaves, his skin the outer bark. From his skin blood, sap from the bark, flows forth a stream as from the tree when struck. His pieces of flesh are under-layers of wood. The fibre is muscle-like strong. The bones are the wood within. The marrow is made resembling pith.[2]

The *maṇḍala* is like a tree for the same reasons that the body is said to be similar to a tree. The *maṇḍala*, like the body, is progressively (*krameṇa*) built up by from the Point in the centre as a tree is from the seed. The body is built up and sustained by its seven vital constituents (*dhātu*). These are the essence of digested food (*rasa*), blood (*rakta*), flesh (*māṁsa*), marrow (*medas*), bone (*asthi*), fat (*majjā*) and semen (*śukra*). Each one is formed from the preceding one.[3] Thus, as *rasa* is derived from food, the process concerns the way in which food is assimilated by the body. The idea that the *dhātus* are produced out of each other is expressed in the following passage of the KMT by comparing the seven *dhātus* to seven parts of a tree that grow out of each other. The body as the 'final product' of the seven vital constituents is analogous to the fruit of the tree which is the product of the tree's seven parts.[4]

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[1] *caturviṁśatisāhasre śrīmatkubjīmate drume* ||
samastaṁ tatra vyākhyātam . . . . | ṢSS 42/69cd-70a.
[2] BṛH 3/9/28, Hume's translation
[3] From the essence of digested food (*rasa*) comes blood and then flesh. From flesh comes marrow and from marrow arises bone and then fat. From fat comes semen.

rasād raktaṁ tato māṁsaṁ māṁsān medaḥ prajāyate |
medaso 'sthi tato majjā majjñaḥ śukraṁ tu jāyate || *Suśrutasaṁhitā, sūtrasthāna* 14/10.
[4] Heilijgers-Seelen 1994: 65-66.

> Out of the bulb (*kanda*) the sprout is produced, from the sprout grows the root, from the root are the leaves, the twigs and the branches, and out of them the flowers and the fruits and the rest. The fruit is said to be the body which is produced from the tree of the bodily substances (*dhātu*). The body (*piṇḍa*) is produced from the bulb and that is (caught) in the net[1] of auspicious and inauspicious (action).[2]

The body (*piṇḍa*) that is caught 'in the net of auspicious and inauspicious' action is also the body through which the adept attains the highest state. As such, it is the Body of Kula which is the Tree of Kula known only by those to whom it has been revealed by a true teacher. Thus the ŚM teaches:

> (Only) those who are intent on the master's teaching and take their support from the teacher's mouth, attain the supreme principle which is the Body of Kula, hard to attain. It is the Tree of Kula, the great jewel, whose branches, O beloved, are the principles (of existence). It has grown from the sprout of knowledge and is adorned with the tender leaves that are the vital constituents (*dhātu*) (of the body). Its flowers are wisdom (*vijñāna*) and fruits the jewels of knowledge (*jñāna*). They attain the supreme tree whose teacher is the lamp (that illumines their way).[3]

The Kadamba Tree

Throughout the Kubjikā sources the goddess is related to trees, creepers, buds, blossoms and flowers. Two trees are especially closely related to her. These are the Tamarind (*ciñcā*) and the Kadamba. In the later Kubjikā Tantras Kubjikā is frequently called Ciñcinī, the Yoginī of the tamarind tree (*ciñcā*). Although she is never called Kadambinī, she is also closely associated with the Kadamba tree of which she is said to be the mother.[4] In many cases the symbolism of these two

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[1] The KMT reads –*jalāntagam* for -*jālāntagam* for the sake of the metre.

[2] KMT 14/26-27.

[3] *gurūpadeśasaṁviṣṭā [k: -stanniṣṭhā; kh: -tanniṣṭhā; g: -nannisthā] guruvaktrāvalambakāḥ [g: -vaktra-]* ||
te vindanti [k: vidanti; kh g: viṁdati] paraṁ tattvaṁ kulapiṇḍaṁ sudurlabham |
kulavṛkṣaṁ mahāratnaṁ [g: -rāyaṁ] tattvaśākhāvṛtaṁ [g: -yutaṁ] priye ||
vidyāṅkurasamudbhūtaṁ [k kh: vījāṁkura; g: -rusāmudbhūtaṁ] dhātupallavaśobhitam [g: sevitaṁ] |
vijñānapuṣpasaṁpannaṁ [g: -puṇya-] jñānaratnaphalodayam [g: jñānaṁ-; kh: -mahodayaṁ] ||
te vindanti [k g: vindati] paraṁ vṛkṣaṁ gurur yasya pradīpakam [k kh: pradīpakaḥ] |
ŚM 20/267cd-270ab.

[4] *Mālinīstava* line 119.

trees coincide. Both trees are closely linked to the goddess's triangle out of which they are said to grow. They both symbolize the Goddess's Tree from which the energy of the Teaching pervades Meru, that is, the triangular Yoni and then pours out into manifestation.[1] There are also differences in the symbolism of the two trees. For one, the identification of the Point in the centre of the *maṇḍala* with the spherical bud of the Kadamba tree has no parallel in the case of the Tamarind. The Kadamba in places symbolizes the inner triangle.[2] It may also be the Point in the centre. As such it represents the pure current of the teaching.[3]

> The Kadamba (tree) is in (the Point which is) the root of the root (Triangle generated by) the churning of the (two inner breaths), the Sun (of *prāṇa*) and Moon (of *apāna*). (The Command) is perpetually established there and (assumes) the form of letter (*varṇa*) in the hexagram by the movement of experience (*anubhavagamana*). Its fame (i.e. energy) is the Command of Kula which, in the middle of the Tamarind Tree, saves (the fettered) very quickly.[4]

The Kadamba tree (the *nauclea kadamba*) has been one of India's sacred trees for many centuries. The dark skinned Yama, the first man to die and become a god according to Vedic mythology, stands playing a flute under a Kadamba tree to attract the souls of the dead. Centuries later the dark skinned Kṛṣṇa is commonly pictured in this way. The KRU represents Matsyendranātha, the founder of Kula Tantrism in this Age in a similar way:

> The Siddha Macchendra along with (his consort) Koṅkaṇāmbā (sat) at the foot of a venerable Kadamba (which grew) in Oḍiyāṇa in the Age of Strife and was graced.[5]

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[1] Although the following two statements refer to the Kadamba and the Tamarind, they virtually say the same thing:

> The teaching (*saṁketa*) has as its root the Tree, namely, the Kadambaka in the centre of the Yoni. Meru, the abode of all yogis, is pervaded by it. KuKh 17/30.

> I (says, the goddess) will make the (tree) called the Tamarind famous. I also pervade Meru and, residing (there), play. Ibid. 17/48.

[2] For example, see KuKh 11/22cd-23.

[3] KuKh 27/12.

[4] KuKh 38/25.

[5] *kalau [kh: kalo] yuge ca odyāṇe [kh: odyāne] śrīkadambataros tale [g: śrīkadamvararostarā]* | *macchendro bhavitaḥ [k kh: bhavitā] siddhaḥ koṅkaṇāmbāsamanvitaḥ [k: kuṁkaṇādhvā-; kh: kuṁkaṇāccā-; g: kuṁkaṇāvyā-]* || KRU 1/28.

This is an interesting carry-over from an early stratum of the cults of the Bhairava Tantras. The SYM portrays Parā in close association with this tree. She is the first of the three goddesses, along with Parāparā and Aparā, of the Trika, who are extensively incorporated into the cult of the goddess Kubjikā who is regularly identified with Parā. Tripurabhairavī, who is incorporated into Kubjikā as one of her six faces in one of her most common forms, is portrayed in a Kadamba forest.[1] The association with the Kadamba is retained later in the more developed and well-known cult of Tripurasundarī.[2]

The Kadamba and the Tamarind both symbolize the tradition and its growth from the Yoni of the goddess's empowering Command.[3] At times the Kadamba tree is the *maṇḍala* itself rather than a development of it. To be precise, it is the *maṇḍala* that has been empowered by the Command of the goddess. The goddess thus fertilizes herself, as it were, to give birth to the cosmic tree. Kṛṣṇa declares in the *Bhagavadgītā* that he is the *aśvattha* with its roots in heaven and its branches here below.[4] Similarly, the *maṇḍala,* empowered with mantra and the goddess's energy, is the Kadamba tree which, blazing with energy, emits its rays of mantric power down into the phenomenal world.[5] But she is not only the source of this tree, she is also born from it. She is the bud of the Kadamba flower. In this form she has engulfed into herself (*kadambīkṛta*) all the energies of the *maṇḍala* and the cosmic order that it represents. Thus she contains every potential for growth and unfoldment. When the flower blossoms, she is its radiant energy which, led to the heart, which is the centre of one's being where the Self resides, it completes the cycle. The tradition is nurtured by it and the initiate, filled with the light and the energy of the tree can, like the shaman on his shamanic quest, climb it to the summit of existence.

Accordingly, the tree is said to be in the centre of the *maṇḍala* and in each of the sacred seats insofar as they too are *maṇḍalas*, that is, spheres of energy within the encompassing expanse of the *maṇḍala* that contains them. Thus, in one place we are told that there are three Trees – the Ciñciṇī, the Kadamba and the Bilva (which does not appear in any other context). They grow in the seats in the corners of the Triangle, reflecting the triadic nature of the goddess.[6] Each tree is

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[1] For example, the form described in chapter 29 of our text (KuKh 29/49).
[2] See, for example, LSNS name 60 (op. cit. 62), where Tripurā is said to reside in a grove of Kadamba trees.
[3] KuKh 17/30.
[4] For a short expressive statement about the cosmic symbolism of the Aśvattha tree, see *Bhagavadgītā* 15/1-2.
[5] Once having formed the conjunction of the three (energies) and thrown the Command into the *maṇḍala*, one should think (of it) as the Kadamba (tree), aflame with its rays, facing downwards. O god, once one has (recited the Vidyā) 900,000 times, one controls even the three worlds. KuKh 11/22cd -23.
[6] See KuKh 46/21cd-26 and notes concerning the symbolism of these three trees.

formed from the combined seeds of the god and the goddess united in the Point (*bindu*) in the centre.[1] In terms of another analogy, this tree is also the Liṅga in the centre of the *maṇḍala*.[2] The two notions combine well as Liṅgas are often placed under trees.

We have seen that Navātman and Parā are the seed-syllables that represent Bhairava and the goddess, respectively, in the centre of the Triangle.[3] The Kadamba Tree is the seed-syllable (*kūṭa*) in the centre of the *maṇḍala*. Like the Liṅga, which is another symbol for the same reality, it is extends along the vertical axis and, as it contains all things and is beyond time and space, it is symbolized by the Point, which in this context is the Kadamba Bud.

Due to its appearance, the seed-syllable Navātman is called the Tree. This Tree grows out of the Point in the centre of the Triangle which coincides with the Point (*anusvāra - bindu*) that, like all seed-syllable mantras, crown the apex of it. Thus, this Tree reminds us of the Tree of Brahman with its roots in heaven and branches down below. The Wheel of the Skyfarers at the End of the Twelve is likened to a Tree in the KMT. After extracting Navātman (SRHKṢMLVYŪAUṀ) the KMT explains:

> Endowed with supreme bliss, (Navātman) this Peak (seed-syllable) is the lord of the *maṇḍala*. All that is made of words, along with the moving and immobile universe is contained within it. O goddess, this is the means to attain the goal which is the Great Soul. That is Kuleśvara in the form of the Peak (seed-syllable) of Kuleśvara. There is no success without it. No spiritual discipline (*sādhana*) on the plane of the Skyfarer.
>
> Once worshipped within the *maṇḍala*, the *maṇḍala* is said to fulfill one's desires. Just by worshipping it, one attains the plane of universal pervasion. There are twenty-five branches of this great Tree (corresponding to the principles of existence). It is beautiful with the flowers of the Command. It is garlanded with the fruits of knowledge. Its fruit gives the satisfaction of liberation and is the bliss of perfectly mature sentiments (*rasa*). It is attained with ease by means of the sacrifice. The *maṇḍala* of the Mare's Mouth, endowed with the (divine) attributes of the Three Principles (of Śiva, Śakti and the Self) and radiant with (the energies that emerge) from the *maṇḍala*, is in the middle of the *maṇḍala* of the Skyfarer.[4]

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[1] KuKh 7/42cd-43ab.
[2] KuKh 8/76cd-77ab.
[3] KuKh 39/40-41.
[4] KMT 16/61cd-67.

The Bud of the Kadamba

The bud of the Kadamba tree is a pleasing brownish yellow colour. It is perfectly spherical and about one and half inches in diameter. It is covered with fine, short bristles that appear to the eye to be like fine streaks of light that give it a strange, sparkling appearance. Its shape and sacrality makes it a good simile for Bindu. This association is supported by the fanciful derivation of the proper name 'Kadamba' which is said to be related to the noun *kadamba-* meaning a 'group' or 'aggregate'. Referring to the energy of the Drop produced by the union of Śiva and Śakti, the KRU explains:

> (Everything) was engulfed (*kadambīkṛta*) in every way by the mass of (its) rays and flames. O goddess, one should know that to be the Kadamba tree (taught) in the Kula teaching.[1]

Here we are only concerned with the symbolism of the bud of this tree, although the symbolism of the bud and its tree coincides in many respects. We come across a few instances of the same metaphor in the earlier texts of other Tantric traditions of which the following are examples. The first two are drawn from the TS, a Trika Tantra, and the second is from the JY, a Bhairava Tantra that teaches the Kālīkrama. Referring to the seed-syllable of power (*śaktibīja*), the TS says:

> O goddess Umā! one should think of it in the heart. It has the form of a Kadamba bud and is like a fine spray of snow. Once seen that supreme radiant energy (*tejas*), the knowledge of time arises.[2]

Referring to the practice of grasping the energy in the centres of the subtle body, the TS says:

> (Energy) whose form is that of a Kadamba bud is grasped in the locus of the navel. It should then be contemplated in the fore part of energy as bearing a series of garland-like flames. He who is (thus) between Wind and Fire (i.e. *prāṇa* and *apāna*) falls (in a mystic swoon) without a doubt. One should meditate in the navel on (its)

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[1] *raśmijvālāsamūhena [kh: raśi-] kadambī sarvataḥ kṛtaḥ* |
sa kadambatarur devi vijñeyaḥ [g: vijñayaḥ] kulaśāsane || KRU 1/80 The entire passage is quoted in vol. 1 of the introduction, p. 143.

[2] *cintayed [g: cintayet] hṛdaye devi karṇikāntargatam ume [kh: -ga * mume]* |
kadambagolakākāraṁ tusāram [kh: tumā-] iva śīkaram ||
taṁ dṛṣṭvā tu paraṁ tejaṁ kālajñānaṁ pravartate | TS 2/5-6ab.

> circular motion, which is hard to behold like a whirling firebrand. Without a doubt, (this act of) grasping is established in a subtle state.[1]

One of the rare places this metaphor appears in the JY relates to the energy of the vital breath (*prāṇaśakti*). Below we will see that this metaphor is applied in the KuKh with reference to Kuṇḍalinī who is this vital force:

> Called the vital breath, the energy of the vital breath has arisen in the form of a Kadamba bud from the locus of the Root. Its form radiant energy, it is established in the Void.[2]

According to the ŚM the Kadamba bud is the individual Self represented by the Point (*bindu*) in the Lotus of the Heart:

> The god, possessing a subtle body (*puryaṣṭaka*), resides in the lotus of the heart. (His) form is that of a Kadamba bud and (shines) like a firefly. O beloved, the great, and divine Self is present there, located in the calix (of the lotus).[3]

The metaphor applies again to the Point (*bindu*) in the sole reference we find in the ṢSS. This time the Point is the sacred seat Oḍḍiyāṇa in the centre of the triangular *maṇḍala* and in the body:

> The form of a Kadamba bud and like the foam (on the surface of water) bubbles, Oḍḍiyāṇa is located there, the omnipresent sacred seat within the body.[4]

Although quite common in the MBT,[1] this metaphor is rare in the other Kubjikā texts. It never occurs in the KMT or the ṢSS and does so only once in the

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[1] *grahaṇaṁ nābhideśe [g: ?] tu [g: ?] kadambagolakākṛteḥ [k, kh, g: -kṛtiḥ]* ||
śaktyāgre [kh: śajāgre] tu tato bhāvyaṁ [k, kh, g: bhāvya] jvālāmālāvalīdharam |
vāyvagnipuramadhyasthaḥ [kh: vāgvagni-] patate nātra saṁśayaḥ ||
nābhisthaṁ bhramaṇaṁ dhyāyed [kh: dhyāye] durlakṣo 'lātacakravat [kh: -lātacakrakat] |
grahaṇaṁ sūkṣmabhāvasthaṁ [kh: śūnyabhāvāsthaṁ] bhavate nātra saṁśayaḥ || TS 9/269cd-271.

[2] *kadambagolakākārā kandasthānāt samutthitā [k: samusthitā]* ||
prāṇākhyā prāṇaśaktiḥ sā tejomūrtiḥ kham āśṛtā | JY 2/16/52cd-53ab.

[3] *hṛtpadmasaṁsthitaṁ [kh: -padme-; g: -teṁ] devaṁ puryaṣṭakasamanvitam [g: puryeṣṭaka-]* |
kadambagolakākāram indragopakasannibham [g: kevalagolakā-; kh: -saṁnnibhaṁ] ||
karṇikāsthaṁ [g: karṇika-] mahādivyam ātmānaṁ [k: -divyaṁ; g: divya; kh g: tatrasthaṁ] tatragaṁ [k g: ca] priye [k: virājate; g: manosthitau] | ŚM 20/64-65ab.

[4] *kadambagolakākāraṁ phenabudbudasannibham* ||
oḍḍiyāṇaṁ sthitaṁ tatra pīṭhaṁ dehasthaṁ [k kh: -stha] sarvagam | ṢSS 47/13cd-14ab.

ŚM.[2] The KRU is the only other Kubjikā text where the metaphor appears. In the following reference from the KRU, although the flower of the Kadamba apparently replaces the bud, a Bindu is being described and so the spherical bud is meant, not the flower, which has quite a different shape. The passage refers to the energy of the Gesture of the Yoni (*yonimudrā*):

> O mother of the universe, it resides within (the Wheel of) the Self-supported above the (Wheel of) the Foundation. (There is) a triangular wheel (there) that is very brilliant (*mahādīpta*) and full of radiant rays. In the middle of that is a great Drop whose form is that of a Kadamba flower. That (Wheel) is said to be the Yoni that causes the path of emanation to flow (*pravāhinī*).[3]

The following examples, drawn from both recensions of the YKh, illustrate again how the metaphor is applied to Bindu. In the following reference, it is the Bindu at the base of the trunk of the body that contains the energy of the Gesture (*mudrā*) called Dhruvā (the Fixed One):

> O Śambhu, the liberating Dhruvā of the Western House which, by virtue of (its) vitality (*ojas*) has thousands of forms, is an aggregate (of energies) in the form of a ball (*golaka*). It is located in the middle between the anus and the genital organs, within the bud (*golaka*) of the Kadamba.[4]

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[1] We will have occasion to observe in detail in the last chapter of this introduction that the YKh is basically a collection of *sūtra*s that were probably written by more than one person at different times. Most of the references are found in just a few *sūtras* of YKh (1) that, as it happens, have been incorporated into the KuKh. It is not possible to prove that these *sūtras* were compilled after the others and that, therefore, the metaphor developed later. However, in support of this possibility we notice that it does find its most extensive application in the KuKh which was, as we shall see, compilled after the YKh.

[2] See reference quoted above, p. 125.

[3] *ādhārordhve [g: ādhārorddha] jaganmātaḥ [k kh g: -te] svādhiṣṭhānāntare [kh: -sthānāntare] sthitā* ||
tryasraṁ cakraṁ [g: cakra] mahādīptaṁ sphuradraśmisamākulaṁ |
tasya madhye mahābinduḥ kadambakusumākṛtiḥ [g: -kṛti] ||
sā ca yoniḥ [kh: yoni; g: yoriḥ] samākhyātā sṛṣṭimārgapravāhinī | KRU 12/19cd-21ab.

[4] *gudameḍhrāntamadhyasthā [k, kh, gh: -medrāṁ-; ṅ: gudomedrānta-] kadambagolamadhyagā [k, kh, gh: kadaṁvodamadhyagā; ṅ: kadamvādaramadhyagā]* |
golakākāranicayā [k, kh, gh: -ṇicayā] sahasrākārakaujasā [k, kh, gh: sāhasrākārtikojasā; ṅ: -kārtikojasā] ||
sā dhruvā [gh: dhuvā] mokṣaṇī śambho paścimasya gṛhasya ca | YKh (1) 24/89-90ab.

In the following passage, the bud of the Kadamba is the Bindu of the Command in the centre between the eyebrows. The goddess is speaking:

> (The energy called) the Eldest (*jyeṣṭhā*) consists of the short vowels. (It is the sacred seat of) the syllable OṀ in the sphere of Anger (between the eyebrows). O concentrated, beautiful one! I am (she), one (alone) who is the Command which is the bud of the Kadamba.[1]

The spherical shape of the Kadamba bud can symbolize any of the Points (*bindu*) in the vital centres of the body. Thus, for example, Haṁsa, a pneumatic representation of the Self as Unstruck Sound in the Wheel of the Heart, is said to have this form there where it shines like a star (*tārā*).[2] These Points are compact, trans-dimensional centres of pluri-functional energy in a highly potent, latent form. The symbolism of the spherical Kadamba bud thus coincides with that of the coiled form of Kuṇḍalinī. The goddess who is knowledge and consciousness (*jñānavijñāna*) is Kuṇḍalinī in the form of a Kadamba bud.[3] In the form of the Point (*bindu*) Kuṇḍalinī pierces through the Wheels.[4] The Points in the centre of each Wheel are thus, in a sense, aspects of the one supreme Point, identified with Kuṇḍalinī, their common nature implicit in the communality of the same symbol applied to all of them. They are like seeds symbolized by the Kadamba bud which contains many seeds, many potencies. Thus the Kadamba tree is the triangular *maṇḍala* which, facing downwards, pours out the energies that issue forth from it like great tongues of flame into the lower spheres of manifestation.[5] The root of this Tree, in the middle of this triangular womb (*yoni*) of potencies, is the Kadamba bud.[6]

Another important feature of the Kadamba bud is illustrated in the following reference. Bhairava, distressed by the absence of the goddess is seeking her. In the holy city of Vārāṇasī he has a vision of her:

> Once the god Bhairava had thus seen the great pervasion of the Command, distraught and astonished, the god of the gods fell on the ground in Vārāṇasī, on the beautiful shore of the Ganges.

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[1] *jyeṣṭhā hrasvasvarā oṁkāraḥ [k, kh: -ra] krodhamaṇḍale [k: -la]* ||
kadambagolakā ājñā aham ekāgra sundara | YKh (2) 17/24cd-25ab.
[2] KuKh 36/67; cf. ŚM 20/74-75ab quoted above.
[3] KuKh 35/44-45.
[4] KuKh 3/127.
[5] KuKh 11/23.
[6] KuKh 17/30.

> Frightened, the god shook and moved around (swaying in circles) like
> the ecliptic (*kadamba*). [1]

Similarly, the *maṇḍala* is said to rotate 'like the *kadamba*' and so is said to be the Kadamba tree.[2] The bud of the Kadamba does not, of course, rotate. But there is another *kadamba* that does and that is the pole of the eclipitic. As the earth is tilted on its axis, it moves to and fro in a spiral-like – ecliptic - movement as it rotates. The area in which the pole of the ecliptic moves is called 'the sphere of the rotation of the ecliptic' (*kadambabhramamaṇḍala*) and its spiral, circular motion that of the ecliptic (*kadambavṛtti*). This then is a mixed metaphor that serves to reconcile the immobile, stillness (*nirācāra*) of the Tree and the dynamism of the Point (*bindu*) in the centre of the *maṇḍala* and the Wheels, which like them is a perpetually rotating sphere. Here then is the core vision of reality as a self-perpetuating process. This is completed by the lunar symbolism projected into the metaphor of the Kadamba bud - the last important element in the complex of symbols that represent this core vision in this and many other ways.

In this perspective, the Kadamba bud is the Full Moon.[3] The Moon is 'full' because it is replete with all the inner energies of consciousness and also because it is formed from the most complete and perfect union of Śiva and Śakti and, with them, all the polarities. This *conjunction* is also concretely, externally manifest as the fecund mixture of male and female seed (*kuṇḍagola*).[4] This is offered to the deity in union in the centre of the *maṇḍala,* both within the body and externally, and so this too is appropriately identified with the Kadamba bud.

Kubjikā - the Triadic Goddess

Each Great Goddess is a manifold of many goddesses. They are parts of her body, her limbs, faces, inner centres and the like, represented by their mantras and seed-syllables, individually or in groups. In some cases the deity in its entirety assumes the identity of another. As the New Moon, the goddess is Kālī and as the Full Moon, Gaurī. She is entirely both. In this case there is no contradiction as she alternates, as it were, between one aspect and the other, just as the New and Full Moon change, as it were, into one other.

Just as Kubjikā may become other goddesses, a goddess may become Kubjikā or some part of her. Kālikā becomes Kubjikā when she emerges from the

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[1] YKh (2) 16/23cd-25ab, quoted in intro. vol. 1, p. 161-162.
[2] KuKh 6/10; cf. 6/127cd-128ab.
[3] KMT 16/61cd-67.
[4] KuKh 7/42cd-43ab.

Liṅga. But even when a transformation has taken place, the former identity is not dropped. For Kubjikā to be Kālī, Kālī cannot loose her identity. Thus we are reminded repeatedly that Kubjikā who creates is Kālī who devours and consumes.

The goddess may also replicate to become other goddesses. The result is the same – there is one goddess who is at the same time, many. However, in this case her multiple forms are not within her, as parts or aspects, or as one of her identities: they are outside her. Her triadic nature is especially like this. Kubjikā's triadic identity is, like many other features, derived from her essential character as a Trika goddess. The expanded depth and extension of the details of Kubjikā's theological and metaphysical identity is reflected in the development of the Three Goddesses and their functions. Nonetheless, they remain an essential representation of Kubjikā's fundamental identity. Thus Kubjikā herself proclaims that this triadic nature is her most intimate inner identity as Kuṇḍalinī – 'the sleeping serpent' - when she says:

> I am that sleeping serpent and, as is proper, (my) form is (both) divine (*divya*) and human (*adivya*). (I am) the Bliss of Stillness, incomparable, Anāmā, who is Parāparā. (I am) Aparā the energy Kaulinī and Parā who, devoid of (phenomenal) character-istics, is imperceptible. I am that goddess Kubjikā. I am the crooked (goddess). I am the one with the lion's look and I am the one whose vehicle is Śiva.[1]

A preliminary survey of the very many Newar liturgical tracts indicates that the Newars do not engage directly in Trika liturgies. The presence of Trika deities and elements of Trika ritual in Newar liturgies is largely due to the powerful influence Kubjikā's cult has on them. Śrīvidyā rites which the Newars also perform, incorporate Trika elements, however the cult of the Three Goddesses is not prominent in the Śrīvidyā liturgy. If the worship of the Trika Triad, which is an important element in the liturgies of most of the cults of the early Bhairava and Kaula Tantras, continues, however tenuously, to exist nowadays, it is largely due to the influence of Kubjikā's cult within Newar Kaulism. Thus a brief comparison, of the three goddesses described in the original Trika sources and those in the Kubjikā Tantras is both instructive and significant.

The Trika Tantras prescribe the worship of the Three Goddesses – Parā, Parāparā and Aparā - on the prongs of Śiva's Trident, in a *maṇḍala* drawn ideally

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[1] *prasuptāhir ahaṁ [k, kh: -di ahaṁ] samyak divyādivyasvarūpiṇī [k, kh: -ṇi]* |
nirānandā niraupamyā anāmā ca parāparā [k: paraparā] ||
aparā kaulinī [k, kh: -nā] śaktir [k, kh: śakti] nirlakṣālakṣiṇī [k, kh: lakṣaṇī] parā |
ahaṁ sā kubjikā devī ahaṁ sā vakrarūpiṇī ||
siṁhāvalokanī [k, kh: -lokinī] cāhaṁ ahaṁ sā śivavāhinī | YKh (2) 27/1-3ab.

in a cremation ground. The Trident is replaced in the Kubjikā Tantras by the Triangle of the Yoni.[1] Kubjikā's sixfold nature (*ṣaṭprakāra*) is so regularly stressed in the texts that it is, effectively, her distinguishing characteristic. In this aspect she embodies the sixfold Krama, which is most specifically her own.[2] Although less frequently, she is also referred to as threefold with reference to her triadic aspect as the Yoni. In a way one could say that the threefold Trika goddess develops into the sixfold Kubjikā who retains her original triadic nature and more basic form as the Yoni. The 'churning' (i.e. profound contemplation) that brings about emanation and the development of the threefold goddess to the sixfold one within the *maṇḍala* also marks the development of the original Trika goddess into her last and final (*paścima*) form as Kubjikā – *cum* – Kuṇḍalinī.

The second recension of the *Yogakhaṇḍa* begins with the following verses. Perhaps these were intended to be the introductory verses praising the deity (*maṅgalācaraṇa*) that normally come at the beginning of a text.[3] As if to stress that Kubjikā, the goddess praised at the beginning of her Tantra, is the triadic goddess of the Trika, she is not named directly but is presented in her triple aspect as the supreme Triad of goddesses, Parā, Parāparā and Aparā, who govern the 'three principles' (*tattvatritaya*) of the Trika. Collectively they are the goddesses of the Yoni who embody three aspects of the radiant energy of the consciousness which is the Light of the Void the Yoni enshrines:

> I salute that (goddess) called Parā who is the supreme will (*parecchā*), subtle and unchanging, called Supreme (Parā), Middling (Parāparā), and Inferior (Aparā). Hard to perceive, she can be realized (only) by means of awakened consciousness (*bodha*). She is the Pure Plane and devoid of the qualities (of Nature) (*guṇa*), she is the Void (*kha*). Eternal bliss, (all the beings in) the ten directions bow (to her). She who is supreme and well know is on the plane of the three paths (i.e. the Yoni) in the beginning, middle, and end (of all things). [. . .]
>
> (Whereas) she who is the Mother (of the universe) is the supreme Light seen within the heart. There, in the middle (of the heart)

[1] See above, p. 64, note 1.

[2] Mantras denote deities more specifically than any other element of their identity. The root mantra of a major deity may occasionally contain invocations to other deities, but usually does not. When it does, this not detract from the specific and specifying character of the mantra which denotes its own deity in a unique and special way. Although the Krama consists of a series of mantras that invoke various beings, it is no less specifically the Krama of the goddess as is her main (*samaya*) Vidyā.

[3] It may also be the case that the beginning of this recension of the YKh has been lost and that the it simply happens to begin this way. Either way, these verses are found at the beginning chapter 12 of YKh (1) and may well have been placed there with that intention when the chapter they introduce was redacted in the form of an independent *sūtra*.

> one can see (her), the primordial energy, the Transmental (*manonmanī*). Devoid of all the principles of existence (*tattva*), she is incomparable and without form. Abiding there, in the centre, one can see the goddess (Kuṇḍalinī) whose form is coiled (*kuṇḍalākṛti*). Kubjikā is that supreme goddess (*parā devī*), the first (*ādibhūtā*) (of all things) in the universe. [. . .] Full of the Three Principles, she has issued forth in countless modalities.[1]

The Triadic Goddess of the Trika

The Three Goddesses described in the following passages from the *Siddhayogeśvarīmata*, seated on the prongs of Śiva's Trident are white, red and yellow-black. They represent, as their colours suggest, the three qualities (*guṇa*) of Nature (*prakṛti*) which the one goddess, Mālinī, embodies. Mālinī sits on the middle prong of the Trika Trident. Above her, in her topknot, is an eight-petalled lotus within which is seated the goddess Parā. She is beautiful and brilliant white, 'like the best crystal and she pours nectar everywhere . . . (She) promotes welfare and bestows success.'[2] The SYM describes Parā as follows:

> One should visualize Parā with her own form, sitting on a lotus in the air, with the book of all knowledge in her left hand, O Beautiful One, and holding a beautiful, heavenly rosary of crystal in her right hand. One is to visualize a garland on her neck, a garland of heavenly beauty, made up with beads which are round like the buds of the Kadamba tree and which shine forth like fire. This garland reaches down to her feet and is as spotless as crystal all over. One should then visualize her as pouring out the divine nectar of

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[1] *yā sūkṣmā nirvikārā aparaparaparā yā parākhyā parecchā [k: paresthā; kh: parecha] durlakṣā bodhagamyā [k: ṅgurlaṁkṣā-; kh: -durbodhā -dūrvoma] vimalapadamayī [kh: paramaśivamayīr] nirguṇā khasvarūpā [k: svasūrūpā]* |
nityānandasvarūpā daśadiśanamitā [k: daśadiśeramitā; kh: stutigaṇanamitā] yā parā suprasiddhā [kh: vakrikākhyā]
ādau madhyāvasāne [k: madhyavasāne] tripathapadagatā [k: -tāṁ; kh: trividhagatiyutā] tāṁ parākhyāṁ namāmi | [. . .]
yā [k: ṣaṇ] mātā [k: māsā] sā parā jyotiḥ dṛśyate [k: paśyaṁti] sā [k: sauṁ] hṛdantare [k: ravadaṁtare] | *[kh: yā [+ mātā] sā parā jyotir icchāśaktisvarūpiṇī jyotiḥśchāśakti-* || *]*
dṛśyate [k: paśyaṁte] tatra madhyasthā śaktir ādyā [kh: parā ādyā] manonmanī |
sarvatattvavihīnā sā anaupamyā nirākṛtiḥ | [. . .]
tatra madhye [k: madhya] sthitā devī dṛśyate kuṇḍalākṛtiḥ |
kubjikā sā parā [kh: vakrarūpadharā] devī ādibhūtā carācare |
tattvatritayasaṁpūrṇā bhedānekair visarpitā |

YKh (2) 1/1, 9cd-11, 15ab = YKh (1) 12/1, 10ab-12ab, 14ab.

[2] SYM 6/26-27.

> immortality[1] in the middle of the Kadamba grove. One should see her pouring forth the nectar of all knowledge in great floods and one should see this nectar enter one's own mouth, and that one's Self has the same form. After this, the best of sādhakas should visualize that this nectar comes out of his mouth as the flow of Śāstras. If one has done this visualization, he will be able to produce fascinating ornate poetry within a month. He will be a teacher of all doctrines; and after six months, he will produce Śāstras himself.[2]

According to the SYM Parāparā is worshipped on the right prong of the Trident. There we read that she is red

> . . . as blazing fire, wearing a garland of skulls glowing with three eyes. She sits with trident and skull-staff in her hands on [Sadāśiva] the 'Great Transcended'. Her tongue [flickers in and out] like lightning. She is gross-bodied and is adorned with great serpents. Her mouth yawns wide and has huge fangs. Ferocious, with her brows knitted in rage, wearing a sacred thread in the form of a huge snake, adorned with a string of human corpses round her neck, with the [severed] lotus hands of a human corpse as beautiful ear-rings, her voice like the thunder of the clouds at the world's end, she seems to swallow space itself.[3]

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[1] Commonly, the great gods and goddesses of the Tantras, mounted on the summit of the cosmic body, stream down lunar nectar. Many of the major goddesses do so, including Parā, Kālī, Kubjikā and Tripurā. Amongst the gods, well known examples are Mṛtyuñjaya and Svacchandabhairava. The descent of lunar nectar marks the fruitful culmination of Śaiva initiation, whether that of the mild Siddhānta or the intensely energetic intiations of the Bhairava and Kaula Tantras.

The release of this nectar at the climax of the rise of Kuṇḍalinī is common to the representations of her rise in every school. Thus the later yogic Nātha tradition, free of its original sectarian roots in the cults of the Bhairava and Kaula Tantras, developed forms of essentialized, abstract forms of Yoga, the practice of which culminated in the drinking of this nectar.

[2] SYM 12/4-10. Edition and translation by Törzsök (1999: xxii). This visualization is part of the *kavitvasādhāna* of the goddess Parā. Notice how closely it coincides with the practices described in the Kubjikā sources to attain Mastery of Speech (*vācāsiddhi*) (see intro. vol. 1, p. 214-21 and 604). Such practices and their goals, no less than iconic forms, mantras and ritual procedures, are carried over from one tradition to another, threading together their history.

[3] SYM 20-22 translation by Törzsök who follows Sanderson 1990: 51.

Parā of the
Siddhayogeśvarīmata

Parāparā and Aparā
of the *Siddhayogeśvarīmata*

Aparā, 'the destroyer of the pains of the humble' is seated on the left prong of the Trident. She looks the same as Parāparā except that she is yellow-black.

The Triadic Goddess of the Kubjikā Tantras

The Three Goddesses are described in the KMT. As usual, the ŚM and the ṢSS largely repeat the KMT and supplement it by inserting additional details, some of which we will note as we go along. It appears at first sight that Parā and Parāparā have been confused in the KMT. The white Parā and red Parāparā of the SYM have exchanged places. The ṢSS follows the KMT in this. However, the commentator shows signs of having noticed the mistake. The ŚM is similarly confused, in places rectifying the mistake in others leaving it as it is. Anyway, it is likely that the mistake that has occurred in the KMT is due to a scribal error or a misunderstood reading. This is the first goddess of the three to be described. There is no reason why the redactor of the KMT should begin with the second one.[1] In order to prevent further confusion, we shall simply make the correction, at least in the presentation.

The three Parā, Parāparā and Aparā act together in the Triangle of the Gesture of the Yoni of which they are the aspects. As such they are aspects of the Skyfaring goddess, Khecarī. So we read in the ŚM:

> The Yoni is in the centre of the genital area (*guda*). It is made of three lines (*daṇḍa*) and three encompassing circles. The god Brahmā is in the first. Viṣṇu is said to be in the second and Rudra is in the third. (Thus the energy of the Yoni) is said to consist of three paths (*tripathā*) (corresponding to three goddesses).
>
> The first goddess is Parā. The second one is said to be Aparā and the third, Parāparā. (Thus the Yoni) is sustained (*adhiṣṭhitā*) by the three energies. (The energy of the Yoni is) below, above and in the middle. She emerges out from within emission (*visarga*) and is located in motion (*cāra*) and within the one whose form is immobile. Always

[1] The misunderstanding or error is found in the opening line of the description of the visualized form of the goddess. This reads (KMT 6/30cd):

cakramadhye ca sañcintya suśuklāṁ ca parāparām |

This line can be translated in two ways of which I have chosen the second:
1) Contemplate Parāparā who is beautifully white in the middle of the Wheel.
2) Contemplate (the goddess) who is both supreme and immanent (*parāparā*) beautifully white in the middle of the Wheel.

moving, she resides in the immobile.[1] She moves as motion (*cararūpeṇa*) and so she is Khecarī (the Skyfarer who is the goddess) Parā.

(Again), she is Vāmā, Jyeṣṭhā, and Raudrī. As Viśvī she is (the energy) in the middle of them. The god in the centre of her is the Supreme Lord Sādākhya. O fair lady, the multiform emanation (of the universe)[2] emerges from his will. She who is without letter (*avarṇā*) (the letter A) and is also (all) the letters emanates, as the Mother (of the alphabet) (*mātṛ*), (the entire universe).[3]

Parā

Contemplate (the goddess) who is both supreme and immanent (*parāparā*) beautifully white in the middle of the Wheel. She holds a book and makes the Gesture of Knowledge. Along with a necklace of crystal, she is adorned with all the ornaments. A garland hangs from (her) neck and she is adorned with a radiant halo. She has two arms and one face. Her light is like that of ten million moons. She utters in a great stream the countless scriptures.

Intent in this way on (her) visualization (*dhyāna*), he becomes the Lord of Speech directly apparent. He speaks in Sanskrit and Prākṛt and utters the profound (secret of) the Vedas and Siddhānta according to the texts and (their) meaning. O beloved, this happens by practicing in the middle of the Sacred Seats or by means of them.[4]

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[1] MS K: Moving in the Void, she resides in the immobile

[2] MS Kh: energy

[3] *gudamadhyagatā [g: gudu-; kh g: -madhye-] yonis tridaṇḍā [kh: -daṇḍaṁ] ca trimekhalā [k kh: -laṁ; g: -lāṁ]* ||
prathame [g: prathamaṁ] brahmadaivatyaṁ [g: -devatyaṁ] dvitīye [g: dvitīyaṁ] viṣṇur ucyate |
tṛtīye rudradaivatyaṁ [g: -devatyaṁ] tena sā tripathā [g: triyathā] smṛtā ||
parā ca prathamā devī [g: devi] dvitīyā cāparā [g: caparā] smṛtā |
parāparā tṛtīyā ca śaktitraya-m-adhiṣṭhitā [g: -trayaradhisthitā] ||
adhordhvamadhyasaṁsthā ca [g: adhorddhemadhyasaṁsthānaṁ] visargāntavisarpiṇī [k kh: visarggāntar-] |
cārasthācārarūpasthā [g: -madhyasthā] cañcalācalavartinī [k: khacarācaravarttinī] ||
carate cararūpeṇa [kh: caila-] tena sā khecarī parā |
*vāmā jyeṣṭhā tathā raudrī viśvī [k: vibhṛtābhyāṁ; kh: visvī; g: visthī] tāsāṁ [k: * *; g: tasyā] ca [k: tu] madhyagā* ||
tasyā [k g: tasya] madhyagataṁ devaṁ [g: devī] sādākhyaṁ parameśvaram |
tasyecchānirgatā sṛṣṭir [kh: śaktir-] nānārūpā ca sundari [kh, g: -rī] ||
sṛjate mātṛrūpeṇa avarṇā varṇarūpiṇī | ŚM 8/110ab-104cd.

[4] KMT 6/30cd-35ab.

The KMT presents an alternative form of Parā as Nityā. Red and passionate, she is similar to Kāmeśvarī. Although this characterization relates to Parā, it applies to her three forms (*mūrti*). In the KuKauM we find that the goddess Nityā[1] is identified as Parāparā confirming that she has been confused in the KMT with Parā.[2] Parā (= Parāparā) is described in the KMT, in accord with her nature as the Trika goddess, in association with a series of triads that are linked to her *via* her three forms[3] and a series of five triangles on which she sits.[4] The KMT continues:

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[1] See below, p. 230 ff. concerning the goddess Nityā.

[2] Referring to the goddess Nityā, the KuKauM says:

One must worship the secret goddess Parāparā, who is the delight of Kula, according to Kula practice (*kulācāra)* with flowers, incense, and offerings of water, flowers and the like along with incense.

parāparāṁ devīṁ [k, g ṅ: devī] suguptāṁ [k, g gh ṅ: suguptā] kulanandinīṁ [ṅ: paranandīnī] ||
arghapuṣpādibhirdhūpaiḥ kulācāreṇa pūjayet [gh: (?)] | KuKauM 4/35cd-36ab.

[3] These three, supreme, subtle and gross correspond to the supreme, middle and lower energies. They span the triple cosmic and transcendental reality divided into Śāmbhava, Śākta and Āṇava and the three principles (*tattva*) of Śiva, Vidyā, and Ātmā into which the 36 principles are divided. The triple iconic form (*trimūrti*) of the goddess is conceived in this and in many other ways. She is on three paths: left, right, and middle. These correspond to the three channels in the body, namely, Iḍā, Piṅgalā, and Suṣumṇā. In the outer world they are the three celestial luminaries - the Moon, Sun, and Fire, respectively.[3] Her three iconic forms (*mūrti*) correspond to the three qualities, *sattva*, *rajas*, and *tamas*, respectively. The three aspects (*bheda*) are the three goddesses 1) Nityaklinnā 2) Suraktā and 3) Madadravā. They are located in the following three places in the body: 1) the genitals 2) the heart and 3) the Cavity of Brahmā. These groups, listed in this context in the ṢSS (11/128cd-132ab), can be tabulated as follows:

1. Table of Triads

Nityā	Nityaklinnā	Suraktā	Madadravā
Energy	Lower	Middling	Supreme
Quality	Tamas	Rajas	Sattva
Command	Āṇava	Śākta	Śāmbhava
Principle	Ātmā	Vidyā	Śāmbhava
State	Gross	Subtle	Supreme
Location	Genitals	Heart	Cavity of Brahmā
Path	Left	Right	Middle
Channel	Iḍā	Piṅgalā	Suṣumṇā.
Luminary	Moon	Sun	Fire

[4] These triangles are the Five Causes, that is, the Five Brahmās or *Praṇavas*. They are: 1) the Five *Praṇavas* 2) Mālinī 3) Śabdarāśi 4) Trividyā and 5) Tadgraha.

> One should then meditate on (Parā) here in the form of a Nityā. She is brilliant red like red lac and has four faces and four arms.[1] She is endowed with three forms (*mūrti*) and is of three kinds, established in the three, she is the goddess who moves on the three paths (of the energies of will, knowledge and action) and is the balanced oneness (*samatā*) of the three channels (*nāḍī*) (of the vital breath).
>
> O mistress of the gods, there is Nityaklinnā, Madadravā (and Suraktā). They all bear the form of the goddess who has one face and two arms. They all hold a noose and goad and (their) eyes are distraught with passion (*mada*). (Each one is) young, mad with passion and blissful with wine. (The adept) should recollect the form of the goddess related to this practice (*prayoga*).
>
> She is Parā and her nature is supreme. She possesses the lustre of a thousand lightning flashes and is (red like a) bandhūka flower and a pomegranate. She is supported by five triangles (containing the Five *Praṇavas*).

Parāparā

The ŚM describes the visualized form of Parāparā as follows:

> (The adept) should meditate on the goddess Parāparā in the middle of the triangle. (Parāparā) shines with the light of the rising sun and is (red) like a pomegranate flower. She wears red clothes and is adorned with dredlocks and the moon. Three wrinkles and a line of hair (adorn the middle of her body). She is replete with all fine characteristics and has fat upraised breasts. Tranquil and supreme, she has four arms and one face with three eyes. Divine, she holds a noose and a goad and makes gestures of bestowing boons and fearlessness. A garland of wild flowers is tied to her head and she wears a necklace of letters. She is rich with the beauty of all her limbs and is adorned with all the ornaments. She possesses the Five Insignias[2] and the three sacred seats. Having visualized the goddess

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[1] Although the ṢSS agrees with the KMT that the three goddesses have two arms, they are said to hold four objects, namely, a goad, a noose, a book and a rosary. The commentary on the ṢSS adds that there are two forms. One is white and the other red. The former has two arms and holds a book and a rosary and the latter a book, a rosary, a goad and a noose. The white form is Parāparā, which the commentary is, it seems, somehow trying to align her with Parā, whom the commentator could well have seen had been confused with Parāparā. It seems that according to the ŚM (8/112) this goddess is Parāparā, who is described below.

[2] Concerning the Five Insignias, see intro. vol. 1, p. 519 ff..

> in this way in the middle of the Cavity Brahmā, one should repeat the mantra there encapsulated with the Five *Praṇavas*.[1]

A feature of the Parāparā Vidyā is her application to black rites. This is mentioned briefly in the KMT but owing to the confusion there between Parā and Parāparā, the KMT attributes this application to Parā. The ṢSS corrects this mistake and relates them to Parāparā,[2] while the ŚM supplies the details of the rites. The SYM teaches at length the application of the Vidyās of the goddesses to black rites performed for some specific worldly purpose (*kāmya*). However, just as this sphere of the Triadic Goddess's jurisdiction is ignored in the teachings of Anuttaratrikakula Abhinava presents in the *Tantrāloka*, the Kubjikā Tantras treat it as a minor, secondary concern.

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[1] *śṛṅgāṭapuramadhye tu dhyāyed [g: -ye] devīṁ [g: devī] parāparām [g: -raṁ]* |
udayārkaprabhāṁ dīptāṁ [kh: devīṁ] dāḍimīkusumopamām || *raktavastraparidhānāṁ [k: -parī-; kh: -naṁ] jaṭājūṭendubhūṣitām* |
trivalītaraṅgamadhyasthāṁ romarājīvibhūṣitām [g: -rājitāṁ] ||
sarvalakṣaṇasaṁpūrṇāṁ pīnonnatapayodharām |
caturbhujām ekavaktrāṁ [kh: -jāmeyuhmavakrāṁ] trinetrāṁ ca śivāṁ parām ||
pāśāṅkuśadharāṁ divyāṁ varadām abhayapradām |
vaḍamālā śire baddhā [kh: -vaddhāṁ] varṇahārāvalambinīm [k kh g: -nī] ||
sarvāvayavaśobhāḍhyāṁ [kh: -ḍhyā g: -sobhā-] sarvābharaṇabhūṣitām [g: -tā] ||
mudrāpañcakasaṁyuktāṁ [kh: -saṁyuktā] pīṭhatrayasamanvitām |
evaṁ dhyātvā mahādevīṁ [k: -devi; kh: -devī] brahmarandhrasya madhyagām [g: magāṁ] |
tatra sthāne japaṁ kuryāt pañcapraṇavasaṁputam [g: -saṁyutaṁ] || ŚM 8/113- 118.

[2] The ṢSS explains:

> This Vidyā, when applied, brings about Melting, Arousal, Attraction, Subjugation and all the works of magic from peace to murder. O goddess, in this way the (Triple) Vidyā, in relation to (its) parts (*padagatā*) and, conjoined with the (appropriate) adjuncts and the qualities, performs many such magical acts (*karman*).

drāvaṇaṁ kṣobhaṇaṁ caiva ākarṣaṇaṁ [kuma: ākarṣa-] vaśam [k, kh: vaśyam] eva ca |
śāntādimāraṇāntāni kurute sā niyojitā ||
evamādīni karmāṇi upādhiguṇayojitā [k, kh: -taḥ] |
kurute vividhān devi vidyāpadagatā priye || ṢSS 11/145-146.

Parāparā of the *Śrīmata*

Aparā

Although Aparā's name suggests that she is the immanent, most gross aspect of the triadic goddess, the sources do not describe any iconic form. She is Kuṇḍalinī the pure energy of consciousness seated on the five triangles that generate the essential energies of the five elements:

> (Her sport) is the play of the Great Yoga. (Her) sphere (is all the universe) from Śiva to the earth, (she is the) goddess who abides pervading the circles of the sun and stars.
>
> She is located in the upper face of the triangle in the fore part of the slanting line. (She is) in a coiled form (*kuṇḍalākārā*) above that (triangle) and is sustained by the power of Passion (*kāmaśakti*). O fair-faced one, she sits there, on the five triangles.[1]
>
> When moving upwards she is said to be the goddess Aparā as long as she move along when uttered forth. She is said to be Aparā when she arises as Light (*jyotiṣ*) and Resonance (*dhvani*) and dissolves away into the End of Sound.[2]

This representation of the triad Parā, Parāparā and Aparā is clearly an advance on how these three goddesses appear for the first time in the SYM. Although they are already associated with the energy of Speech, especially Parā, there we find little of the Yogic, inner dimension that is highlighted here and explained in the commentary as follows:

> Now Aparā will be explained: **(Her sport) is the play of the Great Yoga.** What is the Great Yoga? This Great Yoga takes place by the checking of the fluctuations of the mind. Through it one perceives the essential nature of (Śiva who is) consciousness. Aparā is

[1] KMT 6/38cd-40ab, 40cd-42, 43-44 and 45-46ab.
śṛṅgāṭa-ūrdhvavaktrasthā [k, kh: -sthaṁ; kuma: śṛṅgāṭakaṁ cordhvamukhaṁ]
tiryagrekhāgramūlagā [kuma: -gam] |
tasyordhve [kuma: śikhordhva] kuṇḍalākārā [k, kh: -rāṁ] kāmaśaktyāvadhiṣṭhitā [k, kh: -śaktyāvadhisthitam; kuma: kāmaśaktiradhisthitam] ||
pañcaśṛṅgāṭakāsīnā [kh: -nāṁ; kuma: -naṁ] tatra sthitā [k, kh: - sthāṁ; kuma: sthitaṁ ta] tu [kuma: tra] varānane | The readings of ṢSS 11/139-140ab make more sense than the equivalent KMT 6/45-46ab.
[2] The last lines are drawn from the ṢSS. The Sanskrit reads:

uccāre hy aparā [k, kh: triparā] proktā yāvad uccaratāṁ [k, kh: -ritāṁ] vrajet ||
dhvanirūpā yadā sā tu jyotīrūpā samudbhavā |
tadā sā aparā proktā nādānte vilayaṁ gatā || ṢSS 11/140cd-141.

> Illumination (*bhāsā*) and **(her) sphere (is all the universe) from Śiva to the earth.** She who pervades the universe from Śiva up to the earth as she does the circle of the sun and the constellations is Aparā. In the same way she is the luminosity (*dyotakatva*) of the triangle that faces upwards. She is located in the root of the slanted line in the two places. She is the line that is to one side. She is located in the Root which is at the very end. She is the radiant energy (*tejas*) and illumination of consciousness. As such she is Aparā. In that same form, she is sustained by the power of desire and is shaped like an earring. (Then) she is Aparā.
>
> As before, she, Aparā, is described as the will of the fivefold triangle. By her upward utterance she abandons her crooked form and becomes clearly manifest as straight. Thus, her form (is then) Resonance, Light, the Breath and Letter. She, Aparā, should be dissolved away into the End of Sound.

In brief, Aparā is the immanent energy of the goddess who, as Kuṇḍalinī, pervades the universe. She rises up from her place on top of the upward facing triangle in the Root, at the base of the universe and the body, straightening as she does so, brilliant with Light and Sound, and moves through it impelled by the 'utterance' of consciousness to dissolve away into the supreme state at the End of Sound. Parā is the pure Transmental energy at the summit of Kuṇḍalinī's ascent, the pure conscious nature that attains Śiva.[1]

Kubjikā - the Goddess of the Three Transmissions

The Iconic and Aniconic Forms of the Goddess Kubjikā

Kubjikā is hardly known outside the Kathmandu Valley. Even there, iconic representations are very rare. Although she has been worshipped by Newar

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[1] The ṢSS says of the goddess Parāparā:

If when established in Śiva Yoga, she reaches the Transmental state, she is then the goddess Parāparā whose nature is consciousness.

Comm: When the Transmental state prevails which is like Śiva, the goddess is Parāparā.

yadā unmanatā [k, kh: -tāṁ] prāptā śivayogasamāśritā |
cidrūpā caiva sā devī tadā saiva [k, kh: caiva] parāparā ||
(vyākhyā): yadā cidrūpatā [k: -tām; kh: -tayā; g: -tām] unmanatā [k kh g: -tāṁ] prāptā [k kh g: nasti] śivarūpavad [g: -vat] bhavati || *tadā parāparā* || ṢSS 11/142 and commentary.

As ṢSS confuses Parā with Parāparā, we may understand, as is but natural, that Parā, not Parāparā, is the Transmental.

initiates for centuries, they have done so extremely secretly. Indeed, a measure of her exalted status in the esoteric pantheon of the Newars is the special care they have taken to keep her cult totally secret. Kubjikā is not at all an 'open secret', as is the great majority of esoteric lore. This secrecy naturally extends to her representations, which have been kept so scrupulously hidden that, unlike the other major esoteric deities of the Newars, virtually none have been recovered. All of the few examples we know about are paintings.[1] Examples have been recovered of bronzes of all the other major esoteric Kaula goddesses Newars worship, but there are no notices of cast images of the goddess Kubjikā. As access to the esoteric shrines (*āgañ cheṁ āgañ koṭā*) of the Newars is impossible for non-initiates, we cannot be sure that none exist. In at least one important *āgañ* in Kathmandu of the goddess Kubjikā, about which I have been informed, she has no icon.[2] Moreover, according to a reliable source that is also the case in the royal Āgañ in the Malla palace in Bhaktapur. It houses numerous metal images of esoteric deities but Kubjikā is not amongst them. She is painted on the walls but there is no other image.[3] If there are none or very few metal images, it would not be so surprising. Icons are considered to be of secondary importance for the worship of Kaula goddess. They are commonly worshipped in abstract geometrical Yantras drawn for the purpose during the preliminary rites.[4] This is done as a concrete response to the primacy of the aniconic form of the deity. We shall see as we review the representations of Kubjikā described in her Tantras, that her aniconic (*niṣkala*) aspect is heavily stressed. Moreover, it makes sense that Kubjikā, who figures in the Newar esoteric pantheon as the goddess who empowers all the others, should be worshipped primarily aniconically to accord with her essential nature as the abstract energy of empowerment (*ājñ*ā) on the one hand, and the transcendental metaphysical ground of all divine forms on the other.

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[1] I have been told that there was, a painting of Kubjikā along with other deities on the wall of the private temple (*āgañ cheṁ*) in Bhaktapur but that it was removed when it was renovated some thirty years ago. Shah (1997: 133) informs us of the existence of an excellent painting of the goddess made by a certain Tejarāma around 1418 CE. A small, very crude representation of a minor form is depicated in a *thurba* in the National Museum close to Svayambhu in the Kathmandu Valley. She appears there as the goddess of the *paścimāmnāya* along with the goddesses of the other *āmnāyas*. The best known representation is a small image in a Nepalese *thyasophu* kept at the Bhārat Kalā Bhavan in Banaras Hindu University.

[2] This fine traditional, 17th century *āgañ* stands in the corner of a large enclosed square in Makhan Tol in Kathmandu. It was built by Navamī Siṁha, the chief minister of Pratāpamalla (1641-1674) who wrote several books on Tantra and was an initiate into Kubjikā's cult. My informant is a direct descendent Navamī Siṁha and is like his distinguished ancestor an initiate and scholar.

[3] I am grateful to Kedār Rāj Rājopādhyāya for this information.

[4] I have been told by Newar initiates that small metal Yantras are fixed in the ground in the centre of the area where the rites take place. The Yantra of the goddess who is the object of worship is drawn on the main one with vermillion powder or other material. It is not unusual for main Yantra to be a Śrīcakra, which thus serves as a base (*ādhāra*) for the Yantras of the goddesses.

We do hear of Kubjikā's existence outside Nepal, but only rarely. The only place outside Nepal where Kubjikā appears to have maintained a presence, although not an immediately apparent one, is in Gauhati, the ancient Kāmarūpa. There she continues to be worshipped, in some way, it seems, along with the goddess Kāmākhyā to whom she is related. We have noted already that Kāmākhyā's place of origin – the Blue Mountain near Gauhati – is said in the *Kālikāpurāṇa* to be Kubjikā's sacred seat.[1] Mukundarāja in his commentary on the *Mālinīstava* echoes this association by identifying Kubjikā as the goddess Mālinī with Kāmākhyā who 'lives on the Blue Mountain'.[2] Enquiry reveals that the local priests are well aware of the existence of 'Kubjā Kumārī' and that they do worship her. Nowadays, it seems, Kubjikā is not considered to be in a special way Kāmākhyā's secret form, even so references to her in the *Kālikāpurāṇa* suggest that she may well have been at one time.

The iconography of the two, Kubjikā and Kāmākhyā, although quite distinct, is also strikingly similar. Śiva lies prone on a lion. From his navel emerges a lotus with a long stem, reminding us that it is here that according to the early sources Kuṇḍalinī resides. On the blooming lotus sits Kāmākhyā. Like the most common forms of Kubjikā described in her Tantras, she has six heads. As we review the iconic representation of the goddess Kubjikā in the following pages we will see that this form with six faces is the most prominent one. It is the one the KuKh singles out as the main one and to which it dedicates the whole of chapter 29. The *Agnipurāṇa*, which is the only major Sanskrit source that is not a part of the Kubjikā corpus that refers to her at all extensively, describes her in this form.[3]

Inspired, it seems, by her essential triadic nature as a direct descendent of the goddess of the Trika Tantras, Kubjikā develops a specific triadic form of her own. This triad, in accord with the same logic of the triads of the preceding Trika Tantras is sustained, encompassed and transcended by a fourth element which is the ultimate reality and essential metaphysical nature of all three collectively as well as individually. Cosmogony, theogany and the emanation of the teachings are three aspects of a single process. Three forms of the Transmission proceed from the three forms of the goddess and are governed by them. These are contained within the fourth encompassing Transmission of the Skyfarers (*khecarakrama*).

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[1] There the goddess says to Bhairava and Vetāla:

(Now you two) go to the inner sacred seat (*antaḥpīṭha*) of Kāmarūpa called Nīlācala. This is the secret abode of the (the goddess) Kāmākhyā called the sacred seat of Kubjikā, there the heavenly Ganges (flows) (*ākāśagaṅgā*). (Bathe there and) sprinkle (yourselves) with its waters, O sons, worship there Mahāmāyā who is the universe. Pleased, the goddess will quickly bestow (her) boons on you. KāPu 76/73–75. See intro. vol. 1, p. 250-251.

[2] Commentary MāSt line 5 in note 57 chapter 4.

[3] See below p. 165, note 3.

This marks the emergence of the polarities of Śiva and Śakti from the primordial, transcendental Void. From this spontaneously emerges, like a sprout from a seed, the divine Will, that is, the energy of the Transmental. This assumes two aspects. One is Śakti, who is the multiform manifestation, and the other is Śiva, who is the 'stainless' (*nirañjana*), transcendental Absolute. The Transmission of the Skyfarers is generated by their union and from that come the three transmissions and the three forms of the goddess that govern them.[1]

In its earliest representation in the KMT, the triad with its encompassing fourth is linked to a series of Yogic states, which provide little scope for concrete iconic representation. However, the seeds of later developments have been sown. The KMT is primarily concerned with just one Transmission, which it presents systematically and in detail. However, we observe that the three transmissions have already begun to emerge in the presentations drawn from the KMT we will examine first. As the system develops they become more concrete and are filled out with details. The same takes place in parallel with the iconic forms and aspects of the goddess who governs each transmission and is worshipped in it. The final stage is represented by the type of presentation we find in the *Kubjikānityāhnikatilaka.* There each transmission is clearly linked to a sacred seat, Siddha, goddess and metaphysical principle.[2]

We shall see as we go chronologically through the presentations of the goddess's iconic forms that they become progressively more clearly defined. Moreover, the goddesses of the three transmissions in the earlier presentations are more evidently aspects or permutations of Kubjikā, whereas subsequently they become three distinct goddesses who are worshipped as forms of Kubjikā.

One would expect the first in order of presentation to be that of the Transmission of the Eldest, which as its name suggests, was the first to be transmitted in mythical time. This took place in Oḍḍiyāna, the first place of origin of the Kubjikā teachings, as it is of the other major Kaula traditions, including the Kālīkrama and Śrīvidyā. This is the order in the KnT, but it is not the common one. Every other presentation begins with the Transmission of the Child. This is because the model is derived from the three junctures (*sandhyā*) of the day – dawn, midday and sunset. The goddess emerges, as it were, out of the Night of the unmanifest, supreme state and progressively ages, step by step, as does the sun through the day, from childhood, to youth and then old age, when she returns to her original condition. So the first Transmision is that of the Child that takes place at dawn and is presided over by the Mother of the Child (*bālāvvā*). The second takes place at midday and is that of the Youth and the last, that of the Aged, arises at sunset.[3]

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[1] See KuKh 28/143cd-152.
[2] See below, p. 186.
[3] KuKh 28/150-152.

According to the SKh, at dawn the goddess is red and her form is the Triangle. She is then like a young child. At midday she is a young woman (*yuvā*) and her form is Kuṇḍalinī. In the evening she is an old hag who is dark blue and red in colour and fierce in appearance.[1] These are her forms in the three lineages (*olimūrti*).[2] In the following passage in the SKh they are equated with three goddesses:

> Assuming the supreme form, the Transmission arises threefold. In the youngest lineage, the Transmission of the Child, Kujā is Mālinī herself. That great mother is enveloped by the twenty-seven depositions (*nyāsa*).
>
> The goddess Tripurā is in the midst of the Transmission of the Youth. She is the goddess who resides in the middle lineage and is the bliss of the pulsation (of consciousness) (*spandanānanda*). She is Kuleśvarī enveloped by the twenty-seven depositions.
>
> In the beginning, the supreme Kubjā in her supreme form is Kālikā. This supreme energy has descended in order to grace the worlds. She came into the mortal world as the division into the three lineages. In the lineage of the eldest, in the Transmission of the Aged (*vṛddha*) that Kuleśvarī abides in a divine form and is enveloped by the twenty-seven depositions. Once one has learnt the iconic form of the lineages (*olimūrti*), one should deposit the sequence of the deposition. O lord of the universe, knowing (this) thus, one is then worthy to worship the lineages. He who knows the sacred seats,

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1 The colour of coral, she is the Triangle (*trikoṇā*) and her form is subtle. At dawn in the morning I praise the red Mother (*raktāmbā*), the form of Kubjikā. At midday I praise the youthful Kulakubjikā who, the colour of vermillion water, is Kaulinī whose form is Kuṇḍalinī. Dark blue and red, with three eyes, large teeth and face deformed, at dusk I worship the great Aged One, the Kubjikā of liberation.

śrīdrumākārarūpā [k kh: śrīvidruma-; g: śrīvidrūmākārarūpā] tu trikoṇā [k g: triḥkoṇā] sūkṣmavigrahā |
prabhāte 'hani raktāmbāṁ [k kh: raktāṁvā; g: raktāvā] vande 'haṁ mūrtikubjikām [g: -kā] ||
kuṅkumodakarūpeṇa kuṇḍalyākārakaulinī [k: -kaulikīṁ] |
yuvāṁ [k kh g: yuvā] madhyāhnakāle tu vande 'haṁ kulakubjikām ||
śyāmā raktā [g: rakta] trinetrā ca karālā vikṛtānanā |
sandhyākāle mahāvṛddhāṁ [k g: -vṛddhā] vande 'haṁ mokṣakubjikām [g: -ā] || End of chapter two of the SKh.

2 Many characteristics of Kubjikā, her predecessor, are found in Tripurā, the goddess of Śrīcakra. Amongst them triads are especially prominent. Tripurā also has three forms as a girl, young woman and old hag. But while the first two are well known, the third is hardly mentioned in the sources or worshipped. I am grateful for this personal communication to Dr. S. P. Upādhyāya.

syllables (*piṇḍa*), practice of the transmission (*kramācāra*), the line of teachers and the Kulakrama within the body, is the beloved of Kula.[1]

The goddess of each transmission is enveloped by twenty-seven depositions. This is a way of saying that the sonic body of the goddess of each of the transmissions is the transmission – Krama – that is the sequence of mantras – Krama – of which it consists. This accords with the manner in which the Krama is presented in the SKh. There each Krama consists of each of the three Kramas and each of these, in their turn, consists of all three. Thus there are twenty-seven Kramas, the mantras of which the *Siddhakhaṇḍa* presents systematically in full for the Transmission of the Child. These correspond to a series of twenty-seven projections (*nyāsa*) of letters and mantras onto the body. As usual, these are deposited on the body to purify it and so prepare it to receive the Kramas inwardly and worship them externally. In this way the adept's body is transformed into that of the goddess of all the Kramas.

This triad could well be associated with the three qualities of Nature (*prakṛti*). But initially this link is not made. Later, however, Mukundarāja, the author of the *Saṁvartārthaprakāśa*, does see this connection but shifts the projection onto the three Currents of Teachers (*ogha*), we shall discuss in the following chapter.[2] Thus he explains that Kubjikā has three forms:

1) In the world of the gods she is in the *sattva* state and is the white goddess of the Divine Current.
2) In the *rājasika* state she is in the world of men and, red in colour, she is the woman of the Current of Men.

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[1] *parāmūrtim avaṣṭabhya [k: -mavasthabhya; kh: -mavastasya] tridhābhedakramodayam [k: -dayām]* |
kanyasolyāṁ bālakrame kujā sā mālinī svayam ||
nyāsaiś ca saptaviṁśaiś ca āvṛtā sā mahāmbikā |
tripurā nāma yā devī kaumārakramamadhyataḥ ||
madhyamolyāṁ [g: -molyā] sthitā devī spandanānandarūpiṇī [kh: spanandanāndarūpiṇī] |
nyāsais tu saptaviṁśais [k kh: saptā-] tu āvṛtā sā kuleśvarī ||
ādau tu pararūpeṇa parā kubjā tu [kh: nu] kālikā |
anugrahārthaṁ lokānāṁ avatīrṇā parā [kh: mahā] kalā [g: kalīṁ] || *olitrayavibhāgena āgatā martyalokataḥ [k: -naḥ; g: -madhyaṁrtyalokataḥ]* |
jyeṣṭha - olyāṁ [g: -olyā] vṛddhakrame saṁsthitā divyarūpataḥ ||
nyāsaiś ca [kh g: tu] saptaviṁśaiś ca [kh: tu] āvṛtā sā kuleśvarī [g: kuje-] |
olimūrttiṁ purā jñātvā paścān nyāsakramaṁ [g: paścā-] nyaset ||
evaṁ jñātvā jagannātha olipūjāraho [g: -viho] bhavet |
pīṭhapiṇḍakramācāraṁ gurupaṅktikulakramam ||
śarīre [kh: -raṁ] yo [kh: yāṁ] vijānāti sa bhavet kulanandanaḥ | SKh 3/4-11ab.

[2] See below, p. 404 ff..

3) In the world of the demons she is in a *tāmasika* state and, as Nature, she is Māyā, and the Kālī of the Current of Siddhas.[1]

The Visualized Forms of the Goddesses of the Transmissions

An important aspect of these visualizations is the attention that is paid to the goddess's essentially formless, aniconic nature. In the earliest representations, which are those of the KMT, all four aspects are mostly metaphysical states rather than iconic forms of the goddess. In the successive representation, that of the YKh of the MBT, the aniconic and the icon aspects are more clearly distinguished as the undifferentiated (*niṣkala*) and differentiated (*sakala*) aspects of the goddess. The latter comprises the goddess in the three transmissions and the former her transcendental, essential nature. Initially, these two levels spill over into each other, as it were, but in the later schemes they are clearly distinguished. Even so, the metaphysical dimension of the goddess's being is never entirely set aside in favour of her 'gross' form. Thus, at the tail end of this development, which is exemplified by the layout in the KnT, the goddesses of the three transmissions are each associated with a progressively higher metaphysical principle.

The sources present a good number of variants of the names and forms of the goddess of the three lineages. However, it is clear that the goddess is always essentially the same one. The YKh (1) in one place makes this quite explicit by identifying the goddesses of the three Transmissions as Khañjinī, Vakrā and Kubjikā, who are everywhere in the sources clearly just three names for the same goddess.[2] But in most cases, the goddess of the three transmission assumes a distinct form and nature for each one. We find several triads. But the texts here and there let us know that these too are differences in name, not substance.[3]

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[1] *vastutas tu devaloke sattvasāmyāvasthayā [sāmyā-] śvetā divyaughā devī* |
naraloke rajaḥsāmyāvasthatayā raktā mānavaughā nārī |
daityaloke tamassāmyāvasthayā prakṭirūpayā māyā siddhaughā kālī | SaṁP

[2] In the Transmission of the Child she is said to be subtle and is well-known as Khañjinī. Again, O Kuleśvara, she is the crooked (*kuṭilā*) Vakrā in the Middle Lineage. (She) is Kubjikā who has six aspects, the deity in the form of an old (woman).

bālakrame smṛtā [ṅ: nmṛtā] sūkṣmā khañjinīnāmaviśrutā ||
tathā sā [ṅ: sa] kuṭilā [ṅ: kuṭikā] vakrā [k, gh: vaktrā] madhyamolyāṁ kuleśvara |
kubjikā ṣaṭprakārā ca vṛddharūpeṇa devatā || YKh (1) 19/65cd-66.

[3] We can draw up the following table of the three forms of the goddess according to the sources we examine in this chapter.

The Four Forms of the Goddess according to the *Kubjikāmata*

We begin this presentation of the visualized forms of the goddess of the Transmissions with the account in the *Kubjikāmata.* This is followed by those found in the later Kubjikā sources, arranged in approximately chronological order. First comes the *Kularatnoddyota*. After that we turn to the *Yogakhaṇḍa* of the *Manthānabhairavatantra* from which the *Kumārikākhaṇḍa* draws its forms of the goddess to conclude with the *Kubjikānityāhnikatilaka*. All of them describe three or four forms of the goddess, one for each of the transmissions and one beyond.

The goddess is presented in chapter seventeen of the KMT as having four forms, one for each of the Kaula Yogic states. These are, beginning with the highest: Beyond Form (Rūpātīta), Form (Rūpa), Part (Pada) and Body (Piṇḍa). The first is governed by the transcendental aspect of the goddess that does not have an iconic form. We will see that the same division is found in the YKh also. The three 'immanent' forms 'with (manifest) energies' (*sakala*) are classified, as usual, into gross, subtle and supreme. The transcendental one is simply 'without (manifest) energies' (*niṣkala*). The four are related to the four sacred seats which are the last group of four in the Transmission of Twenty-eight (*aṣṭaviṁśatikrama*) and serve as the receptacles of these four states. Collectively, they are the *Śāmbhavakrama*, which encompasses the other three transmissions in the supreme realisation of the fourth Kaula state, called Beyond Form (Rūpātīta). At this level, the goddess is the collective metaphysical nature of all the states and so has no outer form. She sits above the Doomsday Fire (*vaḍavānala*) that burns in the core of reality symbolized by the centre of her *maṇḍala*, the Yoni. In the corners she burns in the same sacred Fire in the other three states of Yoga in the midst of the three Transmissions (*krama*). Thus the KMT presents her as the quintessential goddess of the Kula who is beyond time and is independent of it and yet takes her support from it, even as she dominates it. Thus at this level Kubjikā, the supreme Goddess of the Kula – Kuleśvarī, is Kālī who generates and annuls time. The KMT teaches:

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2. Table of the Forms of the Goddess of the Three Transmissions

Lineage	KMT	SKh / KnT	YKh	YKh (1) 21
Child	Naked Kubjikā	Mālinī	Khañjī	Raktā
Youth	Mahāntārikā	Tripurā	Vakrā	Klinnā
Aged	Khañjikā	Kālī	Kubjikā	Nityā

> One should worship the Śāmbhava Transmission, which is omniscient and endowed with universal pervasion, in the supreme place, that is, Kulākula (the immanent and transcendent reality) with the flowers of the Command by means of the Yoga that includes (the states) Beyond Form and the rest along with the Yoga of the Doomsday Fire[1] according to the teaching that has come from the Abyss (*gahvara*).
>
> The supreme goddess is present there, her form sustained by the *maṇḍala*. In the centre, her nature is supreme. Tranquil, she (sits) on the head of Time. Beyond the (differentiated) energies (of manifestation), she is the energy of (all the) energies. She is Kuleśvarī, (the goddess) who destroys and generates time.[2] Beyond the Doomsday Fire she shines brightly, radiant (with countless) qualities like a thousand suns. Beyond Form, she is Kuleśvarī.[3]

Nagnā Kubjī: the Goddess of the Lineage of the Child

The other three forms of the goddess are related to the three transmissions individually. Although she is represented iconically at this level, her iconic forms are not clearly defined. One reason for this is probably that at this early stage of the Kubjikā system, this development had not yet taken place, just as the contents of the three transmissions had not yet been defined. Another, more essential, reason is that the focus of attention is on the goddess as an embodiment of a Yogic state, that is, an aspect or level of attainment. What is of concern is her metaphysical depth rather than her outer form. Even so, the scantiness of the iconic details are probably also due to the rudimentary development of the notion of the three transmissions and of Kubjikā's iconic form in general. The three are just forms of Kubjikā, not separate goddesses as we find in later developments.

The first form of the goddess is Nagnā Kubjī – the Naked Kubjikā of the Transmission of the Child. One would expect her to be gentle, instead she is said

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[1] Concerning the Doomsday Fire, see intro. vol. 1, 21 and 29 and the Yoga of the Doomsday Fire, intro. 1, 302; intro. 2, 154, 452 n. 3.

[2] The KMT reads *kambalīyaṁ* – 'she is this kambalī'– which makes no sense. Possibly this reading is simply a scribal corruption. The reading accepted by the commentary of the ṢSS (26/20cd) where this passage is reproduced is '*kābhaleyam*'. Although this reading also makes no sense, the commentator squeezes meaning out of it by fancifully dividing it up as follows:

> '*kā*' this is time. Its '*bha*' is sustenance (*bharaṇa*) and '*la*' merger. In this way, she whose nature is time brings about the emanation and withdrawal of time.

kā [k, kh: ka] iti kālaṁ tasya bha iti bharaṇaṁ la iti layanam || *evaṁ kālasya yāvat kālarūpiṇī sṛṣṭisaṁhāraṁ karoti* || Comm. on ṢSS 26/20cd.

[3] KMT 17/10cd-14.

to be 'extremely fierce and frightening'. One would have thought that this form would be more appropriate for the Transmission of the Aged which is generally governed by a fierce goddess. The second form is Mahantārikā who induces trance and possession. She destroys her devotee's enemies and detractors. The third one is Khañjī 'the One Who Limps'. She is also the goddess of the Transmission of the Aged according to the YKh. There she is called Śāmbhavī, Kubjikā's highest aspect and supreme iconic form (*parāmūrti*).[1] The goddess of this Transmission is the embodiment of emptiness and is 'very fierce'. Thus in most of the later visualizations she is generally identified with Kālī. As the Aged One, she limps as would an old woman. She also 'limps' because, as Kuṇḍalinī, she moves step by step through the Wheels of the subtle body. Her identity as Kuṇḍalinī, the energy of the vital breath, is implied in the KMT that declares that she controls it, frees from bondage and removes sin, all of which are visualized burning in the Doomsday Fire. This is the blazing energy of AIṀ, the goddess's seed-syllable, her Triangular Yoni. The three transmissions originate from here, generated by the descent of the goddess from the supreme plane of Kuleśvarī.[2] The KMT describes the Naked Kubjikā as follows:

> Form (*rūpa*) is the Transmission of the Sacred Seats (*pīṭhakrama*). (There) the goddess (shines with the) lustre of a blue cloud and collyrium. She has twelve arms and six faces. She is accompanied by six energies: Barbarā (the Barbarian), Ālakā (the Lock of Hair), Bṛhadodarā (Big Belly), Lamboṣṭhī (Long Lips), Stabdhākṣī (Fixed Gaze), and Viraladvijā (Few Teeth). The Naked (*nagnā*) Kubjikā, established in Form, is in the midst of the Transmission of the Child. Aflame with the Doomsday Fire, she is extremely fierce and frightening. The bestower of the divine Command, she can be approached (only) by means of the master's teaching.[3]

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[1] See below, p. 180, with reference to YKh (1) 19/59ab.

[2] We can summerize the main features of the forms of the goddess of each of the transmissions in the following table.

3. Table of the Forms of the Goddess of the Transmissions according to the *Kubjikāmata*

Transmission	State	Goddess	Arms	Faces	Colour
	Rūpātīta	Kuleśvarī	-	-	-
Child	Rūpa	Nagna Kubjī	12	6	Blue
Youth	Pada	Mahāntārī	4	1	
Aged	Piṇḍa	Khañjī	4	1	

[3] KMT 17/15-17.

We notice that the form of the Goddess in this lineage has already developed two basic features that recur in later representations: her complexion is dark and she has six faces. Here it is not specified to which goddesses they belong as they are in later representations of the goddess of the Lineage of the Child. Perhaps at this stage the syncretism implicit in the later single form was not intended, just that between the three forms one with another. The number six fits with the goddess's general sixfold nature, which is most evident in the six parts (that is, groups of mantras) that make up her transmission (*krama*). Embodied in her transmission, she is most evidently 'sixfold' (*ṣaṭprakarā*) when the six parts are projected into her hexagonal *maṇḍala*. These, along with the standard set of six limbs of her Vidyā and her six faces, most effectively project her, part by part, around the triangular core of her *maṇḍala* and the Point in the centre where she resides undivided. But while these geometric amplifications of the goddess's body are elaborated extensively in the later literature, they are discernable in the KMT only as prototypes. Just as the goddess's *maṇḍala* has yet to become fully explicit, so too the goddess's iconic features are not fully formed. By identifying the six faces with those of six goddess, as the later sources do, and projecting them into the hexagram, they emanate from Kubjikā and envelop her even as they make her manifest in the fullness of her six aspects. At this stage she is simply accompanied by six Yoginīs. We are not told that they correspond to her faces. The only recognizable one amongst them is Barbarā who in the later literature is one of the six Yoginīs associated with the six limbs of the goddess's Vidyā.[1]

Kubjikā is said to be naked occasionally in the texts[2] but she is not commonly visualized naked. Perhaps we should associate this form with the naked, celibate (*brahmacāriṇī*) goddess Mitranātha, the founder of the Transmission of the Child, sees sitting in a fire performing austerities. According to the KRU this is how the goddess appears prior to her entry into the Liṅga.[3] And, it seems, that according to the myth of her origin recounted in the KMT, she is naked when she emerges out of it.[4]

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[1] Cf. the epithets of the goddess of the Transmission of the Aged, described in YKh (1):

vikarālā mahāraudrā [k, kh, gh, ṅ: -drāṁ] mahābhīmā [ṅ: -māṁ] bhayaṁkarī [k, kh, gh: -rāṁ; ṅ: -rīṁ] ||
koṭarākṣī [ṅ: -kṣīṁ] svapīṭhasthā [k, kh, gh, ṅ: -sthāṁ] stabdhadṛṣṭiḥ [k, kh: stadhvadṛṣṭiṁ; gh: stadhvadṛṣṭiṁ; ṅ: stadvadṛṣṭiṁ] subhīṣaṇā [k, kh, gh, ṅ: -ṇāṁ] | YKh (1) 19/72cd-73ab.

[2] Kubjikā is referred to as '*nagnavāsā*' or '*nagnavāsasā*' ('clothed in nakedness') no less than eight times in the KuKh. See note to Sanskrit text of KuKh 3/44d.

[3] See intro. vol. 2, p. 467.

[4] See intro. vol. 1, p. 38.

Mahāntārikā: the Goddess of the Lineage of the Youth

Mahāntarikā is the form of the goddess of the Transmission of the Youth. She has four arms and her Vidyā consists of twenty-five syllables, whereas the Vidyās described elsewhere are of fifteen and, most frequently, twenty-three syllables.[1] The visualization stresses that she is a goddess who penetrates and brings about possession. Her intense power, harnessed by the utterance of her Vidyā saves from both the sufferings of transmigration and aggression from enemies. Here then is another of many examples of how the Yoga of the Goddess has a dual function – soteriological and magical. This is because Mahāntārikā is Mahāmāyā who can exert her power to save or to bind. We have seen that as an independent goddess, she is Parā and 'pure Mālinī' and, as in the following description of her as the Kubjikā of this lineage, she sits in the midst of the Doomsday Fire at the summit of existence.[2] The KMT continues:

> In the midst of the Transmission of the Youth (the goddess) has one face and four arms. She holds a book, an ascetic's pot, rosary and makes a boon-bestowing gesture. Within the Doomsday Fire, her expression is serious (*saumya*) and she is very playful. Penetrating the three worlds, she is penetrated by great bliss. She is engaged in saving (*tārayantī*) (the fettered) from the great ocean of transmigratory existence. She is Mahāntārikā who has also become great here in the Transmission of the Youth. Taking her support from the scripture of the Vidyā, she destroys the flux of the fetters. Just by uttering (her Vidyā) adamantine clubs and (even) mountains are rent asunder. She is Mahāntārī, the Weapon of the Vidyā of twenty-five (syllables). She is accomplished by the flux of (the energies of the) letters. She is the supreme (goddess) who brings about possession (just) by being uttered (*uccārāveśinī*). One who lacks devotion, he who is hateful, fixed in (false) doctrine or anyone else (who is against the true teaching) – all (such) are brought low by one who, angered, has this (goddess) in (his) heart. This Supreme Goddess (Parameśvarī) is attained by the Yoga established in Pada.[3]

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[1] See above, p. 77, note 5.
[2] See above, p. 80-81, reference from KMT 19/38-40.
[3] KMT 17/18-24ab.

Khañjikā: the Goddess of the Lineage of the Aged

As Khañjikā, the goddess of this Transmission is Kubjikā herself for Khañjikā is just another name for Kubjikā.[1] Their complete identity is confirmed by the fact that the Vidyā here is the one of thirty-two syllables which is the basic one (*samayā*) of the goddess Kubjikā. Khañjī is the 'bent over' goddess (*kubjā*) Kujā who resonates with the 'indistinct', that is, 'unstruck' sound of the great fire of Saṁvartā with which AIṀ, the goddess's seed-syllable, is ablaze.[2] We shall see that the MBT also teaches that Khañjikā is the goddess of this lineage because she is Kubjikā's supreme form.[3]

> One should penetrate the body (*piṇḍa*) quickly. Listen now, O Kubjinī, (as I tell you about the goddess) who is established in Piṇḍa (Yoga). She is in the centre of the Transmission of the Aged. She is subtle (*laghurūpa*) and very brilliant (*sutejasā*). She has two arms and one face and, established in the Body (*piṇḍasthā*), her nature is that of (her) consort (*pati*). She is the goddess who takes the life-breath from the fettered and cuts through the net of (their) fetters. She controls all sins and is the supreme bestower of wisdom. She is as described before at the climax of Form and endowed with (all good) qualities. Endowed with the limbs of the Vidyā, know her to be established in (the Yoga of) Piṇḍa. Endowed with the thirty-two syllables (of the Vidyā), she is enveloped in (its) six limbs. What is said to be the lineage of Karma, bears fruit here in due order. The goddess makes mantras successful. Supreme, she makes (the Yoga of) the Body successful.
>
> (The yogi thus) attains omniscience by the Yoga of the Doomsday Fire. Bearing the form of bliss and established in (AIṀ) the 'bent over' (*kubja*) (seed-syllable) of the Doomsday Fire, she makes indistinct sounds (*kūjate*). Thus the subtle Khañjikā (the 'Lame One') in the form of the Jewel (of Kuṇḍalinī)[4] is called Kubjikā.[5]

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[1] See KMT 3/36.
[2] See intro. vol. 1, p. 302-303.
[3] See below, p. 171.
[4] Concerning Kuṇḍalinī as the 'Jewel' in the navel centre – the City of Jewels – see KuKh 13/98cd-99, n. 79.
[5] KMT 17/24cd-30.

The Forms of the Goddess according to the *Kularatnoddyota*

Chapter eight of the *Kularatnoddyota* describes the three forms of the goddess, one for each lineage, in two aspects, supreme and gross. These forms are visualized and experienced internally as the goddess rises through the psychic centres (*cakra*) of the adept's body. Although the text does not tell us so directly, it is clear from the context that the first two are aspects of the goddess in the Transmission of the Child. The supreme aspect of the Goddess is her Formless (*amūrta*), most essential metaphysical identity. The other aspect – which the Tantra simply calls the 'second one' – is gross in relation to the first one. Even so, it is not an iconic form of the Goddess. It is the 'form' of the goddess present in the Wheels of the body beginning from the lowest one. The last form of the goddess, as she appears in the Transmission of the Aged, represents her in the Wheel of the Command. One would expect the goddess at this higher level to have a more subtle form, but, on the contrary, at this stage she has the complex iconic form which in other sources is normally associated with the Transmission of the Child.

The entire scheme appears at first sight to be upside down with respect to the others we find in the Kubjikā sources. This is because it is based on a different structural principle. As usual, the goddess's form is triadic, but in this case the triad is supreme, subtle and gross, rather than the other way around. The first two forms are those of the Transmission of the Child. The third is that of the Youth and the Aged. However, this scheme is obscured by the compulsion to follow a more basic one in which the goddess has two aspects. In the first, called subtle or supreme, the goddess appears in her essential energetic, abstract nature. The second is the gross, outer iconic form. From the perspective of the first scheme these two are treated together as the gross form with respect to the first two.

The Supreme and Subtle Form of the Goddess of the Transmission of the Child

Neither of the two forms of the goddess in the Transmission of the Child are iconic. The first is her transcendental aspect. But we should not mistake it for the undifferentiated (*niṣkala*) one. This is the goddess's formless (*nirākāra*), pervasive presence which is the supreme form of her differentiated (*sakala*) aspect. The undifferentiated aspect is a contemplative state. It is a perception of non-duality which is understood to be a positive, referable experience and so is, as the text says 'with form' (*mūrta*) although its 'form' is formlessness. It is the blissful universal presence of the goddess who 'faces in all directions'.

The second form of the goddess is her immanent pervasive presence as Kuṇḍalinī in the Wheels (*cakra*) of the subtle body. In this transmission Kuṇḍalinī

is the more 'gross' of the two forms. In the other two transmissions she is the subtle form in relation to the 'gross' iconic forms of the goddess. In the first transmission Kuṇḍalinī is tranquil and pervasive – mirroring in the body the outer pervasive presence of the goddess in her supreme state. In the second transmission, Kuṇḍalinī is rising and merging into Emptiness. In the Transmission of the Aged Kuṇḍalinī resides in the Wheel of the Command and moves through the body in the flow of the vital breath as Divine Sound (*nāda*). As the god says to the goddess in the *Kularatnoddyota*:

> O beloved, one should recollect that you and I are present in the Six Wheels by means of special, individual meditations (*dhyāna*) beginning with the one without form (*nirākāra*).
>
> The supreme form (*rūpa*) is flawless, pervasive and facing everywhere. It can be perceived as the bliss of contemplation (*bhāvanā*), the mark of which is supreme bliss. Free of the qualities of form and the rest and devoid of limiting adjuncts (*upādhi*) and meditation (*dhyāna*) - this, O fair one, is the non-dual vision of you directly apparent (*pratyakṣadarśana*). This is the supreme meditation (*dhyāna*) with form (*mūrta*) whose characteristic is that it is without form (*amūrta*). You are in this way supreme, subtle, pervasive, and facing in all directions.
>
> The second (form) is called the Coiled One (*kuṇḍalā*) who resides equally in the (Wheel of the) Foundation and (the other Wheels) above.[1]

The Subtle and Gross Forms of Kubjikā in the Transmission of the Youth

The previous form of Kuṇḍalinī is pervasive and tranquil. This one is dynamic. Fiery and blazing with her immense power, she breaks through the Wheels and merges into the transcendental emptiness beyond the body and

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[1] *cakraṣaṭkagatā [ṅ: -tāt] smaryā [ṅ: maryā] tvaṁ priye sahitā mayā [gh: priye]* ||
*nirākārādirūpaiś ca pṛthakdhyānaviśeṣaṇaiḥ [g, c: -ṣanaiḥ; ch: dhyānavi * * *?]* |
paraṁ nirāmayaṁ rūpaṁ vyāpakaṁ sarvatomukham [g: sarvatāmukhaṁ] ||
bhāvanānandasaṁvedyaṁ [gh: -bhūtaṁ + vedyaṁ] paramānandalakṣaṇam [g: -rakṣaṇaṁ] |
rūpādiguṇanirmuktaṁ upādhidhyānavarjitam [g: upādidyāna-; ṅ: upāvidhyāna-] ||
advayedaṁ [all MSs: dvitīyedaṁ] varārohe tava pratyakṣadarśanam [gh: -yaṁ] |
etad eva paraṁ dhyānaṁ mūrtaṁ cāmūrtalakṣaṇam ||
tvaṁ tathā paramā sūkṣmā vyāpinī [ṅ: -ṇī] sarvatomukhī [k, g, ch: -mukhā; gh, c: -mukham] |
dvitīyā kuṇḍalākhyā tu ādhārordhvasamāśrayā [kh: ārordhva-; g: ādhārorddhasa-] ||
KRU 8/23cd-27.

becomes one with it. It is subtle because it is connected with the body and supreme because it moves out beyond it into transcendence. The KRU continues:

> You have a third form which is present (in the Transmission of) the Youth (*kumāra*) and ends with (that of) the Aged (*sthavira*). You will be in a form that can be contemplated (*dheya*) by means of this very form. Consisting of great energy (*mahātejas*) and, inflammed, it blazes with incomparable qualities. O mother of Kula, it illumines the great meditation within the body.
>
> (This form of the goddess) breaks through the Wheels by means of (her) great mass of rays that are to the side, above and below. Issuing forth from the Door of Brahmā, she has become one (*samarasīgatā*) in the supreme, pure and unsupported Void (*vyoman*). O Kubjeśī, you should be contemplated in this way residing in the Transmission of the Youth.[1]

The Gross Forms

As we move through the three transmissions, the goddess ages. In her supreme form in the Transmission the Child she is, as it were, still in the womb of the Unmanifest but already within the realm of manifestation as a pure, blissful pervasive presence. In her subtle form in that transmission she is similarly pervasive but now more developed, as it were, in the body as the subtle presence of Kuṇḍalinī. In her subtle form in the Transmission of the Youth she courses through the body and gloriously fresh and youthful bursts out of it to merge into Emptiness. In this transmission the goddess has reached the maturity of a full iconic form blooming with the beauty of youth. She is not concerned with magical control and reprisal of injustice as are her fierce forms. Instead, joyful and

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[1] *tṛtīyā mūrtibhūtāsi kumārasthavirāvadhiḥ [all MSs: -vadhiṁ]* |
anenaiva tu rūpeṇa [k, kh, c: rūpena] dhyeyarūpā [g: madhorū-] bhaviṣyasi [g: -ṣyati] ||
*mahātejomayī [ṅacānye: -yā] dīptā anaupamyaguṇojjvalā [k, ch: āropamyaguṇojvalā; kh: ālopamyaguṇaujvalā; g: anaupamyaguṇojvalā; gh: ālopamyaguṇo *? rāḥ; ṅ: atopamyaguṇojvarā; c: ano-]* |
dyotayantī [k, kh, gh, ch: ghātayantī; g: dyātayanti] mahādhyānaṁ śarīrasthaṁ kulāmbike ||
*mahāraśmisamūhaiś ca [k, kh, c: mahārasmi-; ṅ: mahā * smisamūhaiś caiva]*
tiryagūrdhvamadhogataiḥ [k: tiryagūrdvamadhogataiḥ; kh: tiryagūrdvamadhaugataiḥ; g: tiryagūrddhamadho-; gh: -gate] |
bhedayantī [kh, gh, c: -yanti] ca cakrāṇi [kh, c: vakṣāni; g, gh: vaktrāṇi] brahmadvāravinirgatā [ṅ: vrahmadhāra-] ||
nirāśraye pare [g: parā] vyomni śuddhe samarasīgatā [gh: samarasaṁgatā] |
evaṁ dhyeyāsi [k: dhyeyāśi; kh, c: dheyāsi] kubjeśi [k, kh, ṅ: kubjesi] yuvānakramasaṁsthitā [gh, c: -tam] || KRU 8/28-31.

tranquil, she fulfils all desires and ultimately grants the liberated state of Flight and with it access to the congregation of the liberated Skyfarers in the Void of the Supreme Principle. The form of the goddess in this transmission is not named. Presumably her thirty-two syllable Vidyā is that of Kubjikā, but her attributes indicate that she is a combination of two goddesses. One is Kāmeśvarī, who is suggested by the bow and five arrows she holds. The other is Parā, suggested by the rosary and the book. The KRU continues:

> That (was) the subtle, supreme visualization (*dhyāna*). (Now) listen to the gross one with limbs. O Kaulinī, I will tell you without doubt (what it is) as you (yourself) know it (to be).
>
> (The gross form has) five faces, ten arms and, pure (*svacchā*), it has a smiling face. The face of the goddess is completely full (of light and joy) and she shines with (her) beautiful teeth and lips. She has beautiful eyebrows and nose and long eyes. (Her) hair is tied together in a topknot (*śikhā*). She has beautiful ears, hands and cheeks and is adorned with beautiful earrings (*kuṇḍala*). She has beautiful arms, throat and heart and her breasts are fat and upraised. The middle part (of her belly) is crinkled with three (charming) folds and she is adorned with a line of hair (that travels down from the navel). Her stomach is thin, navel, deep set and thighs large. (Her) hips and knees are very soft. She has beautiful thighs and red finger (nails) that are very beautiful. She (wears) beautiful cloths, a divine garland and an excellent shawl. (She wears) a necklace made of large gems, bangles on her limbs, anklets and a blazing diadem of rubies (*māṇikya*). O supreme mistress, adorned with divine rings (on her fingers), she sits on a *svastika* (as her) seat.[1]

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[1] *etat sūkṣmaṁ paraṁ dhyānaṁ sthūlaṁ [kh: sthūla; ṅ: sthūraṁ] sāvayavaṁ [k: māvayava] śṛṇu* |
kathayāmi na sandeho yathā jānāsi kaulini ||
pañcavaktrā [k: -vaktrāṁ] daśabhujā [k, g, ṅ, ch: -bhujāṁ] svacchā [gacānye: svacchāṁ] prahasitānanā [k: prasasitānanāṁ; kh: prahasitāṁnanāṁ; g: pradasitānamām; all others: -nām] |
saṁpūrṇavadanā [gānye: -nāṁ] devī [k, ch: devīṁ] cārudantoṣṭhabhāṣiṇī [k, c, ch: -bhāṣiṇīṁ; kh: cārudantoṣabhāṣiṇīṁ; g: cārudantoḥmabhāṣiṇī] ||
*subhrūḥ [ghānye: subhru; gh: su *?] sunāsā [k, kh: sanāsā; gh: -sāṁ; c: sunāmā] dīrghākṣī [k: dīrghāṁkṣīṁ; gh, ṅ: -kṣīṁ] śikhākuñcitamūrdhajā [k, gh: snikhā-; kh, c: sniścā-; k kh: -jāma; g: mnidhyāku~citemūrddhajāṁ; ṅ: siścāścakuṁcitamūrddhajāṁ; ch: -jām]* |
sukarṇapāṇigaṇḍā [kh: -pāśiga; g: suvarṇa-; gh: ṣaṭkarṇa-; sarvānye: -gaṁḍāṁ] ca [g, gh: ñca] cārukuṇḍalabhūṣitā [khānye: -tāṁ; kh: -bhūṣitī] ||
subāhukaṇṭhahṛdayā [gaghānye: -yāṁ] pīnnonatapayodharā [all MSs: -rāṁ; ch: pīnonata-] | [gh: missing]
trivalītaraṅgamadhyā [all MSs: -madhyāṁ] tu romarājīvibhūṣitā [ghaṅānye: -tāṁ] || [gh: missing]
kṣāmodarā [gānye: -rāṁ] nimnanābhir bṛhajjaghanamaṇḍalā [k, kh: -bhi bṛhajjaṅghanamaṇḍalāṁ; g: -bhibṛhajjānagha- -lām; gh, ch: -nābhiṁ bṛhajaghana- -lāṁ; ṅ: nimnābhi- -lām; c: -nābhi- -lāṁ] |

She makes boon bestowing and fear dispelling gestures and (holds) a rosary, book, noose, goad, large bow, and five arrows in her hands. She makes the gesture of knowledge and holds a large vessel filled with wine (*vāmāmṛta*). O great goddess! Delighted with supreme bliss, she causes the entire universe to melt. (This is how) you should be visualized in the Transmission of the Youth (*yuvākrama*).

O goddess, (this form) bestows all fruits and gives (both) worldly enjoyment and liberation and accomplishes all (one's) goals. She destroys all suffering and drags (away all) disturbance. She bestows tranquillity, fulfillment and accomplishment. She bestows flight (*khecara*) and the rest as well as the most divine gathering in the circle (of initiates) (*cakramelaka*). O beloved, she bestows the cosmic form and whatever desire (*kāma*) and wealth (one may) wish for. You will thus be the object of adoration (*pujyā*) by means of the Vidyā of thirty-two syllables.[1]

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*sukumārorujānukā [k: sukāmarorujā * ka; kh, c: sukamārorujāruka; g: kusumārorujānūka; gh: sukamālorujāruka9 ṅ, ch: -ka] sujaṅghā [gh: sujaṅghāṁ] cāruṇāṅgulī [k, kh: caraṇāṁgulīṁ; ṅ, c, ch: -līṁ]* ||
*sunakhā [k, gh, ch: sunakhāṁ; kh: sucakhāṁ; c: suraṣāṁ] ca suveśā [k: suveśāṁ; kh: suceṣāṁ; g, ch: -ṣāṁ; gh: su *? khāṁ; ṅ: -sāṁ; c: sureṣāṁ] ca divyamālā [k, kh, c, ch: -mālyāṁ; gh: * *? mālyāṁ; ṅ: -mālyā] varacchadā [all MSs: varacchadāṁ]* |
mahāratnāvalīhārakaṭakāṅgadanūpurā [k, kh, c, ch: -rāṁ; g: -hāla- -rām; gh: -kāṇḍadanupurāṁ; ṅ: -varīhāra- -rāṁ] ||
jvalanmukuṭamāṇikyā [k, kh: -sya; g, ṅ, c, ch: -ṇikya] divyaiś caivāṅgulīyakaiḥ [kakhānye: divyaiścaivāṅgu-]|
śobhitā [k, kh, c, ch: -tāṁ; ṅ: sobhitāṁ] parameśāni [ṅ: -sāni] svastikāsanasaṁsthitā [k, kh, g, ṅ, gh, c, ch: -tāṁ] || KRU 8/32-38.

[1] *varadābhayahastā [k, kh: -hastāś; all others: -hastāñ] ca sākṣasūtrakapustikā [g: -trasupustakāṁ; all others: -kāṁ]* |
pāśāṅkuśamahācāpabāṇapañcakarā [kh, c: -karaṁ; other MSs: -karāṁ] tathā ||
jñānamudrā mahāpātraṁ [sarve: -tra] vāmāmṛtaprapūritam [kh, c: vāmārita-; gh: vāmāritaprapūritām] |
dhārayantī [ṅ: -yanti] mahādevi [g: rmahā-; ṅ: -devī] paramānandananditā [k, kh, c, ch: -tāṁ; g: -ndamanditām; gh: -nandinīṁ; ṅ: -taṁ] ||
drāvayantī [g, gh: -ntīñ] jagat sarvaṁ [g: sarvatvaṁ] dhyātavyā tvaṁ [g:] yuvākrame [k, kh, ch: -kramam]* |
aśeṣaphaladā [k, kh, gh: -dāṁ] devi [ṅ: devī] bhuktimuktiprasādhanī [gh: -nīm] ||
sarvārthasādhanī caiva [gh: cāva] aśeṣārtivināśinī |
kṣobhākṛṣṭikarī śāntipuṣṭidā siddhidā tathā ||
khecarādimahādivyacakramelakadāyinī |
yathāvāñchitakāmārthaviśvarūpatvadā [gh: -viśvaṁrūpa-] priye ||
bhaviṣyasi tathā pūjyā dvātriṁśākṣaravidyayā | KRU 8/39-44ab.

Kubjikā of the Transmission of the Youth

The Subtle Form of the Goddess of the Transmission of the Aged

The aspect of Kuṇḍalinī, which is the subtle form of the previous transmission, blazes through the Wheels, rising beyond them. The form in this transmission is lower and so remains within the body. Therefore, it is a 'subtle' form (*mūrti*) of the goddess, rather than supreme. Nonetheless, Kuṇḍalinī is in the most elevated part of the subtle body within the physical body. This is the Wheel of the Command that enshrines the Transmental which is the goddess's essential nature and serves as the vehicle that leads beyond into the Supreme State. The Command as Kuṇḍalinī resides there in the form of the blissful and powerful Divine Sound (*nāda*) that pervades the whole of the body through the movement of the Divine Breath (*haṁsa*). Grounded in her transcendental (*niṣkala*) nature she moves in her immanent (*sakala*) aspect through the body. Thus this, the 'subtle' form of the goddess at the 'grossest' level, the third transmission, is immanent with a touch of transcendence. The KRU continues:

> (Now) listen, O goddess, to how you should be contemplated (*dhyātavyā*) in the Transmission of the Aged. Residing in the Wheel you bear a form (*mūrti*) according to the distinction between gross and subtle. Residing in the middle of the Wheel of the Command, (you) burn with radiant rays (of energy). Inflammed, (you) possess garlands of flames and, of the nature of Sound, (you are) without fault (*nirāmayā*). Seated within the movement of Haṁsa (the vital breath), (you) possess manifest energies (*sakalā*) (while) residing in the unmanifest (*niṣkalā*). (You are) satisfied with the bliss of the Command and have made the Wheel of the Command (your) seat as (you) fill (everything) all around with the resounding sounds (*nināda*) of Sound (*nāda*) and Resonance (*dhvani*). (You) fill (the body) from the soles of the feet up to the end of the head with the powerful sounds (of mantras).[1]

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[1] *yathā [gh: tathā] vṛddhakrame [g: vṛddhaṁkrame; gh: -maṁ] devi dhyātavyāsi tathā śṛṇu* ||
sthūlasūkṣmavibhāgena [k: sthala-] cakrasthā mūrtidhāriṇī |
ājñācakrasya madhyasthā [gh: + vi] visphuratkiraṇojjvalā [k, kh, g, ch: -jvalā; gh: viśphurātkanakojvalā; ṅ: -jvarā] ||
jvālāmālākulā [ṅ: jvārāmārākurā] dīptā nādarūpā nirāmayā |
haṁsacārāntamāsīnā [g: -sīnāṁ] sakalā niṣkalāśrayā [kh, c: niṣkarāmayā; g: niskalā-; gh: niḥkalāmalā] ||
ājñānandena [kh: -nadana] saṁtṛptā [gh: saṁdīptā] ājñācakrakṛtāsanā |
nādadhvanininādaiś ca pūrayantī [g: pūjayantī] samantataḥ ||
āpādatalamūrdhāntaṁ [k: -mūrdhnāntaṁ; kh: -mūdhnātra; g, gh: -lamūrddhānta; c: -mūrddhajāṁ] pūrayantī mahatsvanaiḥ [kh: madasvataiḥ; gh, c: madasvanaiḥ] | KRU 8/44cd-48ab.

Kubjikā of the Transmission of the Aged

The Gross Form of the Goddess of the Transmission of the Aged

The Aged One is the Old Hag. She wears the Five Insignias[1] of a Kāpālika as do other forms of Kubjikā. She is a black, emaciated Cāmuṇḍā type of Kālī, who is engaged in devouring the universe. Even so, her six faces, the snakes that adorn her and, especially, her 'slightly bent' back unmistakably characterize her as Kubjikā. Notice that even in this, the most 'gross' of all her forms, her inner condition, which is 'penetrated by the bliss of the Command' is not ignored.

> That, O goddess, is said to be the subtle (form), now listen to the gross one. She possesses every limb and is endowed with a visualized form (*dhyāna*) whose (basic) reality (*artha*) is clear. She is (black) like sliced collyrium and hair is brown and (tied in the) foreign (*barbara*) (style). The eyes are stern. Showing (her) teeth (*daṁṣṭrālī*), they (are as if) burning. The eyebrows are brown and the goddess bears the Five Insignias (*pañcamudrā*) and shines with the skull that decorates (her). The great conch (she holds) makes her proud and the beauty (*rūpa*) of her crown enhances her beauty. (She is) adorned with a garland of severed heads that extends from the soles of the feet up to (her) neck. She drips with the blood that flows (from the heads) and is fatigued by the weight of her (dangling) rocking hair. Very fierce, she destroys (the universe) by licking (it up). She has big teeth (*karāla*) and a thin stomach. She has long (dangling) breasts and a large chest. Her furious form is (lean) without flesh. She has six faces and twelve arms and her back is slightly bent.[2]

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[1] The form described in chapter 29 of the KuKh also bears the insignia. However, there she is the goddess of the Transmission of the Child.

[2] *sūkṣmam etat samākhyātaṁ sthūlaṁ [gh: *? laṁ] devi ataḥ śṛṇu* ||
sarvāvayavasaṁpannā [k, kh, g, ṅ, ch: -nnaṁ; gh: -saṁpūrṇaṁ] sphuṭārthadhyānasaṁyutā [k: sphuṭārthaṁ -taṁ; kh, ch: sphūṭārthaṁ dhyānasaṁyutaṁ; g, gh, ṅ, c: -yutam] |
bhinnāñjanasamaprakhyā [all MSs: -khyāṁ] piṅgabarbaramūrdhajā [all MSs except Ch: -jāṁ] ||
koṭarākṣī [k, c: -rāṁkṣī; gh, ṅ, ch: -kṣīṁ] jvaladdvijā [k, c: ujvaladvijāṁ; kh: ukṣaladvijāṁ; g: jvalajjihvā; gh: jvalajihvāṁ; ṅ: jvaladvijāṁ] daṁṣṭrālī [g, c: daṣṭrālī] piṅgalabhruvā [kh: piṅgabhrūvāṁ; g: -bhrūvā; others: -vāṁ] |
pañcamudrādharā [k, g: -dharāṁ] devī [k, ch: devīṁ; gh: devi] kapālābharaṇojjvalā [all MSs: -ṇojvalāṁ] ||
*mahāśaṅkhakṛtāṭopā [k, kh, g, ṅ: -pa; c: -kṛtāṭṭopa] kirīṭīrūpaśobhitā [all MSs: -tāṁ; ṅ: -rū * sobhi-]* | *[gh: ?]*
āpādatalakaṇṭhāntamuṇḍamālāvibhūṣitā [k, kh: -ntaṁ; ṅ, ch: -tāṁ; g, c: -ntaṁmuṇḍa- -tām] ||
*sravadrudhiraniṣyandā [k, ṅ, c: śravadrudhiranisyanda; kh: śravajradhiranisyanda; g: -nispanda; gh: sravajradharaniṣpaṁdā; ch: śravadru *?nispaṁda] lulatkeśabharālasā [ṅ: -bhalālasāṁ; other MSs: -sāṁ]* |

She holds a skull, dagger, javelin and ascetic's staff. Fierce, she holds a knife, a great noose and sword. (She also holds) a thunderbolt, spear, bow, arrows and double-headed drum. Her neck is adorned with the great lord of snakes. She wears a snake as a sacred thread and (her) girdle is tied with that also. She is adorned with the thousand-headed lord of the snakes (who is) on (her) head. Snakes are (her) anklets and bangles. Her topknot (*śikhā*) has the form of a burning fire and scorpions are (her) rings. She makes the Great Sound (of mantra) and, very powerful, she makes (the worlds) tremble. She is powerfully penetrated by the bliss of the Command and, wearing a human skin as a shawl and (human) skin (as clothing), she resides in the sequence of the eighty-one (syllable mantra).[1] O fair one, such is the visualized form (*dhyāna*) there will be in the aged state. The Vidyā here is Mahāmāyā[2] whose form is sixteen syllables.[3]

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lelihānā [all MSs: -nāṁ] mahāraudrā [k, g, gh, ch: -raudrāṁ] karālā [k, kh, c, ch: -lāṁ; gh: karābhyāṁlāṁ; ṅ: kalālaṁ] nimnatodarā [k, kh: nimno-; c: nimnano-; all MSs: -rāṁ] ||
lambastanī [k, gh, ṅ, c: -nīṁ; kh: nimbastanīṁ] bṛhadvakṣā [sarve: -kṣāṁ] nirmāṁsā [g: nirmā-; ch: ?; sarve: -sāṁ] vikaṭākṛtiḥ [g, gh: -kṛtiṁ; ṅ: -kṛti] |
ṣaḍvaktrā [all MSs except G: ṣaṭvaktrāṁ] dvādaśabhujā [all MSs: -jāṁ] kiñcinnamitakandharā [ṅ: kiṁcinamitakandha-; all MSs: -rāṁ] || [gh: missing from here to 56] KRU 8/48cd-53.

[1] The mantra of eighty-one syllables (*ekāśiti*) is that of the goddess's consort. He may be Śiva, whose mantra is called Vyomavyāpin and is well known in the Siddhānta Āgamas. More likely it is Svacchandabhairava's mantra of eighty-one syllables, which is derived from the nine letters of his seed-sllable Navātman. The goddess 'resides' in the sequence of the syllables of the god's mantra, by combining the syllables of her Vidyā with it. Thus the goddess unites with the god.

[2] I suppose that the Vidyā of Mahāmāyā is the Samayā Vidyā, the thirty-two syllables of which are grouped in pairs. See KuKh 9/28 ff..

[3] *kapālakartṛkāhastā [all MSs: -hastāṁ] śūlakhaṭvāṅgadhāriṇī [k, g, ch: -dhāriṇīṁ; ṅ: -ṇi]* |
kaṭṭārikakarā [all MSs: -karāṁ] raudrā [all MSs: raudrāṁ] mahāpāśāsidhāriṇī [kh: -pāśāsi-; ṅ: -pāsāni-; ch: -pāsāsid-; others: -ṇīṁ] ||
vajraṁ [all except MS G: vajra] śaktirdhanurbāṇaṁ [kh: śakti- -śa; ch: śakti-; others: śakti- -ṇa] anyad [k, kh: anyaṁ; ṅ: śakhaṇḍa] ḍamarukaṁ [k, kh: ṭṭamarukaṁ] tathā |
mahāphaṇīndrahāreṇa [k, kh: -phalīndra-; ṅ: -na] kaṇṭhadeśopaśobhitā [k, kh: -deso-; g, ṅ, c, ch: -tām] ||
nāgayajñopavītī [kh, g, c: -vītāṁ] ca tenaiva [g, gh, ṅ, c: -vā] baddhamekhalā [anye: -lāṁ; ṅ: -rām] | *[ch: ?]*
*sahasraśirasā [ṅ, ch: -sirasā] mūrdhni [k, kh: mūrdhn; g, ṅ, c, ch: mūrddhni; gh: mūrddhna] pannagendreṇa [kh: pannagendrala; gh: -gendre *; c: pannagaindrala] bhūṣitā [all MSs: -tāṁ]* ||
nāganūpurakeyūragonāsakṛtakaṅkaṇā [k: -goṇāsa- -ṇāṁ; kh: gauśāsa- -ṇāṁ; g: nāganūpurakeyūragoṇāsakṛtakaṁkaṇām; gh, c, ch: -goṇāsakṛtakaṁkaṇāṁ; ṅ: -ṇaṁ] |
jvaladvahniśikhākārā vṛścikair aṅgulīyakam [k, kh, g, c, ch: -kām; gh: -kārāṁ vṛścikair aṁlīyakāṁ; ṅ: -sikhākālavṛścikailaṁgulīyakāṁ] ||
unnadantī [k: unnadatīṁ; kh, c: unnadatī; gh: -tīṁ] mahārāvaṁ [k, kh, c: -rāvāṁ; g: madārāvaṁ] prakampantī [k, g: prakampantīṁ; gh: prakalpaṁtī] mahābalā [all MSs: -lāṁ] |
ājñānandamahāviṣṭā [g, gh, c, ch: -ṣṭāṁ] naracarmottarīyakā [all MSs: -kāṁ] ||

The Four Forms of Kubjikā according to the *Yogakhaṇḍa* of the *Manthānabhairavatantra*

The following descriptions of the goddess are drawn from the *Dhyānasūtra* of the *Yogakhaṇḍa* of the *Manthānabhairavatantra*. It is divided into four sub-sections, each of which are also *sūtras* that describe the goddess's four forms. The three forms corresponding to the three transmissions are now fully developed icons and their association with Yogic states is no longer a primary feature. Two of them are essentially, apart from a few details, the same as we find in the KuKh. Indeed, the passages describing their forms in the KuKh are drawn wholesale from the YKh. However, they are not described together and no mention is made of their association with the transmissions. Chapter 29 of the KuKh is dedicated to the goddess of the Transmission of the Child. The other is Ciñciṇī, the Sweeper (*mātaṅginī*), who presides over the Transmission of the Youth and is described at the beginning of chapter 68 of the KuKh.[1]

Although the KuKh is well aware of the three forms of the goddess and does not ignore them, it prefers to concentrate on the first one. This is the goddess of the Transmission of the present Age, that is, the Transmission of the Child. The KuKh stresses her association with Kāmarūpa, the seat where the teachings are revealed in this Age. She is identified specifically with Kāmeśvarī, the goddess of the 'sacred seat of Passion'.[2] The universe is pervaded by desire (*icchā*) and is born of passion (*kāma*). Accordingly, this is the form that, more than any other, is associated with the Yoni and hence with the most essential nature and creative activity of the goddess.

As the goddess of the Transmission of this Age, this form is generally considered to be the most important, or at least the most characteristic one. Thus, it is this one we find described in the *Agnipurāṇa*[3] in a passage drawn from a

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tathā tvacaparīdhānā [all MSs: tacca-; sarve: -nāṁ] ekāśītikrame [g: mekāśītikrame] sthitā [all MSs: -tāṁ] |
evaṁ [gh: ekaṁ] dhyānaṁ varārohe vṛddhabhāve [g: vṛrddha-] bhaviṣyati ||
vidyā [all MSs: vidyāṁ] cātra [ṅ: catra] mahāmāyā [all except G and Gh: -māyāṁ]
ṣoḍaśākṣaravigrahā [gh: -kṣaraviyuktā?; ṅ: -ham; others: -hāṁ] | KRU 8/54-60ab.

[1] KuKh 68/1-24ab = YKh (1) 19/34-57cd.

[2] KuKh 29/4-5.

[3] All of chapter 144 of the AP is dedicated to Kubjikā. There her visualized form is described as follows:

(She) is dark blue like the leaf of a blue lotus. She has six faces and six aspects (*ṣaṭprakārikā*). She is the energy of consciousness and has eighteen eyes and twelve arms. She is seated comfortably on a lion throne (*siṁhāsana*) and is on top of a lotus and a ghost (*pretapadma*). She is rich with millions of Kulas. (The snake) Karkoṭa is (her) girdle. Takṣaka is above (him) and so on the throat (of the goddess). Vāsuki is (her) necklace. Kulika is on her two ears. (The snake) Kūrma is (her) earring. Padma and Mahāpadma are (her) eyebrows. In the left (row of hands she

Kubjikā Tantra. Indeed, the wording is so close that it is possible that the AP drew it from some version of the YKh. However, there are a few important omissions. The names of the deities of the goddess's six faces are not mentioned, although the colours are in most cases the same. The few significant differences or additions have been noted in the notes. The text is virtually the same as the one we find in the KuKh, which drew it from the YKh. The same is the case with the following form. We reproduce the passage here so we may conveniently observe them together in their original context.

As these two forms are those of the goddess related to the Transmission of the Child and the Middle One, we may safely suppose that the third one described in the KuKh presides over the Transmission of the Aged.[1] In this form, according to the KuKh, Kubjikā is Juṣṭacaṇḍālinī, a woman of the lowest caste. Like the previous form, she too is a sweeper and rude barbarian (*barbarā)*.[2] Although, she is aged (*jarjarā*), dark blue, red and crooked, unlike the Aged Kubjikā of YKh (1), who is shockingly fierce, she is slim and 'very beautiful'.[3] She dances 'mad with ecstasy' in a circle of fire representing her identity as the Doomsday Fire.[4]

Although the Kubjikā Tantras describe the iconic forms of deities, they do not prescribe how they should be made or drawn. The forms of the deities, it seems, are just visualized mentally. The abstract figure of the *maṇḍala*, into which the Krama is projected, is the only visible form of the deity. The Nepalese Newars, who produce and worship an immense number of iconic forms, worship their Kula goddesses in a Yantra. The highest forms are aniconic. Visual representation somehow 'degrades' the Kaula Goddess. However, her form is not visualized just to replace the missing outer icon with a mental one. It serves,

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holds) a snake, skull, rosary, ascetic's staff, conch and book. In the right (row of hands she holds) a trident, mirror, sword, a jewel necklace, goad and a bow. The upper (-most) face of the goddess is white (*śveta*). The other upper (face) is also white (*śveta*). The eastern face is yellow (*pāṇḍura*) and angry. The southern one is black (*kṛṣṇa*). The northern one (is white) like snow, a jasmine flower and the moon. Brahmā is on the soles of (her) feet. Viṣṇu is on the shanks (of her legs). Rudra is in (her) heart and Īśvara in (her) throat. Sadāśiva is on her forehead and Śiva is located above him. Kubjikā should be visualized thus, vibrantly inebrated (*āghūrṇitā*), in the course of (all) rituals, including the rite of adoration and the rest. AP 144/30cd-37.

[1] This form is described in a *sūtra* which has been inserted into the text (Ibid. 49/41cd-42). One wonders why the redactor of the KuKh did not draw it from the YKh (1). Is this because it is an original *sūtra* of the KuKh?

[2] Ibid. 49/27cd-29, 36.

[3] Ibid. 49/38cd-40ab.

[4] The KuKh says that Juṣṭacaṇḍālī should be visualized in the form of the Doomsday Fire (49/24cd-25ab). Could this be the basic identity of this form of Kubjikā?

Juṣṭacaṇḍālinī

above all, to prepare the officiator to perform the rite. The form of the goddess in the Lineage of the Child, which is the most important one in the KuKh, is presented at the culmination of a long exposition of the main mantras and Vidyās (chapters 18 to 27) and then the Kramas themselves (chapter 28). The devotee is directed to think that the goddess is the 'subtle Transmental energy within the worlds'[1] and so is essentially pervasive and formless. Even so, he should not start to worship the Krama unless the goddess has been clearly visualized first.[2] In the same way, the KuKh stresses that the second form should be visualized within one's own body in order to worship the Krama. As our text says:

> One who does not have (knowledge of) the visualized form of (the goddess) Kujā and is without (access) to Kujā's tradition is a fettered and impure soul. The Vidyā and the *Kramamaṇḍala* – all is useless and the hereafter is uncertain for such a one wherever he may worship the Transmission. As long as one does not worship (and serve) the Kula, how can one (experience) pervasion within (this), the Śāmbhava Kula?[3]

Similarly, the third form is associated with the inner, mental sacrifice (*antaryāga*).[4] Merged initially in the Great Void of the one transcendental reality, the goddess flows through the Cavity of Brahmā and rains down a torrent of nectar into the body.[5] Her form is described just before the worship of the Transmission (*kramārcana*)[6] in order to induce this purifying flow of nectar.

Kubjikā of the Transmission of the Child according to the *Dhyānasūtra*

The goddess of the Transmission of the Child is represented here by the seed-syllable of the supreme goddess Parā and so is, in some way, identified with her. Moreover, she is associated with the Triple (*trika*) Vidyā, Parā, Parāparā and Aparā.[7] Thus, although she is specifically the goddess of the Transmission of the Child, she is also the goddess of the three sacred seats and hence all the three transmissions. In this way, the three forms of the goddess implicitly correspond to the three Vidyās and align her with the goddess of the Trika.

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[1] KuKh 29/58.
[2] KuKh 29/60.
[3] KuKh 68/22-24ab.
[4] KuKh 49/1.
[5] Ibid. 49/36-38ab.
[6] Ibid. 49/44 ff..
[7] See chapter 20 of the KuKh for an exposition of the Triple Vidyā.

However, the YKh presents the third form of the goddess, who governs the Transmission of the Aged, as her supreme form (*parāmūrti*). But if the three forms of the goddess correspond to the three Vidyās one would suppose her to be Aparā. The text solves this problem by positing that all three forms 'descend' into the three transmissions, which is quite reasonable as each form of the goddess includes the others. However, it is possible that this inconsistency has arisen because the three forms were originally conceived separately and subsequently juxtaposed. Let us see what the YKh says:

> (Kubjikā's) iconic form is threefold (according to whether it is) in (the transmission) of the Child, Middle One or the Aged. O Śaṁkara, you are (my) devotee, I will tell you. The one syllabled (Vidyā) is called Parā. It is the plane (*bhūmikā)* of knowledge of the Siddhas. It is the Yoga Vidyā, the great Vidyā which is in the heart of the Rudras. It is the Rudra part (*khaṇḍa*) which is that of the Rudras and it is in consonance with the knowledge of Parā.[1] It said to be the main Vidyā (*samayā*) in Kāmākhyā, while the goddess of the sacred seat is in Pūrṇaka. The one called Yoga is in (the sacred seat called) Oṁkāra in the *maṇḍala* of the three seals (*mudrā*).[2]

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[1] Possibly Rudrakhaṇḍa here refers to the first part of the Trikhaṇḍā Vidyā which is divided, as its name suggests, into three parts (*khaṇḍa*). As the KRU says:

> There, one (part) is the Rudrakhaṇḍa, the second is Mātṛkhaṇḍa, while one should know the third to be the excellent Cāmuṇḍākhaṇḍa. (This Vidyā) is called `Trikhaṇḍā' because (it is formed) by the union of (these) three parts. It accomplishes every purpose and is taught everywhere.

tatraikaṁ rudrakhaṇḍaṁ tu mātṛkhaṇḍaṁ [k: -khanda] dvitīyakam |
tṛtīyaṁ caiva vijñeyaṁ [kh: -ya] cāmuṇḍākhaṇḍam [kh:-khandam] uttamam ||
khaṇḍatrayasamāyogāt trikhaṇḍā [kh: trikhandā] parigīyate [k: -ve] |
sarvārthasādhanī hy eṣā [g: eṣāṁ] sarvatrāpi praśasyate [kh: prasacyate] || KRU 5/24-25.

This mantra is mentioned again in the description of this form of the goddess as the Vidyā of 292 syllables which serves to replenish the goddess's store of life-giving nectar. Also called the Bṛhatsamayā Vidyā, it is considered to be the extended or 'great' – *bṛhat* - form of the goddess's Samayā Vidyā and so is also called 'Bṛhatsamayā'. If I have understood correctly, it appears that the text is implying that just as the goddess of this Transmission is the first of the three parts of the triple Vidyā, she is also the first part of Trikhaṇḍā which is thus 'in consonance with the knowledge of Parā'. This would mean that the other two forms of the goddess correspond to the other two parts. But note that although the goddess of the second transmission is identified with Trikhaṇḍā, there is no mention of the Vidyā in relation to the third form.

[2] 'Mudrā' (lit. 'seal' or '(ritual) gesture') in this context simply means 'goddess'. The *maṇḍala* of the three seals is thus the goddess's core, triangular *maṇḍala*. See above, p. 33 ff..

The descent (to earth), associated with the three Vidyās, of the lineages (*oli*) takes place in each Age in this Clan (*gotra)* and in that of Amarī[1] and the others in the teaching. O god, Parā, the one syllable Vidyā, has been explained previously, (even so) I will explain that properly (and) the very subtle, imperishable goal.[2]

She is said to be a short vowel at the beginning and appears to be slightly bent (*unnatā*).[3] She is dark blue like the petal of a blue lotus and is covered with the ashes of heroes.[4] She has six faces and aspects (*prakāra)*. As the power of consciousness, she moves within. She sees with her eighteen round eyes. She has twelve arms and is adorned with many garlands. She sits on a ghost as her throne (*pretasiṁhāsana*) and is adorned with many ornaments. She is mounted on the Kula teaching of thousands of millions of Kulas. The teaching concerning her body (*piṇḍavidhāna*) is said to be hard to acquire even by the gods.[5]

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[1] Concerning the goddess Amarī (also called Amarikā) and her clan, see above, p. 100 ff..

[2] *bāle madhye ca [ṅ: *] vṛddhe ca [ṅ: ya] mūrtibhedaṁ tridhā sthitam* ||
tat [k, kh: taṁ; gh: ta] te 'haṁ [ṅ: vehaṁ] kathayiṣyāmi [kh: kathā-] tava bhaktasya śaṁkara |
ekākṣarā parā proktā siddhānāṁ jñānabhūmikā ||
*yogavidyā mahāvidyā rudrāṇāṁ hṛdaye sthitā [k, kh, gh: hṛdaye * tā]* |
rudrakhaṇḍaṁ [k, kh: rudraiṁ khaṁḍaṁ; gh: rudraikhaḍaṁ; ṅ: -khaṁḍe] tu rudrāṇāṁ parājñānānuvartinī [k, gh: -varṇinī; ṅ: -jñānātu-] ||
kāmākhye [k, kh, gh: -khya; ṅ: kāmākṣe] samayā [k, kh, gh: samāyā] proktā pīṭhadevī tu [ṅ: ca] pūrṇake [gh: pūrvake] |
*yogasaṁjñā [ṅ: yogi-] ca oṁkāre [k, gh: ḍaṁkāra; kh: ḍaṁkā *; ṅ: -ra] mudrātritayamaṇḍale* ||
*vidyātritayasaṁyuktaṁ avatāraṁ yuge [k, gh: juge] yuge [k, gh: juge; kh: yu *]* |
ulīnāṁ [k, kh, gh: ūlinā] gotravarge 'smin [gh: -smi] amaryādiṣu śāsane [k, kh, gh: sāsane; ṅ: māgane] ||
parā ekākṣarā [gh: yakā-] deva [ṅ: veda] pūrvam eva nidarśitā [k: -tāṁ; kh: nirdarśitā] |
tāṁ [k, kh, gh: tātā] pravakṣyāmy ahaṁ [k, kh, gh: -aṁhaṁ] samyak [k, kh, gh: samyaku] susūkṣmaṁ [ṅ: suśukṣmāṁ] lakṣam avyayam [k, kh, gh: adhyayaṁ] || YKh (1) 19/2cd-7.

[3] The Parā Vidyā is HSAUṀ (see KuKh 20/23 ff.). Presumably, it is with reference to the shape of the written syllable, that it is said to be 'bent'. In Devanagarī, it does indeed look bent.

[4] The description of the goddess in AP 144/30cd-37 begins from here.

[5] *ādau hrasvasvarā proktā dṛśyate kiñcidunnatā [ṅ: -duttamā]* |
nīlotpaladalaśyāmā [k, kh, gh: -māṁ] vīrabhasmāvaguṇṭhitā [k, kh, gh: -tāṁ; ṅ: vīrabhasmasamaprabhā] ||
ṣaḍvaktrā [k, kh, gh: ṣaṭvaktrā] ṣaṭprakārā [ṅ: + ca] cicchaktyāntaracāriṇī [k, kh, gh: cichaktyaṁtara-; ṅ: cichaktyā ca svāriṇī] |
netrair aṣṭādaśair yuktā [kh: -daśaiyuktā; ṅ: -yukta] vartulaiś cāvalokinī [k: -valākinī; gh: vatulaiścāvalākinī; ṅ: vittalaiścavalākinī] ||
dvādaśaiś ca [ṅ: dvādaśai ca + tur] bhujair [ṅ: bhujai] yuktā nānāsragdāmamaṇḍitā |
pretasiṁhāsanāsīnā [k, kh, gh: -nāṁ] nānābharaṇabhūṣitā [k, kh, gh: -tāṁ] ||
kulakoṭisahasrasya ārūḍhā kulaśāsane [k, kh, gh: -sāsana] |
*tasyāḥ [k, kh, gh: tasyā; ṅ: sa *] piṇḍavidhānoktaṁ [gh: -nokta] devānām api durlabham* ||

(The snake) Ananta is always at her feet adorning her anklets. The snake Kārkoṭa, tied on (her) zone, adorns (her) hips. Takṣaka is (her) diadem (*avataṁsa*), Vāsuki the necklace on (her) neck. Kulika is said to be (hanging) on (her) ears and (she) is adorned with Kūrma as (her) earrings. Padma and Mahāpadma are on her eyebrows and all (of her) arms (*bāhudaṇḍa*) are adorned with thousands of snakes. (She holds) a skull, a rosary, the five immortal substances, an ascetic's staff, the *Kādi* scripture (*kādyāgama*), conch (*śaṁkhapāla*), and the great nectar[1] which is filled constantly with (the recitation of her Trikhaṇḍā Vidyā) consisting of 292 syllables.[2] The garland of vowels on her head rains down a stream of nectar. The garland of letters that (hangs from) the neck of the goddess (reaches) the soles (of her) feet. The necklace around her neck, made of fifty scorpions, looks beautiful.[3]

The Faces of the Goddess

The face of the goddess Parā is on top of the heads and shines auspiciously. It is white as milk, beautiful and shines like

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YKh (1) 19/8-11.

[1] Part of the text appears to be missing here. The AP supplies the full compliment of objects the goddess holds in her twelve hands. In the left (row of hands she holds) a snake, skull, rosary, ascetic's staff, conch and book. In the right (row of hands she holds) a trident, mirror, sword, a jewel necklace, gaud and a bow.

[2] Concerning the Trikhaṇḍā Vidyā, see KuKh 23/1, note 1 and the goddess below p. 202-205.

[3] *anantaṁ [k, kh: anaṁta; ṅ: ayanta] pādayor [k, gh: pādapādayo; kh: pādayo-] nityaṁ nūpuroparimaṇḍitam [k, kh, gh: rūpuropari-; ṅ: nūpuropari-]* |
kārkoṭaṁ [ṅ: kakīṭā] mekhalābandhaṁ [ṅ: -lāvaṁvaṁ] kaṭideśe virājate [k, kh, gh: vinājate] ||
takṣakaś cāvataṁsaś [k, gh: cavāṁtaś; kh: vavāṁtaṁ; ṅ: -copavīnaṁ] ca kaṇṭhe hāras tu [k, kh, gh: kaṁṭhahāra ca] vāsukiḥ [k, kh, gh: vāstakiḥ; ṅ: -kī] |
kulikaṁ karṇayoḥ [ṅ: kaṇayo] proktaṁ kūrmakuṇḍalamaṇḍitam [k, gh: -maṇḍala-; kh: kūrmaṁ-; ṅ: ku-] ||
bhrūdaṇḍe [ṅ: krūdaṁḍe] saṁsthitaṁ [ṅ: -te] padmaṁ mahāpadmaṁ tathaiva ca |
bāhudaṇḍaṁ [k, ṅ: -daṁḍe] tu sakalaṁ sahasraphaṇimaṇḍitam [k, gh: sahasre-] ||
kapālaṁ cākṣasūtraṁ [ṅ: cakṣu-] ca amarīdravyapañcakam |
khaṭvāṅgaṁ kādyāgamaṁ [k, kh, gh: kādya-; ṅ: kādyagama + naṁ] śaṁkhapālaṁ [ṅ: -la] mahāmṛtam ||
dviśatair dvinavatyāyāḥ [k, kh: -tai dvyānavatyāyāḥ; gh: -tai dyānavatyāyāḥ; ṅ: dviśanordvānavatpāyāḥ] pūritaṁ ca nirantaram |
svaramālā śire tasyāḥ pīyūṣaughapravarṣaṇī [k, kh, gh: pīyuṣodyapra- -ṇīṁ; ṅ: pīyūṣodya-] ||
*varṇamālā gale [k, kh, gh: male] devyā yāvat [k, kh, gh: vyāvat] pādatalaṁ [k, kh, gh: -le; ṅ: pāda * le] sthitā [k, gh: sthatā]* |
vṛścikaiś ca [kh: + ca] gale hāraṁ śatārdhena [ṅ: sātedvani] virājate || YKh (1) 19/12-17.

millions of moons. It exudes a current of nectar and is endowed with the eighteenth energy (of the Moon).[1]

The second one is the upper face. It is the Void (*gagana*) called Mālinī. It is white and is venerated, part by part, by (both) the gods and demons.

The third one is the eastern face. White,[2] it is distraught with anger. Attended by Siddhas and Yoginīs, it is called Siddhayogeśvarī.

The fourth one is Kālikā's face. It is black and frightening. It is called Mahākālī and brings about the destruction of all things.

The fifth is the northern face. It is (red) like a pomegranate flower and is endowed with Mahālakṣmī.[3]

The sixth is said to be the western face. It is Umābhagavatī. One should think (her) face to be light blue (*īṣat śyāmam*).[4]

Raudrī has a divine (beautiful) form and wears a divine earring. Brahmā is at her two feet and Viṣṇu is said to be on her shanks. Rudra lives in her heart, Īśvara in the circle of (her) throat.[5]

Sadāśiva is on (her) forehead and Śiva is above him. The Moon, Sun, and Fire are in the eyes, along with the stars and circle of constellations. Heaven is said to be of eight kinds and the seat is on a ghost. The Earth principle is on the shanks and Water is in (her) navel. Fire is in the middle of (her) heart. Know that Wind is in (her) throat. Space is on (her) forehead – everything is located there. Such is Vakrikā's characteristic form (*lakṣa*) – brilliant like billions of

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[1] See intro. vol. 1, p. 349-351.

[2] According to the AP this face is yellow (*pāṇḍura*).

[3] According to the AP this face is white.

[4] *parādevīmukhaṁ pūrvamūrdhnisthaṁ [kh, gh, ṅ: pūrvvaṁ-; k, kh, gh: -mūrtisthaṁ] rājate śubham |*
gokṣīradhavalaṁ [ṅ: gokṣīravavalaṁ] kāntaṁ [ṅ: kāśaṁ] candrakoṭisamaprabham ||
śravantam amṛtaughaṁ [k, gh: -dyaṁ; ṅ: -mṛtoghaṁ] tu kalām aṣṭādaśīyutam |
dvitīyaṁ ūrdhvavaktraṁ [ṅ: dūrddhacandraṁ] tu gaganaṁ nāma mālinī ||
śvetarūpaṁ vibhāgena surāsuranamaskṛtam [ṅ: -namastute] |
tṛtīyaṁ pūrvavaktraṁ tu pāṇḍuraṁ [kh: pāṁdruraṁ; ṅ: pāduraṁ] krodhavihvalam ||
siddhayogeśvarīkhyātaṁ [k, gh: -rikhyātaṁ; ṅ: -yogīśvarīkhyātaṁ] siddhayoginisevitam |
caturthaṁ [ṅ: caturtha] kālikāvaktraṁ kṛṣṇarūpaṁ [k, kh, gh: kṛṣṇārūpaṁ] bhayaṁkaram ||
mahākālīsamākhyātaṁ sarvasaṁhārakārakam |
pañcamaṁ cottaraṁ [k, gh: cāntaraṁ] vaktraṁ dāḍimīkusumaprabham ||
mahālakṣmīsamopetaṁ ṣaṣṭhaṁ [k, kh, gh: ṣaṣṭaṁ] paścimam ucyate |
umābhagavatī śyāmaṁ [k, kh, gh: syāmaṁ] īṣaṭ [gh: iṣaṭ] vaktraṁ vicintayet [ṅ: viviyena] ||
YKh (1) 19/18-23.

[5] The passage in the AP ends with: 'Kubjikā should be visualized thus, vibrantly inebrated (*āghūrṇitā*), in the course of (all) rituals, including the rite of adoration and the rest'.

lightning flashes and shining like a garland of flames - one should think that it is filling (all things).[1]

She is the subtle Transmental, (her) empowered (*sakalā*) (aspect) in the world. The Goddess of the gods, who is the teacher of the universe, has arisen in the Age of Strife. She resides in the sky, in the mortal world and in the lower world of Hāṭakeśvara.[2] Present in the lineage (of teachers) she bestows the Command in Koṅkaṇa. O Śambhu, once know this, the goddess's form, one should commence the sacrifice.[3]

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[1] *divyarūpadharā [k, kh, gh, ṅ: -ro] raudrī divyakuṇḍaladhāriṇī* ǀ
brahmā [ṅ: vrahma] pādayuge [ṅ: padayuge] tasyāḥ [k, kh, gh: tasya; ṅ: tasyā] jaṅghane [k, kh, gh, ṅ: jaghane] viṣṇurucyate ǁ
*hṛdaye [gh: hṛdaya] vasate rudraḥ [k, kh, gh: rudrau; ṅ: rudra] īśvaraḥ kaṇṭhamaṇḍale [ṅ: kaṁ * -]* ǀ
*sadāsivaṁ [ṅ: daśāśivaṁ] lalāṭasthaṁ śivaṁ tasyoparisthitam [k, gh: taśyo-; kh: taśyopari * taṁ]* ǁ
*candrārkānalanetreṣu [ṅ: -netre *] tārair nakṣatramaṇḍalam [ṅ: -le]* ǀ
svargaṁ [kh: śvargaṁ; gh, ṅ: svarga] cāṣṭavidhaṁ [k, kh, gh: -vidhvaṁ] proktaṁ pretasyopari [k, gh: pratasyaupari; kh: pretasyau-] āsanam [ṅ: āśanaṁ] ǁ
jaṅghane [k, kh, gh, ṅ: jaghane] pārthivaṁ tattvaṁ āpo [k, gh: āpā] nābhyāṁ vyavasthitam [k, kh, gh: nāsti] ǀ
tejo hṛdayamadhye tu vāyuḥ [ṅ: vāyu] kaṇṭhe vijānataḥ ǁ [This and the following line are missing in MSs K, Kh, and Gh]
ākāśaṁ ca lalāṭe tu tatra sarvaṁ [ṅ: sarva] vyavasthitam ǀ
taḍitkoṭisahasrābhaṁ [k, kh, gh, ṅ: -bhāṁ] jvālāmālāsamaprabham [k, kh, gh: nāsti; ṅ: -bhāṁ] ǁ
īdṛśaṁ [k, kh, gh: -śāṁ] vakrikālakṣaṁ [ṅ: catrikālakṣaṁ] āpūryantaṁ [k: -yetaṁ; gh: -tuṁ; ṅ: āyuryanta] vicintayet ǀ YKh (1) 19/24-29ab.

[2] According to the SvT (10/116), Hāṭaka governs Sauvarṇa, the eighth and lowest hell in which he resides. The other hells are 1) Ābhāsa 2) Varatāla 3) Śarkara 4) Gabhastimat 5) Mahātala 6) Sutala 7) Rasātala (ibid 10/96-97ab). According to the *Rauravāgama,* Śrīkaṇṭha (as Hāṭakeśvara) reigns over each of the worlds and forcefully bestows (*haṭhataḥ*) various forms of yogic accomplishment (*siddhi*) (TĀ 8/30cd-32ab). Hāṭaka keeps the doors of hell shut to prevent those who are sent there from escaping. By his grace they are opened for some to allow them to pass into another world and attain the accomplishments (*siddhi*) that can be had there. Abhinava explains:

Those who observe vows (*vratin*) but have behaved in a manner prohibited by the scriptures and so are sinful (*vikarmastha*), those who, though initiated, have fallen from the rule (*samaya*) and have failed to perform the rites of expiation (*prāyaścitta*), those who are adherents and (yet) detractors (*duṣaka*) of the left-hand path (*vāmācāra*), those who live on the sacrificial offerings (*dravya*) to the gods and fire, those who, though adherents of higher doctrines, practice the mantras of lower doctrines such as those of Garuḍa and the like - all these in their various kinds, are slaves in the presence of the all-pervasive Lord Hāṭaka. TĀ 8/32cd-35ab.

[3] *eṣā [kh: e ā] sā unmanā sūkṣmā sakalā bhuvanāntare* ǁ
uditā [ṅ: -tār] kalikāle tu devadevī jagadguruḥ [k, kh, gh: -ru; ṅ: jagatpate] ǀ
ākāśe [ṅ: -śa] martyaloke tu [ṅ: ca] pātāle hāṭakeśvare ǁ
saṁsthitā ulivarge [k, kh, ṅ: ūli-] tu [ṅ: ṣu] ājñāṁ [k, kh, gh, ṅ: ājñā] dadati koṅkaṇe [k, kh, gh: koṁkaṇai] ǀ *[ṅ: +*

Vakrā Ciñciṇī, the Sweeper: Kubjikā's form in the Middle Lineage[1]

The second form of the goddess presides over the Lineage of the Youth.[2] She is Ciñciṇī, 'the goddess Kujā with six faces'. She is identified with the usual goddesses to which Kubjikā is most closely related, namely – Raudrī, Trikhaṇḍā, Mālinī and Tripurabhairavī. Kālī, is most prominently embodied in her directly and so she is 'supremely horrific' and 'burns dark blue, red and scarlet'.[3] Her dark complexion is also related to her low caste status. She is Mātaṅginī – the Sweeper and Śavarī – the Tribal Woman.

> (One should think of the goddess as) having six aspects, with an immense body and form made of light. She is clothed in Yoga. (She is) everything without exception and she is clothed (in that). As Unstruck Sound, (she is) every state of being. (She is) Ciñciṇī (the Tamarind), supremely horrific as she burns dark blue, red and scarlet.[4] (She is) the Sweeper (*mātaṅginī*) of the Kula, Raudrī, the goddess Kujā with six faces.
>
> She shines with (her) twelve eyes, greedy for the (inebriation and) pleasure of wine. Her face is the Yoni, her form is the Yoni and (as the Hexagram) she possesses six Yonis. She is in the middle of the Yoni (*bhaga*)[5] and, terrible, she has been encapsulated within the Yoni. She is the goddess Full Moon who is completely full and has been encapsulated by both the five. A treasury of the thirty-two syllables, she is Kubjikā, the mistress of Kula.

These verses refer cryptically to the goddess's geometric form, which is the core of her *maṇḍala*. This, as we have seen in the previous chapter, consists of a downward facing triangle set within a hexagram. The Triangle is the Yoni and the six Yonis she possesses are the triangles formed by the surrounding hexagram.

śrīmanta cātmanāthasya ājñāmatamukhasthitām |
aliṅgitām ekavīrā vīreśvaraiva tādṛśaḥ |
dhyānasūtram idaṁ jñātvā paścāt kuryāt kramārccanaṁ]
devyāmūrtim imāṁ śambho jñātvā yajanam ārabhet || [ṅ: missing] YKh (1) 19/29cd-31.

[1] This *sūtra* extends from YKh (1) 19/30cd to 19/57. It is also found in KuKh 68/1-24ab. The colophon of this *sūtra* in the YKh (1) says: This is the *sūtra* of the visualization of the form of the goddess of the venerable middle lineage. It is part of the *Yogakhaṇḍa*. *iti śrīmadhyamolidevyāmūrtidhyānasūtraṁ yogakhaṇḍe* ||

[2] She appears at the beginning of chapter sixty-eight of the KuKh (verses 1 to 24).

[3] KuKh 68/2.

[4] These are the colours of the goddess when she appears out of the Liṅga. See KuKh 5/30 and notes.

[5] See KuKh 3/45.

When the goddess has six faces, she is said to have eighteen eyes, three for each face. Here, the twelve eyes have a different meaning. They are the twelve corners of the hexagram. The goddess is in the middle of the central Yoni in the form of the Point (*bindu*) that represents her undifferentiated state as the energy of bliss (*ānandaśakti*), the Transmental Command. Expanding out from the centre the divine beings that attend on the goddess who reside in her 'twelve eyes' delight in it.

The Thirty-two syllable Samayā Vidyā is the sonic form of the goddess of the New Moon.[1] As the goddess Full Moon she is 'encapsulated by both the five'. Just as goddess in her geometric form is 'encapsulated' by the Yoni, in her sonic form as the Vidyā she is 'encapsulated' by the Five *Praṇavas*. These are uttered in the forward and reverse order at the beginning and end of it, while the Vidyā itself is uttered in reverse.[2] This is the form of the Vidyā of forty-two syllables, which is in the centre of the Triangle.[3]

> (The goddess) pervades the circle of the sky with the eighty-four (types of) deposition (of mantras). Indeed, she is the goddess Khageśvarī (the Skyfarer). Immortal, (she is) the pure (form of) Kālikā. She is the goddess Bhairavī and Trikhaṇḍā;[4] she is the most excellent (goddess) Tripurā. Established on the path of the Mālinī Kula, she is (the goddess) Kujā. She is the light of the lamp of Kula, Barbarā (the tribal woman) of many forms.[5] (She is) the mother of Rudra,[6] the mother of the Siddhas and the mother of the great Bhairava. She is the mother of the heroes, the mother of yogis and the mother of the sacred seats in (all) the worlds.
>
> Endowed with the six parts, she is terrible. In her eighteen hands (she holds) a trident, dagger, sword, an arrow, (she makes a) frightening (gesture), (holds) a noose, small double-headed drum and a club pleasing to a Kaula. Nor are (only) these things (found) on the path of the right or the left. (She also holds) a skull bowl, an ascetic's staff, a rosary of gems, a bow, the Sacred Seat of Gesture (*mudrāpīṭha*), an elephant goad, a club, and a book-rest. One should

[1] See KuKh 9/62cd-64 and note 51.
[2] See KuKh 9/58cd-59.
[3] See KuKh 7/35cd-36ab and 7/47cd-48.
[4] Concerning the Trikhaṇḍā Vidyā, see KuKh 23/1, note 1 and the goddess below p. 202-205.
[5] The six faces or aspects of this form of the goddess are thus: 1) Khageśvarī 2) Kālikā 3) Bhairavī 4) Trikhaṇḍā (Mālinī) 5) Tripurā 6) Barbarā.
[6] See note 99 to KuKh 3/64cd-65ab.

Ciñciṇī

think of (her thus) in these eighteen divine positions as having (this) form.[1]

She has the (Five *Praṇavas* that serve as her) five feet and, without clothes, she is clothed in nakedness.[2] (Her) eyes (are red like) the Bimba (fruit). Her face is turned downwards and she wears a snake as (her) sacred thread. Or (imagine her as wearing) sacred threads made of (human) tongues and that she is adorned with the Five Insignias (of a Kāpālika). Endowed with twelve sets of dreadlocks, she transports (the teaching) uttered (*udgira*) in the Sacred Seat of Gesture (*mudrāpīṭha*).[3]

(To her) head is fastened the rosary of the vowels and she wears a necklace of letters. She is adorned with the divine sky (of consciousness) and twelve hundred million warlocks. A jewelled necklace clasps (her) neck and she is adorned with divine gems. (She is) the Supreme Goddess, sprinkled with great flowers (of many) kinds.

She is delighted with the fragrance of liquor along with (that of) sandalwood, musk and camphor. The sweet smelling directions are (her apparel) and her clothes are fragrant with fine incense. (She is) the Supreme Goddess swathed in clothes of great (value) and is (adorned with) divine gems. Beyond (the sphere of) energies and omnipresent, she is above all (others).

The goddess Kujā has six aspects and her form is the supreme syllable.[4] (She who) is the forty-two syllable (Vidyā) is the (divine) Command which bears this kind of form. By nature her form is that of a hunch-backed woman (*kubjā*) and, within the various forms of the Vidyā, she is mother Kujā. She is the great (goddess) Kujā who resides on the Island of the Moon in Śrīkaṇṭha's grace. One should break through Kujā, the target, by means of the threefold path.[5] Having first known (this) visualization in this way, one should practice it within one's own body.

One should perform the worship of the transmission (*krama*), repetition of mantra and Yoga by means of this body, as one

[1] Only sixteen weapons - eight on each side - are listed here although she is said to have eighteen hands. See chapter 14 of the KuKh for the 'inner' equivalents of these weapons.

[2] Although the text here clearly says that the goddess is naked, further ahead she is described as well-dressed.

[3] See the note to KuKh 2/14 and 3/55cd-6ab. Also above, p. 37.

[4] The 'supreme syllable' is Vāgbhava (AIṀ), the goddess's seed-syllable mantra.

[5] The threefold path is that of the three main channels of the vital breath - Iḍā, Piṅgalā and Suṣumṇā. See KuKh 14/61-62ab.

> contemplates the end of (all) the planes (of existence), beyond that inner mental organ. (Anyone) anywhere who does not possess (knowledge of) the visualized form of (the goddess) Kujā and does not have (access) to the tradition of (the goddess) Kujā (but nonetheless) worships the transmission, is a fettered and impure soul.[1] For such a one, the Vidyā relating to the *Maṇḍala* of the Transmission of the Doomsday Fire[2] is useless and the hereafter (for him) is uncertain. As long as one does not worship (and serve) the Kula, how can he have (the experience of) pervasion within (this), the Śāmbhava Kula?[3]

Khañjī: The Goddess's Supreme Form

The three forms of the goddess are intimately related as aspects of the goddess's triune nature which is at once supreme, middling / subtle and inferior / gross. Even so, each is 'complete' and represents in its own way the goddess's total being in all spheres. Each is supreme. Nonetheless, this form of the goddess represents her supreme state, beyond the gross and subtle represented by the previous two forms. However, like the other two, it is still within the sphere of her differentiated (*sakala*) aspect. The undifferentiated (*niṣkalā*) aspect of the goddess is purely transcendental. This one is both transcendent and immanent. The first form, which governs the Transmission of the Child, is, like this one, the Transmental. But 'residing in the sky, in the mortal world and in the lower world', it is purely immanent. She resides in the three seats and hence the three Transmissions, as does this, the Supreme Form (*parāmūrti*), but does not rise beyond them. The Supreme Form is immanent, and so is all three forms when the transmissions 'have arisen in the triple world' and she 'rests on the Kula'. As the Transmental Kuṇḍalinī, she pours out of her transcendent state 'beyond the Void and beyond the Non-Void' by the 'force of the mind' to assume the immanent condition of universal pervasion filling the 'triple world' with her supreme, blissful nectar. Thus flowing from one polarity to the other, unmanifest transcendence and the manifest immanence, she is both without contradiction. In her differentiated (*sakala*) aspect she is Khañjinī, Śāmbhavī, the deity of the Transmission, the goddess Parā.[4] Although she is 'the deity of the transmission (*kramadevatā*),' in her undifferentiated (*niṣkala*) aspect, there is no externally manifest transmission and she has no name.

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[1] Cf. YKh (1) 20/27ab.

[2] Externally this is the Goddess's *Saṁvartāmaṇḍala*. Internally it is Khecarīcakra situated at the End of the Twelve.

[3] KuKh 68/4-24ab.

[4] The colophon at the end of this passage declares that 'this is the *sūtra* concerning the visualization of the form of the Supreme Goddess (*parādevī*)' (*parādevyāmūrtidhyānasūtra*).

Now I will tell (you) another visualized form (*dhyāna*) that is praised by the gods; by just recollecting it peoples' fetters are severed. O Maheśvara, I will tell (you) that supreme iconic form (*paramūrti*).

Śāmbhavī, the supreme (goddess) Khañjī is ever active (*nityoditā*) and without defect. Disembodied (*akāyā)*, she is both devoid (of manifestation) (*hīnā*) and full (of it). She is (both) (articulate speech) with vowels (*sasvarā*) and (unmanifest speech) without vowels (*svaravarjitā*). (She is) unmanifest (*nirābhāsā)*, formless, without (phenomenal) appearance (*nirlakṣā*) and (yet) in the field of appearance (*lakṣagocarā*). O Lord of the gods, she who is auspicious and supreme is attained by the teacher's grace (*prasāda)*. The crooked (Kuṇḍalinī), the mulch cow of passion, she is the supreme energy who oozes (nectar). She is light (perfectly white like) cow's milk, snow or a jasmine flower and, full of the supreme nectar, she fills all the triple world with (all that) moves and is immobile. O sinless one, (she is) the Transmental, who by the force of the mind (*manovega*), abides having pervaded the universe. Unmanifest she has manifestly arisen and is obtained by word of mouth (transmitted by the masters). She is Siddhā, the great Khañjī, who is beyond the Void and beyond the Non-Void. She is the deity of the transmission (*kramadevatā*).[1]

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[1] *athānyam aparaṁ [k, gh: athānyaṁm aparaṁ; kh: athānyaṁm apara; ṅ: athānya paramaṁ] vakṣye [k, kh, gh: vakṣe] dhyānaṁ tridaśavanditam [k, gh, ṅ: -tāṁ; kh: tridaśaṁvaditāṁ]* |
yena smaritamātreṇa [k, kh, gh: -mātrena] pāśacchedaṁ [kh: -chaudaṁ] bhaven nṛṇāṁ [k, kh, gh, ṅ: bhave-] ||
tad ahaṁ saṁpravakṣyāmi parāmūrtiṁ [k, kh: -mūrti; gh: paramūrti; ṅ: purāmūrti] maheśvara [ṅ: -rāṁ] |
śāmbhavī [sarve: -vā] paramā khañjī nityoditā [k, kh, gh: dityaudita; ṅ: -dita] anāmayā [k, kh, gh, ṅ: manāmayā] ||
akāyā hīnapūrṇā [ṅ: pūrṇahīnā] sā sasvarā [kh: saśvarā; gh: nasvarā] svaravarjitā |
*nirābhāsā nirākārā nirlakṣā [ṅ: nirlajjā] lakṣagocarā [ṅ: -goca *]* ||
guruprasādād [k, kh, gh: -do] deveśa labhyate sā parā śubhā [k, kh, gh: śubhāṁ] |
anaṅgadhenukuṭilā [ṅ: anantavai tu kuṭilā] sravantī [sarve: śra-] paramā kalā ||
gokṣīrahimakundābhā [ṅ: -kundāṁ bhā] paramāmṛtanirbharā [k, gh: -niptarā; kh: -nirptarā] |
*pūrayantī jagat [k, kh, gh: tsagat] sarvaṁ [gh: sarva] trailokyaṁ [k, kh, gh: triloṣṭaṁ] sacarācaram [kh: sa * racaraṁ]* ||
*unmanā manavegena [k: manuvegena; kh: manavege *] vyāpya viśvaṁ sthitānagha* |
avyaktā vyaktam utpannā [ṅ: vyaktarūpeṇa + mutpannā] vaktrād [k, kh, gh: vaktrā] vaktre tu [all MSs: vaktreṣu] labhyate ||
yā sā siddhā mahākhañjī [gh: māha-] śūnyāśūnyam atītagā [k, kh, gh: sūnyā-; ṅ: -nabhītagā] |
tasya bhedās trayo [k, kh, gh: trajo] jātās [k, kh, gh: yātās] trailokye [ṅ: -kya] kramadevatā ||
YKh (1) 19/58-64.

The subtle form of the goddess is Kuṇḍalinī. Her names in the three transmissions – Khañjinī, Vakrā and Kubjikā – all imply her identity as Kuṇḍalinī. Here, this form of the goddess has two aspects. One is the Command that is embodied in the three Siddhas who received the Transmission from the goddess and propagated it from their sacred seats into the world. The other is Anackā – the Unstruck Sound that moves through the central channel of Suṣumṇā carrying the individual soul up with it to merge it into the supreme reality at the supreme extremity of its rise.

> Her three divisions have arisen in the triple world. The goddess's Command abides in the triple Transmission as O (Oḍḍīśa), ṢA (Ṣaṣṭhīśa) and MI (Mitreśa). In the Transmission of the Child she is considered to be subtle and is called Khañjinī. O Kuleśvara, in the same way, she is the crooked (*kuṭilā*) Vakrā in the Middle Lineage. Kubjikā, who has six aspects (*ṣaṭprakarā*) is (also) the deity in an aged form.
>
> Resting on the Kula, she has three natures and six limbs and faces.[1] Profoundly tranquil (*saumyā)* and very terrible (*bhīmā*), she sits on the Great Ghost (*mahāpreta*) who is her seat. She has great snakes as her ornaments and is adorned with large earrings. Her topknot is adorned with a great Moon and the Sun is above it. She is called Anackā (Unstruck Sound) and has a copious and good menses (*supuṣpāḍhyā*). (As Kuṇḍalinī) she transports (the individual soul) along the path of Suṣumṇā. Endless, she is at the extreme end of the Endless. Stainless (*nirañjanā*), she is free of defects.[2]

The transcendent aspect is pure white. Tranquil and blissful it pervades and gives bliss. The immanent is, on the contrary, the black, fierce, voracious Kālī. They are opposites; even so, they contain each other. Thus, just as

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[1] Concerning the six limbs and faces of the goddess see KuKh 10, note 9 and 11.

[2] *o-ṣa-mitrasvarūpeṇa [k, kh, gh: ūṣamitre-; ṅ: upamitrisva-] devyājñā trikrame [k, kh, gh: triḥ -] sthitā [k, kh, gh, ṅ: sthitāṁ]* |
bālakrame smṛtā [ṅ: nmṛtā] sūkṣmā khañjinīnāmaviśrutā ||
tathā sā [ṅ: sa] kuṭilā [ṅ: kuṭikā] vakrā [k, gh: vaktrā] madhyamolyāṁ kuleśvara |
kubjikā ṣaṭprakārā ca vṛddharūpeṇa devatā ||
trisvarūpā kulālambī ṣaḍaṅgavaktrasaṁyutā |
mahāsaumyā mahābhīmā mahāpretāsanasthitā || *mahānāgābharaṇaiś [gh: mahāṁ-] ca mahākuṇḍalamaṇḍitā [kh: -maṇḍetā]* |
mahācandrārdhaśikharā sūryeṇopari [k, kh, gh: sūryaṇopari] bhūṣitā [ṅ: sthitā] ||
anackākhyā [k, kh, gh: anaṁkvākhyā; ṅ: anankākhyā] supuṣpāḍhyā [ṅ: puṣpādyā] suṣumṇāmārgavāhinī |
anantānantaparyantā [k, kh: -taryaṁtā; gh: -nantaryatā; ṅ: -tāṁ] nirañjanā [k, gh: nirajana; kh: -na; ṅ: nirāṁjana] nirāmayā [k, kh, gh, ṅ: -yāṁ] || YKh (1) 19/65-69.

immanence is a part of the transcendental aspect we have just examined, the two are also represented in Kālī's immanence by the combination of two opposite aspects of her nature. Thus, she is 'tranquil' (*saumya*), although she is 'terrible' (*bhīmā*) and Unstruck Sound - Anacakā, although she 'roars with the Great Sound' and Stainless - Nirañjanā, although she 'chews on human flesh and drinks blood, excrement and urine'. Although she is the goddess 'in aged form', she has 'a copious and good menses' (*supuṣpāḍhyā*). Thus, the goddess at both levels, immanent and transcendent, is a union of opposites.

> She has eighteen eyes and great arms, above and below. She is illumined by great jewels and her beautiful light is like heated gold. The mantra on her head is divided into twenty-seven divisions and twenty-seven depositions (*nyāsa*).[1] The goddess of the gods, she is the mistress of the hosts (of the god's attendants). She is comfortably seated on a lion throne and shines beautifully, dark blue and red.
>
> Very fierce, she has fangs and, very terrible, she is frightening. Her gaze severe (*koṭarākṣī*) and fixed (*stabdhadṛṣṭi*), she resides in her own sacred seat and is horrific. She, the mother of Kula, roars with the Great Sound. She is the Kālī of the great Bhairava. Her lips are (red like the) Bimba (fruit) and she is greedy for blood. She chews on human flesh (*mahāmāṁsa)* and drinks blood, excrement and urine. Placing her vessel in her hand, sealed with the Gesture of Space (*vyomamudrā*), She is the goddess (Nityā) in the Wheel of the Sky (*khecakra*) playing (there) with the Skyfarers within Emptiness (*khamadhya*). Her face the Void (*kha*), she resides in the Void surrounded by accomplished yogis. Possessing a divine form, she wanders constantly in the six sacred seats and plays (there). Thus the great Śāmbhava form (*lakṣa*) of Kujā has been described.[2]

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[1] Apparently, the mantra meant here is the total aggrgate of the mantras that constitute the transmission. The KMT favours a transmission of twenty-eight mantras (*aṣṭaviṁśatikrama*), whereas the MBT prefers one of twenty-seven (*saptaviṁśatikrama*). We have seen already that, according to the *Siddhakhaṇḍa*, the goddess of the three Transmissions is swathed in twenty-seven depositions (see above, p. 147).

[2] *netrair aṣṭādaśair [k, gh: netrer aṣṭādaśai; kh: -daśai; ṅ: netrer aṣṭādaśa] yuktā [ṅ: yuktāṁ] ūrdhvādhaś [k, kh, gh, ṅ: dorddaṁḍaiś] ca mahābhujā [k, kh, gh, ṅ: -jān]* |
mahāratnapradīptābhā [k, kh, gh: -bhāṁ; ṅ: -dīpābhāṁ] taptakāñcanasuprabhā [k, kh, gh, ṅ: -bhāṁ] ||
saptāviṁśatibhir bhedair bheditā [k, kh, gh: -bheditaṁ] mantramūrdhani |
saptāviṁśatibhir nyāsair [k, kh, gh: -nyāsai; ṅ: -bhinyāsair] devadevī gaṇeśvarī ||
siṁhāsanasukhāsīnā [k, kh, gh: -na; ṅ: -mukhīśītāṁ] śyāmā [k, kh, gh: syāmā] raktā [ṅ: raktāṁ] subhāsurā [k, kh, gh: -rāṁ; ṅ: -raṁ] |
vikarālā mahāraudrā [k, kh, gh, ṅ: -drāṁ] mahābhīmā [ṅ: -māṁ] bhayaṁkarī [k, kh, gh: -rāṁ; ṅ: -rīṁ] ||

The Unmanifest (*niṣkala*) Transcendent

In order to safeguard the essentially unitary identity of the deity, it is understood to possess two aspects relating to its dual nature. One is internal and 'undifferentiated' (*niṣkala*) the other is external, multiple and 'differentiated' (*sakala*). It seems surprising at first that the former can also be worshipped in an aniconic form but not so if we consider that this is treated as the 'basic' unitary form of the deity and the latter as the one that can assume multiple aspects. Kubjikā possesses in this way, just as every other Great Goddess does, a composite identity. As we read in the ŚM:

> O fair lady, thus Śrīnātha sports in the Circle of the Void (*śūnyamaṇḍala*) and (so does) Kubjikā, the mother of the Kula who is Kuṇḍalī by name. She is the will, the goddess who is Mind Beyond Mind (*manonmanī*) and whose form is the Point (*bindurūpā*). That energy is said to be innate (*sahajā*) and is (the state of) oneness with Śiva.
>
> Applied on the plane of mantra and visualization (*dhyāna*), she who is undifferentiated (*niṣkalā*) is differentiated (*sakalā*). When she abides in the differentiated (aspect), she abides as mantra. Undifferentiated, she is devoid of mantra. When she abides in an iconic form, she is gross and she is subtle when present in the aniconic (*amūrta*) (aspect). Linked to the planes of mantra and iconic form, she is action impelled on the plane of visualization.[1]

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koṭarākṣī [ṅ: -kṣīṁ] svapīṭhasthā [k, kh, gh, ṅ: -sthāṁ] stabdhadṛṣṭiḥ [k, kh: stadhvadṛṣṭiṁ; gh: stadhvadṛṣṭiṁ; ṅ: stadvadṛṣṭiṁ] subhīṣaṇā [k, kh, gh, ṅ: -ṇāṁ] |
*mahānādena garjantī [k, kh: gerjaṁtīṁ; gh: gerjaṁtī] rāvayantī [ṅ: rāva * ntī] kulāmbikā [k, kh, gh, ṅ: -kāṁ]* ||
mahābhairavakī [k, kh, gh, ṅ: -kaṁ] kālī [k, kh, gh: kālīṁ] bimboṣṭā [k, gh: viṁvoṣkāṁ; kh: vivoṣkāṁ; ṅ: viṁvoṣṭīṁ] raktalālasā [k, kh, gh, ṅ: -sāṁ] |
*carvayantī [k, gh, ṅ: carcayaṁtī] mahāmāṁsaṁ pivantī raktavinmūtram [k, kh, gh: raktauṣṭaraṁ; ṅ: rakto * ṣṭaraṁ]* ||
svapātraṁ [ṅ: kha-] ca kare kṛtvā vyomamudrāsumudritam [k, kh, gh: vyomamudrāṁsamudritāṁ; ṅ: -samudritāṁ] |
khecakre saṁsthitā nityā [k, kh, gh: nityāṁ] khecaraiḥ saha krīḍate ||
khamadhye khamukhā khasthā [k, kh: khaṣṭā; gh: khaṣṭa] āvṛtā [k, kh, gh: mādṛtaṁ; ṅ: māvṛtāṁ] siddhayogibhiḥ [k, kh: siddhi-; gh: -bhi] |
ṣaṭpīṭhe [k: ṣaṭapīṭhai; kh: ṣaṭpīṭhai] bhramate [gh: bhramatye] nityaṁ divyarūpā ca krīḍate ||
*lakṣam evaṁ kujākhyātaṁ mahāśāṁbhavaśāṁbhavam [k, kh, gh: * * * mahāśāmbhavaṁ]* |
YKh (1) 19/70-77ab.

[1] *śrīnāthas tu tato [kh: mato; g: śrīnāthaṁ himavato] bhadre krīḍate [g: krīḍaṁte] śūnyamaṇḍale [g: sunya-]* ||
kubjikā kulamātā ca [kh: tu] kuṇḍalīnāma [g: kuṇḍalā] nāmataḥ |

Logic requires that there should be a complete break between immanence and transcendence. The first is the realm of the finite, the other of the infinite. It should not be possible for them to extend into each other, or even make contact. Reason strictly applied, as happens, for example, in the sophistry of Advaita Vedānta is simply ignored. The Tantras are concerned with experience, not logic, and transcendence is experienced even though it is an experience of negation. Immanence is a condition of affirmation. Although pervasive, Deity has locations. Although infinite, it has specific forms. The world – macrocosmic universe and microcosmic body – is experienced as the radiant energy of deity which serves as the receptacle of infinite being, and both are affirmed in and through numerous details. Immanence is experienced and attained by affirmation and inclusion to the point of the logically impossible conjunction of opposites.

Transcendence, on the contrary, is inaccessible. There is no point of entrance or exit. It can never be found, never known, never attained as one would a finite reality. It is experienced through negation. But this is not the total, abstract negation of pure nothingness or unconditioned relativity. Negation is functional. It cannot negate itself so totally that it is no longer negation. Negation is the negative of the positive pole. It is reverse affirmation and is graded in terms of its objects. Perfect transcendence is the ultimate level of negation. It is, as the Tantra says, 'beyond the beyond', that is, beyond the ultimate limit of measurable extension into which immanence tapers out through an ascending series of negations.

Immanence defines the objects of negation. It affirms that which is to be abandoned by denial. Immanence generates the universe of ultimate principles, the great realities that sustain and are the most essential nature of all particulars. They are the symbols, concepts, forms, and relationships worked out in the Tantra's universe of discourse which explains how things are in such a way that they become the details of a universe that serves as a receptacle for the transcendent within, and causeway to the transcendent beyond. These are enumerated on the path to transcendence as milestones that, as we travel, are to be abandoned, one by one. So this is the first aspect - ontological transcendence. It is transcendence of the body that is all things, along with the physical and subtle body, the sonic body, and the series of gods to reach the Lord of Kula, Śiva, who, although beyond predication, is the goal, not an object of negation. The second aspect is soteriological transcendence. This takes place by systematic negation of

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icchārūpadharā devī bindurūpā manonmanī ||
sā śaktiḥ sahajā proktā śivena saha caikatā |
mantradhyānapade [kh g: mantrā-] yuktā sakalā niṣkalā tu yā ||
sakalasthā tu mantrasthā [kh: -sthāḥ] niṣkalā mantravarjitā [g: -varjitāḥ] |
mūrtirūpā sthitā [kh: sthita] sthūlā sūkṣmā caiva amūrtagā [kh: amūrtijāḥ; g: amurtagāḥ] ||
mantramūrtipadair yuktā kriyādhyānapaderitā [kh: ritāṁ] | ŚM 2/12cd-16ab.

the means of attainment whether physical, mental, pneumatic, ritualistic or Yogic. The ultimate, fundamental state is beyond all levels and states of attainment. It is about this that Śrīnātha questions the goddess with the words:

> O Nāthā, who abides in the *sakala* (state) and who in the *niṣkala* (aspect)? O Umā, tell me the meditation (*dhyāna*) that takes place in the differentiated (*sakala*) (state) and the transcendent undifferentiated one (*niṣkalātīta*).

To which the goddess Vakrā replies:

> Abandon (both) form (*rūpa*) and the formless. Practice what is beyond form. All this (divine body) is in the form of a container (*koṣākāra*) (of the supreme state). It is the radiant energy (*tejas*) which is all things. One who desires the (supreme) good should abandon everything. It is as useless as rotten meat.
>
> O god, there is nothing at all (of deity) in the navel, heart, mouth, and nose, nothing at all between the eyebrows, forehead, in the middle of the palate, or within the uvula, head and eyes. O Maheśvara, O lord of the gods, I am not in the sixty-four wheels or the fifty (letters), nor is there anything within them. There is no Śiva, Viṣṇu, Rudra, Sun, or Śakti. O Lord of Kula, Śiva (both) is and is not (*nāsti cāsti*).[1]

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[1] *śrīnātha uvāca [k, kh, gh: śrīvakrovāca]*
sakale [ṅ: sakalaṁ] kaḥ [ṅ: ka] sthito [ṅ: thito] nāthe niṣkale [k, kh, gh, ṅ: niḥkalaṁ] ko vyavasthitaḥ [k, kh, gh: -tāḥ] ||
*sakale [k, kh, gh: -lai; ṅ: śaka *] niṣkalātīte kiṁ dhyānaṁ kathyatāṁ [ṅ: kathitā] ume [kh: umai; ṅ: yame]* |
śrīvakrovāca
tyaja rūpam arūpaṁ ca rūpātītaṁ samabhyaset ||
koṣākāram [k, kh, gh: kosakāram; ṅ: kośa-] idaṁ sarvaṁ [k, kh, gh, ṅ: sarvve] tejaḥ [k, kh, gh, ṅ: tejaṁ] sarvaṁ [k, kh, gh, ṅ: sarvva] svarūpataḥ [k, kh, gh: -tā] |
*palālam iva dhānyārthī tyajet [ṅ: -ta] sarvaṁ [ṅ: sarva] nirarthakam [kh: ni * rthakaṁ; ṅ: nara * kaṁ]* ||
na [ṅ: nā] nābhyāṁ [ṅ: nādyāṁ] hṛdaye deva vaktre nāse [k, gh: nānyaṁ; kh: nāṁnaṁ; ṅ: nāsāṁ] na [kh: nāsti] kiñcana |
bhrūvor [k, kh, gh: bhūyor] madhye lalāṭe ca [ṅ: tu] tālumadhye na kiñcana ||
ghaṇṭikānte [ṅ: ghaṁṭikānā] na [ṅ: nā] vā śire [k, gh: strībhi; kh: stībhi; ṅ: stāni] cakṣurante [k, kh: cakṣaraṁte; gh: cakṣarate; ṅ: cakrurate] na kiñcana |
catuḥṣaṣṭistu [ṅ: -ṣaṣṭistra] ye cakrāḥ [k, kh, gh, ṅ: cakrā] pañcāśad [k, kh, gh: -sad] ye [k, kh, gh: ya] maheśvara ||
*teṣu nāstīti deveśa nāhaṁ ca teṣu [k, kh, gh: * se ce; ṅ: śena ca] kiñcana [k, kh, gh: kiṁke *; ṅ: viṁduke]* |

> What is the use of a rosary or keeping the eyes closed? If there is concentration (*dhāraṇā*) or meditation (*dhyāna*), one does not attain consciousness (*saṁvitti*). There is no pure light in Iḍā, or in Piṅgalā, or Suṣumṇā, although (all these places) are said to be means to attainment. (This reality) is said to be `without support' (*niralamba*) and it cannot be grasped even by the gods. Thus, it is beyond Form (*rūpa*) and Part (*pada*) and its sphere (of existence) (*gocara*) is beyond the beyond (*atītātīta)*. It is not an object of meditation. It is not involved in concentration, meditation or Yoga. There is no exhalation, no inhalation or retention of the breath. It is free of in-breathing and out-breathing and it has no form (*lakṣa*) or characterizing feature (*lakṣaṇa)*. It resides in the teacher's lotus mouth - it cannot be obtained otherwise (except from there).[1]

The Three Forms of the Goddess according to the *Kubjikānityāhnikatilaka*

Three forms of the goddess, one for each of the transmissions, are also described by Muktaka in his *Kubjikānityāhnikatilaka,*[2] which is probably the earliest known liturgical manual of the Kubjikā tradition.[3] According to the KnT[4] Kubjikā is the goddess Kālī who manifests in three forms as the goddesses of the three lineages. They are the goddesses of the SKh. This is the most fully developed presentation we find in the sources. The three forms of the goddess are distinct goddesses in their own right. In accord with the KMT, that relates the

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*na śivo na ca [gh: + de] vai viṣṇur na [k: viṣṇuṁ na; kh: viṣṇu na; gh: viṣṇuṁ naṁ] rudro [kh: rudror; ṅ: ru *] na divākaraḥ* ||
na śaktir [k, kh, gh, ṅ: śakti] na śivaś ceti nāsti cāsti kuleśvara | YKh (1) 19/77cd-83ab.

[1] *akṣamālā [ṅ: -lāṁ] ca kiṁ kāryaṁ kiṁ vā netre [ṅ: nai *] nimīlite [ṅ: ramīlite]* ||
na dhāraṇā na ca [ṅ: va] dhyānaṁ saṁvittiḥ [k, kh, gh: saṁviṁti; ṅ: saṁcintya] prāpyate na ca |
na jyotivimalo [k, kh, gh: -le] deva iḍāyāṁ [ṅ: -yā] na [k, kh, gh: ta] ca piṅgalām ||
suṣumṇāyāṁ na deveśa kintu [k: kimu; kh: vikimu; gh: kima] ākhyātāḥ [k, kh, gh: akṣanti; ṅ: ākhyāta] sādhakāḥ |
*nirālambaṁ [kh: niṁrā-] samākhyātaṁ agrāhyaṁ [k, kh: agrāhṛṁ; gh: agrā *?] tridaśair api* ||
tasmād rūpapadātītaṁ [gh: -ta] atītātītagocaram [ṅ: abhītātīta-] |
na dhyeyaṁ [k, kh: vyeyaṁ; gh: vyayaṁ] dhāraṇā tasya na [k, kh, gh, ṅ: ma] dhyānaṁ [k, kh, gh: -na] yogam eva [gh: yogamem eva] ca || *86* ||
recakaṁ pūrakaṁ nāsti na [kh: + na] cāpi sthirakumbhakam |
*ucchvāsasvāsanirmuktaṁ [k, kh, gh: uchāsochāsanirmuktaṁ; ṅ: usochāsavi * muktaṁ] lakṣalakṣaṇavarjitam* ||
guruvaktrāmbujāvasthaṁ [ṅ: -vujavasthaṁ] anyathā tu na [k, kh, gh: ma] labhyate [ṅ: labhate] |
YKh (1) 19/83cd-88ab.

[2] MS K fl. 23b.
[3] See intro. vol. 3, p. 404 ff..
[4] See Schoterman 1982: 36.

transmissions to yogic states, the goddesses are understood to be iconic embodiments (*mūrti*) of the energies and states of the highest reaches of Sound. Moreover, the implicit link, between the transmissions, the sacred seats and the Siddhas there who teach them, is explicitly stated to make the presentation complete and systematic. We may tabulate the correspondences as follows:

4. Table of the Goddesses of the Three Transmissions according to the *Kubjikānityāhnikatilaka*

Lineage	Sacred Seat	Siddha	Energy	Goddess
Eldest	Oḍiyāna	Oḍḍīśa	Vyāpinī	Kālī
Middle One	Pūrṇagiri	Ṣaṣṭha	Samanā	Tripurā
Child	Kāmarūpa	Caryānanda	Manonmanā	Mālinī

Although Muktaka presents this coherent, systematic picture of the triads, when he comes to a description of the goddesses of the lineages it is set aside. He prefers to develop one form, which is that of the goddess who presides over the Tradition of the Child (*bāloli*). It is basically the same as the form of the goddess of this transmission described in YKh (1) and chapter twenty-nine of the KuKh and the *Ṭīkā* that draw from it. The other two goddesses are only cursorily described, probably because there is no special use for them as Muktaka describes the rites of only this Krama. Thus Muktaka underscores that this is the main form of the goddess which, as YKh (1) says, 'bestows the Command in Koṅkaṇa', a detail Muktaka omits possibly because he was not from that place. However, unlike YKh (1), which refers to the goddess generically as Parā, Muktaka calls her Kubjikā directly several times as well as Parā and Raudrī. Although basically the same form, there are several important differences in details. The colours of the faces are not the same nor are the attributes she holds and not all of them are named. Another important detail is added to the description here, namely, that the goddess is bent. The three forms are as follows:

> (Kubjikā) is the colour of (dark) blue collyrium. She is bent over (*kubjīrūpā*) and has a large belly. She has six faces and twelve arms. She is adorned with snakes, bones and gems. Raudrī (i.e. Kubjikā) wears a garland of severed heads and has a fierce gaping mouth with protruding teeth. The goddess has eighteen eyes and (her) hair is tied up in the barbarian (*barabara*) style.[1]

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[1] *nīlāñjanasamaprakhyā kubjīrūpā [k kh: kuvji-] mahodarā* ||
ṣaḍvaktrā dvādaśabhujā sarpāsthiratnacarcitā |
muṇḍamālādharā [kh: -dharī] raudrī daṁṣṭrā [kh: daṣṭrā] karālakānanā [k: kalāli-] ||

Kubjikā of the Transmission of the Child
with Navātmabhairava

She wears a tiger skin and a cloak of lion skin. Her limbs are adorned with divine ornaments and she laughs loudly. Her western face is yellow and the one in the north is dark blue. (The one) in the south is black. The eastern one, displayed in front, is red while the one born in the north-east (i.e. above) is (white) as crystal. The uppermost face, worshipped as Parā,[1] (shines) like a thousand suns. Śambhu has said that all the faces have fierce gaping mouths with protruding teeth.[2]

(Now) I will tell (you about) the great weapons of that (goddess) Kubjikā. Know (the ones that are in) the right (hands) and (the ones) in the left, along with (their) application (*prayoga*). In the right (hands she holds) a trident, wheel, thunderbolt, goad, arrow and dagger. One should place (her on) a blue lotus with a star (*satāraka*). Then on the left (side her hands hold) a severed head, an ascetic's staff, bell, book and bow. It is said that (she holds) a skull in (the lower) left (hand) and sits on a ghost as her throne.[3]

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aṣṭādaśākṣakā [k kh: -daśāṁvakā] devī barbarordhvaśiroruhā | The text of this *dhyāna* is taken from fl. 11a to 11b of MS K of the KnT.

[1]

5. Comparative Table of the Colour of Six Faces of the Goddess

Direction	Colour YKh (1)	Colour KnT
West	Light blue	Yellow
North	Red	Dark blue
South	Black	Black
East	White	Red
Upper	White	White
Uppermost	White - brilliant like many moons	Brilliant like many suns

[2] *vyāghracarmaparīdhānā siṁhacarmottarīyakā [k: -carmmāturīyakā; kh: -carmmotratīyakā]* ||
divyābharaṇabhūṣāṅgī aṭṭāṭṭahāsyahāsinī [k: -hāsanī] |
tasyāḥ pītaṁ jalaṁ [kh: jala] vaktram uttaraṁ śyamasannibham ||
dakṣiṇe kṛṣṇavarṇaṁ ca yat saṁmukhaṁ [k kh: -khāt] pradarśitam |
pūrvavaktraṁ [kh: ūrddha-] bhaved raktam īśajaṁ sphaṭikopamam ||
sahasrasūryasaṅkāśamūrdhvavaktraṁ [kh: -vaktra] parārcitam [k kh: -te] |
[3]*sarvadaṁṣṭrākarālāni [kh: sarvvedaṣṭrā - -nī] vaktrāṇy [kh: vaktrāny] uktāni śambhunā* |
astrāṇy asyāḥ [kh: -syā] pravakṣyāmi [kh: pravakṣāmi] kubjikāyā mahānti ca ||
dakṣiṇe ca prayogeṇa vāme caiva vijānatha |
triśūlacakravajrāṇi [kh: triśūra-] aṅkuśaḥ śarakartṛke ||
dakṣiṇe vāmato dadyān nīlotpalaṁ satārakam |
anyac [k kh: anyañ] ca muṇḍakhaṭvāṅgaṁ ghaṇṭāpustadhanus tathā [k: ghaṁṭāyuste; kh: ghaṁṭāyuṭesta] ||
kapālaṁ vāmake proktaṁ siṁhāsanaśavāsanī [k: -savāsanīṁ; kh: -śavāsanā] |

(One) attains (ultimate) reality by means of the trident and Māyā is destroyed by means of the wheel. All diseases are destroyed by the thunderbolt while the goad is considered to be (the means to attract and) control (*ākarṣaṇa*). The enemy is destroyed by the arrow. The dagger is the avoidance of obstacles. Wealth (*lakṣmī*) is acquired by means of the severed head and the eight yogic powers by the ascetic's staff.[1]

A correct knowledge of mantra arises by means of the bell and a correct understanding of the scriptures from the book. Control (of others is acquired) by means of the bow and the great accomplishment of (all) the weapons in the *Mahāmata* by means of the skull.[2]

Brahmā is at the soles of her feet. Viṣṇu is said to be on the shank. Rudra lives in the heart and Īśvara in the circle of the throat. Sadāśiva is on her forehead and Śiva is above him. The eyes are the Moon, Fire and Sun and the circle of the sky (that surrounds her) is (full of) stars.

The lotus, which is the eightfold creation, should be imagined on the ghost. The Earth principle is in (the Wheel) of the Self-supported. One should think that Water is in (her) navel and Fire in the centre of the heart. One should imagine that Wind is in (her) throat and Space on (her) forehead. All (the elements) are located in these (places). Thousands of millions of Kulas are part of the Kula tradition (*śāsana*). The teaching (*vicāra*) concerning (the goddess's) body is hard to acquire even by the gods.[3]

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[1] *tattvaprāptir bhavec chūlāt [kh: -prāpti-; k kh: -lā] cakrāt māyākṣayo bhavet [kh: bhaveḍa]* ||
vajrāt [kh: vajrā] sarvaroganāśaś [k: -nāśuś] cāṅkuśākarṣaṇaṁ matam [kh: mata] |
śarāc chatruvināśaṁ ca kartari [kh: karttṛ] vighnavarjanam ||
*lakṣmīlābhaṁ [k kh: -lābha] tu [k kh: *] muṇḍāc ca [k: utpated; kh: utpane ca] khaṭvāṅgād aṣṭasiddhayaḥ [kh: -siddhaye]* |

[2] *yāvanmantrārthavetṛtvaṁ [k: -mantrotha-] ghaṇṭātaḥ saṁprajāyate* ||
yāvac chāstrārthabodhatvaṁ [k: - yāvacchālārtha] pustāc cāpārthato [k: pārdatā] vaśaḥ |
kapālāc ca mahāsiddhir astrāṇāṁ [k: mahāsiddhi nestrāṇāñ] ca mahāmate ||

[3] *brahmā pādatale tasyā jaṅghane [kh: jaghane] viṣṇur ucyate* |
hṛdaye [kh: hṛtaye] vasate [k: vamate; kh: vaśate] rudra īśvaraḥ kaṇṭhamaṇḍale ||
sadāśivo [kh: śadā-] lalāṭe 'syā [kh: lalāṭasyāḥ] śivas tasyopari sthitaḥ [k: śivaṁ- -taṁ] |
candrārkāgnayo netre [k: netraṁ] satārā-ṛkṣamaṇḍalaṁ [k: maṇḍale] ||
sargam [k: svargam] aṣṭavidhaṁ padmaṁ [k: padme; kh: padmeṁ] pretasyopari [kh: pretasyāpari] kalpayet [kh: karppayeḍa] |
svādhiṣṭhāne [k: -ṣṭāne; kh: -sthāne] dharātattvaṁ [k: parā-] toyaṁ nābhau vicintayet [kh: -ḍa] ||
tejo hṛdayamadhye tu vāyuṁ [k: vāyu] kaṇṭhe prakalpayet [kh: -yeḍa] |
ākāśaṁ ca [kh: ākāśantu] lalāṭe ca teṣu sarve vyavasthitāḥ ||
kulakoṭisahasrāṇi ārūḍhāḥ [k: -ḍhā] kulaśāsane |

(The snake) Ananta is said to be the anklet of her feet. Karkoṭa around (her) waist is said to be (her) belt. Takṣaka is the sacred thread and the necklace around (her) neck is Vāsuki. Kulika, adorned with tortoise earrings, is said to be on (her) ears. Padma and Mahāpadma are on the middle of (her) eyebrows. Thousands of snakes adorn all (her) arms. (She is) adorned with a garland of flames (that surrounds her) and she shines like thousands of lightning flashes. Such is the venerable Kubjikā's form (*lakṣa*). One should think of it as such until it is complete (*āpūrṇa*).[1]

In the Transmission of the Youth (the goddess) has one face and four arms. (She makes) fear-dispelling and boon bestowing gestures and (holds) a rosary and water pot.[2]

In the Transmission of the Aged (Kubjikā) has one face and two arms and many forms. The mistress (*nāyakī)* of the three lineages has thus been described. She should be invoked sitting next to Navātmā (Bhairava).[3]

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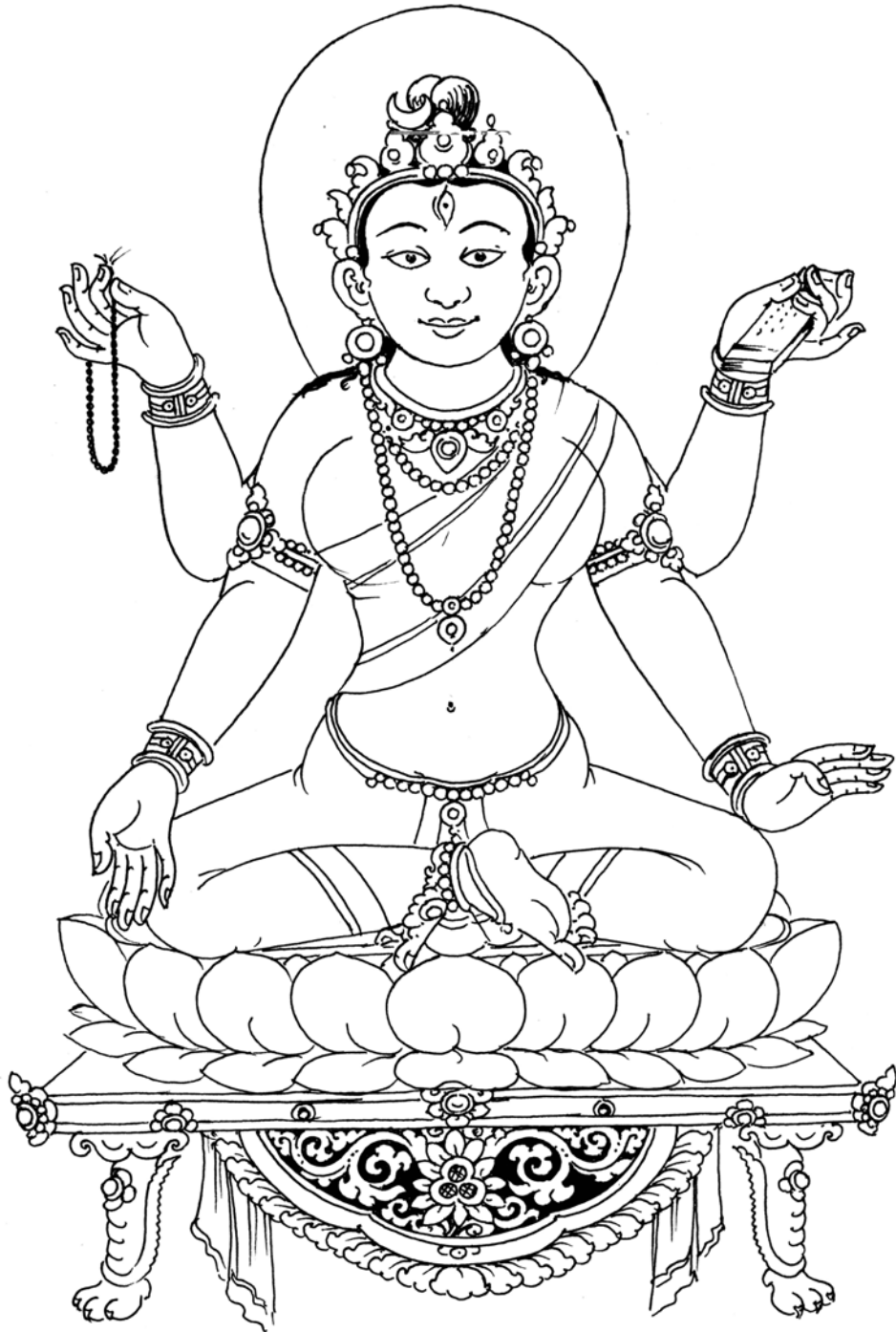
tasyāḥ [kh: tasyā] piṇḍavicāras tu devānām api durlabhaḥ ||

[1] *anantaṁ pādayos tasyā nūpuraṁ parikīrtitam* |
karkoṭo mekhalābandhe [k: -vande; kh: -mandhe] kaṭibandhaḥ [k: -vanda] prakīrtitaḥ ||
takṣakam upavītaṁ [k: takṣakenopavītan] tu gale hāraṁ [k: hāre] tu vāsukiḥ [kh: vāsukīḥ] |
kulikaṁ karṇayoḥ proktaḥ [kh: proktaṁ] kūrmakuṇḍalamaṇḍitam [k: -kulaṇḍamaṇḍitaṁ] ||
bhrūmadhye saṁsthitaḥ padmo mahāpadmas tathaiva ca |
bāhudaṇḍeṣu sarveṣu sahasraphaṇimaṇḍitam ||
taḍitkoṭisahasrabhaṁ [k: dvari(?)skoṭisahasrābhaṁ] jvālāmālāsamākulam |
īdṛk [kh: idṛcchrī] śrīkubjikālakṣamāpūrṇaṁ tad vicintayet [kh: -yeḍa] ||
iti bālolyām [k: vālābhyām] ||

[2] *yuvākrame [k, kh: kramo] yathā - ekavaktrā caturbhujā abhayavaradākṣamālākamaṇḍaludharā [kh: abhaye-]* |

[3] *vṛddhakrame [k, kh: -kramo] yathā - ekavaktrā dvibhujā [kh: + ca] anekākārarūpā [kh: anekākārūpo]* | *ity olitrayanāyakī [k: ityoḍitraya-] kathitā navātmotsaṅgagatā āvāhanīyā* |

Kubjikā of the Transmission of the Youth

Kubjikā's Six Faces and Limbs

We have seen that Kubjikā's triadic nature is related to her identity as the Triangle that symbolizes her as the Yoni and that her sixfold nature is similarly related to her second expansion as the hexagram that surrounds the triangle in the centre of the *maṇḍala*. The goddess's multiple iconic forms are similarly arranged in such a way as to coincide with the geometric representations in the *maṇḍala* in which she is worshipped. Thus starting from the Point in the centre out to the triangle and the hexagram, all the groups of divine forms projected and worshipped there are ultimately the one goddess who replicates herself through the forms generated by her energies deployed in the symmetries of her *maṇḍala*. She pervades the *maṇḍala* as Sound, just as she does the universe, by means of her mantras and the energies of the letters and visually by her iconic forms and those of her attendants. Indeed, the goddess is the *maṇḍala*. It is her body. The development (*vikāsa*) of the *maṇḍala* is her unfolding. Forming herself into the *maṇḍala*, she is the goddess who unfolds (*vikāsā*). In geometric terms, the fullness of this expansion is her complete (*pūrṇa*) hexagonal form. When the texts represent the goddess as the source or inner core of reality, she is the triangular Yoni. When they represent the goddess in her most completely manifest form she is 'sixfold' (*ṣaṭprakāra*). In geometrical terms her 'sixfold' nature is the Hexagram that contains the Krama. In iconic terms, it is represented by the goddess's six faces and limbs.

Initially, in the KMT, Kubjikā's six faces are represented as six energies embodied in as many Yoginīs. In the subsequent Tantras they develop into six Great Goddesses on a par with Kubjikā herself. Kubjikā says in the KuKh that she is sixfold because she is the six goddesses of her faces. Thus the faces are not just parts of the goddess. Each face is a goddess who is Kubjikā in her entirety.[1]

Tantric deities possess a standard set of six limbs into which their mantras are divided. These are: 1) Heart – *hṛdaya* 2) Head – *śiras* 3) Topknot – *śikhā* 4) Armour – *kavaca* 5) Third Eye – *netra* 6) Weapon – *astra*. A simple set of six Yoginīs may correspond to these limbs. When deities have six faces they are commonly worshipped together with their limbs as happens with Kubjikā[2] in her later Tantras. In the KMT, the limbs serve as loci of projections of a series of goddesses. Although their worship is described extensively in three chapters of the KMT, they are considered to be Kubjikā's attendants (*dūti*), not the entire goddess. Each of them is the deity of a Tantra and governs one of the six wheels

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[1] By virtue of (my) Void nature (*śūnyasvarūpa*) I am Parā (the Supreme and my) body is divine. I am that goddess Mālinī. I am that Siddhayoginī. I am that certain (inscrutable) (*kācit*) (goddess) Kālikā. I am indeed Kulayogeśvarī. I am that goddess Carcikā and I am Kubjikā who is sixfold. KuKh 3/70-71.

[2] See KuKh 10, note 11.

(*cakra*) in the subtle body. However, they are not associated with Kubjikā's six faces, probably because the form with six faces had not yet become Kubjikā's most basic one. We shall have occasion to outline them elsewhere.[1] In the present context we may note that half of these goddesses coincide with those that came to be associated with the faces. Kālikā, who is the southern face, is the deity of the Heart. Parā (along with Raktacāmuṇḍā), who is the goddess of the uppermost face, is the Eye. Siddhayogeśvarī, who is the eastern face, is the Head. She is Juṣṭacaṇḍālinī who appears in the KuKh as an independent form of Kubjikā who governs the Transmission of the Aged.[2]

The six limbs and faces may be worshipped in the hexagram of Kubjikā's *maṇḍala*. Kubjikā integrates them in the Point in centre where she is worshipped surrounded by her six aspects. They are installed in the body by depositing (*nyāsa*) the six parts of the goddess's Vidyā corresponding to her faces and limbs onto it.[3] In this way the worshipper is purified by identifying with the goddess's body, which is a single, composite deity made of divine sonic forms. Thus we can compare three contexts in which the goddess's faces are worshipped. One is the goddess herself in six forms, another as the faces of her iconic form and a third as the six parts of her Vidyā. These three cover what we might call the deity's essential, iconic and sonic representations, respectively.

Variants are a common feature of Tantric texts as they are of all Sanskrit scriptural sources. Although they are in many cases the result of a lack of systematic confrontation of textual sources with one another in the course of their redaction, variants often serve significant functions in a system. They allow for the flexibility that admits nuances in forms and practice that, at times, resonant with meaning, personalize the cult as it develops through its transmission. Thus variants may also indicate changes and developments in a system.[4]

Indeed, in the broadest sense, Tantric systems, their deities and pantheons, are largely built up through variations in the contents of common paradigms. The possibility of generating forms and organising them by projecting their corresponding mantras is literally unlimited. However, these possibilities are confined because the Deity who is the focus of a Tantric system is necessarily understood and worshipped in the context of that system and in accord with it. Thus, as variants of the generic paradigmatic forms we recognise as 'Tantric',

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[1] See KuKh vol. 4, appendix 3.

[2] See chart at the end of the appendix mentioned in the previous note.

[3] The mantras of the limbs and faces are formed from parts of the goddess's Vidyā and a simple invocation of the goddesses associated with them. See KuKh 10/14 ff. and notes for the details and variant forms of this procedure.

[4] One example in this context is the northern face of the goddess. Generically perceived, she is Kubjikā who is the Yogeśvarī of her Kula (KuKh 3/70-71). She is Lakṣmī or Mahālakṣmī in the iconic form descibed in the YKh and Tripurā in the one described in the KuKh.

specific modalities are established that characterize a particular system and with it the central deities and all the rest that constitutes the system they govern and of which they are the focus. We find numerous fixed schemes; that deities have six limbs, is one such. We also find more specific schemes that may not be common to many forms. The six faces Kubjikā possesses is an example. We also find schemes that are particular to a system which thus serve to specify it. The triadic form of the goddess of the Trika Tantras is an example. The sixfold character (*saṭprakāra*) of Kubjikā, who is repeatedly declared such in her Tantras, is another. Each system develops the generic Tantric paradigms and the more specific ones it draws from other systems in its own way and, in particular, its own specific, characteristic paradigms. These are concretely represented in the deities, major and minor, their corresponding mantras, and their arrangement in *maṇḍalas*, iconic forms, projections onto the body, layers of worlds, metaphysical principles, energies and so on.

Thus there are, as one would expect, variants in the presentations of the goddess's sixfold nature, iconic form and Vidyā. For convenience the goddesses six faces chosen in the following account are the ones we find in the iconic form described in chapter 29 of our text, the *Kumārikākhaṇḍa*.[1]

Uppermost Face - Parā

Parā is Kubjikā's uppermost face symbolizing that the goddess Parā embodies Kubjikā's most elevated undifferentiated, aniconic aspect, her 'void form' (*śūnyarūpa*). All Great Kaula Goddesses are Parā. Even so, Kubjikā as Parā is especially related to Parā, the Supreme Goddess of the Trika. They are both Mahāmāyā[2] and Kubjikā, like Parā of the Trika, sits on the central prong of the Trika Trident which, in the Kubjikā system, is projected into the middle of the Wheel of the Skyfarers at the End of the Twelve.

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[1] We may compare the following versions from: A) *Kumārikākhaṇḍa* - 1) The six faces as forms of Kubjikā (KuKh 3/70-71; variants labelled KuKh b), 2) the faces of the icon (KuKh 29/45-50) and 3) Vidyā (KuKh 10/22-23). B) *Yogakhaṇḍa* (1) – 1) the faces of the icon (labelled YKh (1) a) and 2) faces of the Vidyā (labelled YKh (1) b) (see notes to KuKh 10/14 ff):

1) Uppermost: Parā (YKh (1) b: Śivonmanī) 2) Upper: Mālinī (YKh (1) b: Amarī) 3) East: Siddhayogeśvarī (YKh (1) b: Siddhavāgeśvarī) 4) South: Kālī 5) North: Tripurā (KuKh b: Kulayogeśvarī; YKh (1) a: Mahālakṣmī and YKh (1) b: Lakṣmī) 6) Umākhecarī (KuKh b: Carcikā; YKh (1) a: Umābhagavatī, YKh (1) b: Umādevī).

[2] KuKh 13/61cd-62.

Upper and Eastern Face – Mālinī and Siddhayogeśvarī

The epithet 'siddhayoginī' or even 'siddhayogeśvarī' can describe any of the Great Kaula Goddesses.[1] Or the word may simply be used in the literal sense to mean an accomplished Yoginī.[2] So there may be some doubt in some cases whether Siddhayogeśvarī, the goddess of the Trika, is meant. However, there are ample references that confirm that she was well known to the Kubjikā Tantras. Her Tantra, the *Siddhayogeśvarīmata*, which is considered to be the root Trika Tantra,[3] is known to the KuKh[4] and other Kubikā Tantras,[5] as is the *Mālinīvijayottara*, another important Trika Tantra which is highly respected by the Kubjikā sources.[6]

Kubjikā is identified with Siddhayogeśvarī along with Mālinī, Parā, and Rudraśakti, all forms and names of the main goddess of the Trika, in the *Mālinīstava* where, like Kubjikā herself in places,[7] she is referred to as a Yoginī. In the equivalent hymn in the ŚM, the *Bhairavīstotra*, Kubjikā is also identified with Siddhayogeśvarī[8] along with other goddess, just as she is praised as such in other hymns.[9] She is mentioned in a few places in the Kubjikā Tantras in the company of her consort, Triśirobhairava, who lends his name to an important Trika Tantra frequently quoted by Abhinavagupta. For example, according to the AS she is the Yoginī of a mythical place called Mahāviśva where she resides with Triśirobhairava.[10] Thus, like the other Great Goddesses, Siddhayogeśvarī is not only the one Supreme Goddess; she is also one amongst many. Thus she appears regularly as one of the goddesses invoked in mantras that form a part of the main Transmissions (*krama*). She is also a Yoginī of place. The goddess imparted the knowledge (*jñāna*) of Siddhayogeśvarī to Ṣaṣṭhanātha in a cave near Kollāpura[11] and she resides in Jālandhara.[12] In the sacred sites she is invoked as the leader of many Yoginīs. The ŚM prescribes a method to invoke Yoginīs that involves the drawing of a *maṇḍala* in an appropriate place such as a sacred seat or crossroad in

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[1] Examples of this usage are found in KuKh 24/66cd-67ab and KuKauM 20/383. Törzsök (1999: ii ff.) notes that this is also the case with the proper name Siddhayogeśvarī in her homonymous Tantra.
[2] For examples of this usage see KuKh 6/65, 30/11, and 61/8.
[3] See chapter one of the *Śrītantrasadbhāva* and chapter 36 of the TĀ.
[4] See KuKh 30/156 and 68/27.
[5] See CMSS 7/26, ŚM 14/199, 20/181, AS 28 fol. 117a.
[6] See note to 5/78cd-9ab with reference to 68/126cd-128.
[7] KuKh 4 *Mālinīstava*, line 10.
[8] ŚM 2 last line of *stotra*.
[9] See KuKh 5/81cd-82ab and notes to ibid. 5/72cd-73ab and 5/78cd-79ab.
[10] AS 6/81.
[11] AS 8/144-146.
[12] KuKh 6/65 and 61/8.

the centre of which Siddhayogeśvarī is worshipped.[1] She may also appear as just one of the Sixty-four Yoginīs.[2]

As the Great Goddess in the Kubjikā Tantras, she is Kubjikā herself as Siddhayoginī and one of the six goddesses with which she is identified.[3] Siddhayogeśvarī is the goddess's head, the second of her six limbs (*aṅga*).[4] She is the third of the goddess's six faces, the one facing east (*pūrva*).[5] One wonders whether the location of this face was not chosen to imply that the goddess's previous (*pūrva*) face was that of this goddess from whom, amongst others, she developed, integrating them into herself in the process.

Mālinī

Another two of the goddess's faces are closely associated with the Trika Tantras. These are those of the goddess Parā, who enjoys the prestige of being the uppermost face, and Mālinī who is the face just below it. We are reminded of Mālinī in the SYM who sustains Parā in her topknot.[6] Mālinī is known to other earlier Tantric schools, such as that of the BY, but does not yet appear to have assumed this particular role, considered to be especially important both by the Trika Tantras and those of the goddess Kubjikā. In the *Brahmayāmala*, for example, Mālinī appears several times as just a Yoginī amongst others. But she does also appear there once, at least, as a major goddess.[7] Similarly, in the *Jayadrathayāmala* Mālinī appears in several instances as one of many Yoginīs. There, moreover, we find that forms of the goddess Kālī may sometimes be secondarily identified as forms of Mālinī. The latter is given various names by

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[1] ŚM 24/197ff..
[2] AS 12/165 see also AS 8/146, KnT 1/106, ŚM 14/198, 23/204.
[3] KuKh 3/70.
[4] Concerning Kubjikā's six limbs, see KuKh vol. 2 appendix 3.
[5] KuKh 29/47 and ŚM 14/197-198.
[6] See above, p. 131-132.
[7] After describing Parā Māyā, the *Brahmayāmala* goes on to describe the Aparā form:

I will explain the lower form of Māyā, which is Mālinī. She possesses countless cavities and is (dark brown) like haritāla, a cloud or mud. She is the supreme Vidyā and her form is like a beehive. She is the colour of a red lotus and is beautiful in all the directions of space. She pervades with (her) great vitality (*mahaujas*) all that is made of Speech.

aparāṁ tu pravakṣyāmi māyārūpāṁ tu mālinīm |
anekakandaropetā [k, kh: anekan- tāṁ] haritālābhrapaṅkavat [k: hatitālābhrapajyavat] ||
madhukośasamākārā vidyā paramarūpinī |
raktotpaladalaprakhyā [k, kh: raktau- - khya] sarvadikṣūpaśobhitā [k, kh: sarvodikṣopaśobhitam] ||
yat kiṁcid vāgmayaṁ sarvaṁ [k, kh: sarva] vyāpayantī [k, kh: -nti] mahaujasā [k, kh: mahājasām] |
BY 32/52-54ab.

prefixing other names to the beginning of her name like Vīryamālinī, for Kālasaṁkarṣiṇī.

While all major Kaula goddesses are identified with Parā, the close identification of Kubjikā with Mālinī is a very specific marker of her roots in the Trika tradition. Mālinī is the goddess identified with Kubjikā, who is mentioned by far the most times in the KMT. Indeed, apart from Kubjikā, Mālinī is the goddess to whom the KMT refers more than any other.[1] At times, Mālinī, is just a direct substitute for the name Kubjikā.[2] The hymn Bhairava intones to evoke her out of the Liṅga is addressed to Mālinī. Kubjikā's identification with Mālinī is so basic that the tradition she establishes is called the Mālinīkula,[3] just as she is Kulamālinī.[4]

As Mālinī, Kubjikā is the triangular Yoni which is the womb of all mantras.[5] She gathers within herself all the energies of the letters arranging them, as it were, in a garland (*mālayitvā*) and so is called Mālinī ('She who Wears a Garland').[6] As the Goddess of Speech – Vāgīśvarī[7] – Mālinī is the aggregated energies of Speech that develops out of the undifferentiated, non-vocalic Silence (*avarṇa*) as countless forms of words.[8] Although always one, as the triadic goddess of the Trika, consisting of the energies of will, knowledge and action, she assumes the form of the fifty letters threaded together like the flowers on a garland (*mālā*). Thus, she pervades the universe of words and all the 70 billions (*koṭi*) of mantras are 'stamped with her energy'.[9] Thus, she is universal pervasion (*sarvavyāptimayī*). Just as fragrance pervades scented wood, similarly, Mālinī's energy pervades all mantras and renders them effective. Moreover, she is Mālinī because she is the one energy that emerges from the transcendent in which all the energies are gathered together. She 'destroys impurity' (*malanāśinī*).[10] Her name

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[1] There are at least twenty-three direct references to Mālinī in the KMT. The great majority, if not all, are explicit or implicit identifications with Kubjikā.
[2] See, for example, KMT 20/21b: *vadate mālinī kas tvaṁ devo 'haṁ kim upāgataḥ* |
māṁ tvaṁ kathaṁ na jānāsi devi tvaṁ kena nirmitā || KMT 1/73.
again: *vīrāvalīti tena tvaṁ rudraśaktiḥ praśasyase*
vadate mālinī kruddhā tvatsvakīyaiḥ śarīrajaiḥ || KMT 1/76.
also: *aho devyāḥ prabhāvas tu iti cintā jagatpateḥ*
stunoti vividhaiḥ stotrair devo bhuvanamālinīm || KMT 1/80.
[3] See, for example, KuKh 4/33cd-34.
[4] KMT 18/39.
[5] See vol. 1, p. 282 ff..
[6] KMT 4/107cd-108ab.
[7] *Mālinīstava* line 14.
[8] *avarṇā varṇasaṁyogā mālinī sā udāhṛtā* ||
padabhedagatā hy ekā asaṅkhyātā varānane | KMT 5/99cd-100ab.
[9] KMT 6/83-85.
[10] *jaya tvaṁ mālinī devī nirmale malanāśinī* | KMT 2/1ab.

is then derived from the word '*mala'* - 'impurity' - rather than '*mālā*' – 'garland'. Thus the AS teaches:

> She abides in the beginning in (the energies that) have been gathered together (*malayitva*) within a subtle measure (of energy) (*mātrā*), like a grain of wheat. That energy which moves in a slant and, tranquil, breaks through the condition of the mind as (she) matures impurities (*mala*) by means of knowledge, is Mālinī in the Kula.[1]

Abhinavagupta proposes another Tantric etymology he learnt from his teacher Śambhunātha. This one explains the nature of this energy, how it operates when the letters of the alphabet, 'sustained' by the Rudras, and arranged in the Mālinī sequence, are deposited onto the body. Mālinī is Kuṇḍalinī who rises through the body as the letters are deposited on it. She makes a buzzing sound, like that of a black bee, as she consumes the impurity that sullies and binds the soul. Once activated in this way, this energy is present and operative in mantras.

> Mālinī is sustained (*mālitā*) by the Rudras[2] and sustains supernatural powers and liberation. The fruits she administers are like a garland (*mālā*) of flowers and, as such, is worthy of worship. The sound it suggests, which is like that of a bee, is that of reabsorbtion (*mā*). She has the power to give (*rā*) and to take (*lā*) because the semi-vowels Ra and La are interchangeable.[3]

Mālinī is the embodiment of a 'female' form of the alphabet called *nādiphānta* that begins with the letter Na and ends with Pha and so she is sometimes called *Nādiphāntā*. Abhinavagupta tells us that several such alphabets of which the letters are 'disarranged' (*vyasta*) are found in the Tantras, but this is the most important one. It is described in chapter 18 of our text, to which the reader is referred. This alphabet, combined with its projection onto the goddess's body and, by extension, onto that of the adept appears to be a development that originated in the Trika Tantras. The Mālinī alphabet is coupled with the 'male' form, called Śabdarāśi – the Assembly of Sounds, in which the letters are arranged in the normal alphabetical order.

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[1] *malayatve sthitā cādau [nādau] yavamātrāntare tu yā* |
yā mātrā tiryagā śāntā [sāntā] manobhāvavibhedinī ||
malānāṁ jñānapākena tena [tenā] sā mālinī kule | AS 5/94-95ab.

[2] Thus in the *Mālinīstava* (line 13) she is address as 'the one who is worshipped by the garland of Rudras' (*rudramālārcite*).

[3] TĀ 15/131ab-132.

These two alphabet deities are a basic pair we find in many of the major Bhairava and Kaula Tantras of the early period. Together they serve as the basis of the mantras and Vidyās, especially of the Kaula systems.[1] Mālinī is the energy of the letters that form all mantras. Śabdarāśi is the bare vocalic content – the world of worlds and their meaning – that lives and is an effective universe because it is pervaded by Mālinī, its vital energy.[2] Thus she is Mālinī who is radiant energy and power - Tejomālinī[3] and Śaktimālini.[4] The two – the letters and their energies - go together, they are two aspects of a single reality – the Body of Energy in which the Vidyā resides.[5] In abstract terms, Pure Mālinī (Viśuddhamālinī)[6] is Vyomamālinī – the Mālinī of the Void, who in her infinite expanse nurtures the male (*puruṣa*), dimensionless Point (*bindu*).[7] At the supreme summit of ascent in the End of the Twelve, she is the Void in which all diversity dissolves away. Thus Bhairava outlines the goddess's metaphysical identity:

> (Mālinī) is endless, supreme, subtle, omnipresent and both supreme (transcendent) and inferior (immanent). The supreme energy (*kalā*), she is the goddess who is consciousness present in the End of the Twelve. She is subtle energy (*kalā*) and, very subtle, she flows forth as the supreme (life giving) nectar. Her form is (wonderfully diverse) like a peacock's tail and she resides in the Adamantine Wheel (*vajracakra*). In some places she shines like a network of emeralds, elsewhere she is like (a black) storm cloud. The goddess (Mālinī) resides in the centre of the Void (of the Transcendent) at the end of the merger (of all things) and her form is all things. She who is the supreme goddess resides in the Void and her form is the Void.[8]

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[1] *mālinī śabdarāśiś ca kauliko vidhir uttamaḥ* || KMT 4/33cd.
[2] *chādayantī samastāṁ tu śabdarāśiṁ tu mālinī* | KMT 7/17ab.
praṇavoccārasaṁyuktā vidyā tattvatrayātmikā
śabdamālinimūrtisthā vidyādehaguṇojjvalā || KMT 18/32.
[3] KMT 18/39.
[4] KMT 24/133d.
[5] *nādiphāntā varārohe dehaṁ śaktimayaṁ śubham* |
siddhapañcāśakopetaṁ mālinyārdhaśatānvitam || KMT 17/110.
[6] KMT 19/40c.
[7] KMT 19/60d. *mālinī vyomasaṁsthā ca bindur vyome tathaiva ca* |
kulākhyaṁ puruṣaṁ vyome || KMT 19/87ab-88cd.
[8] *anantā sā parā sūkṣmā [g: śū-] sarvagā ca parāparā* ||
dvādaśāntagatā [kh: ṣoḍaśāntā gatā-; g: dvādaśāntaryatā] devī cidrūpā paramā kalā |
kalā sūkṣmā [g: śū-] susūkṣmā ca sravantī [kh g: śra-] paramāmṛtam [kh: -mṛtā] ||
mayūracandrikākārā vajracakre [g: cakṣurugra] vyavastitā [g: -tāḥ] |
kvacinmarkaṭijālābhā [kh: -markkaṭikājālā-] kvacijjīmūtasaṁnibhāṁ [g: kvacijī-] ||
vyomamadhyagatā [kh: -madhye-] devī layānte [kh: lāyāntaṁ] viśvarūpiṇī |
tathā [g: tasyā] sā [g: ca] paramā devī vyomagā vyomarūpiṇī || ŚM 6/118-121ab.

The visualized iconic form (*mūrti*) of the goddess Mālinī is as follows:

> She is like the rising sun and is blissful with wine. Very beautiful, she has five faces and is radiant with five time three eyes. She is adorned with beautiful earrings and shines with diadem and crown. She has ten arms adorned with many ornaments. O beloved, (she holds) a bow, javelin, conch, makes the gesture of fearlessness and holds a mirror. (Such) is the divine weapon in her left hands. (She holds) a thunderbolt, arrow, snake, makes a boon bestowing gesture and holds a rosary. O goddess, such is the divine weapon (held) by (her) right (hands).
>
> Three wrinkles (adorn her) middle part and she has large, upraised breasts. She has a necklace and bracelets adorned with jewels and gems. The goddess sits in the adamantine posture on a cot. She wears a garland of vowels on her head and a divine necklace of letters around her neck.[1]

> Mālinī's Heart Vidyā (*mālinīhṛdaya*) is SHŪAUṀ. It is said to engender universal pervasion and give magical powers. It is located in the middle of the Wheel of the Foundation. The goddess, marked with the sign of the thunderbolt (*vajra*), is (seated) in the midst of a group of six thunderbolts. The seed-syllable is there, in the middle. It is red like vermilion and lac and shines like the rising sun. When it is visualized together with the victim's name it brings about his control.[2]

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[1] *udayādityasaṁkāśā madirānandananditā* ||
pañcavaktrāṁ mahādivyā [g: -devyāṁ] tripañcanayanojjvalā |
divyakuṇḍalaśobhāḍhyā kirīṭamukuṭojjvalā ||
dvipañcakabhujopetā nānālaṅkāramaṇḍitā |
cāpaṁ śaktis tathā kambur [k: kambu; kh, g: -vuṁ] abhayaṁ [g: abhanaṁ] darpaṇaṁ priye ||
*vāmamārge kare [k: *****re] tasyāḥ[k, kh:-sya; g: vārgakaris tasya] divyāstraṁ ca virājate* |
vajraṁ bāṇaṁ tathā sarpaṁ varadaṁ cākṣasūtrakam ||
*dakṣinena [k: * * * *] tathā [k: * thā] devi [g: devī] divyāstraṁ divyarūpiṇam [kh: bhūṣiṇaṁ: g: bhūṣitaṁ]* |
trivalītaraṅgamadhyasthā vṛttonnatapayodharā [kh: vṛtonnata-: g: vṛttenata-] |
hārakeyūraśobhāḍhyā [g: -dyāṁ] maṇiratnavibhūṣitā ||
*vajrāsanagatā [k: -gatāṁ] devī [k: devi; kh g: devī] pretaparyyaṅkasaṁsthitā [k: paryaṅka * sthitām; kh, g: -tāṁ]* |
svaramālā [g: vaḍa-] śire divyā [kh: divyāṁ; g: ramyāṁ] varṇahārāvalambinī [g: -hārāvanaṁvinī] || ŚM 6/131-136.

[2] ŚM folio 56a.

Mālinī

Each Vidyā and its iconic form have two aspects. One is the transcendent, inner metaphysical identity of the goddess, which is the source of liberation. One could identify this as the Brahminical dimension of the deity in its most essential form. The goddess 'with form' (*sakalā*) the devotee visualizes protects and nourishes, just as she can punish and cause suffering. This is the non-Brahminical dimension of the goddess modeled on the form and activity of her countless sisters scattered throughout every corner of India in villages, towns, out in the fields, under trees, and in mountain caves. In the scriptures, her jurisdiction is extended far beyond the confines of a village or town to cover the entire land and empires of might kings to whom she bestows her magical powers of control and subjugation. Assisted by her attendants, she fights with demons, witches and ghosts, engaging in battles for the kings, great and small, who are her devotees.

She dispenses magical and yogic powers, with the same ease with which she can annul them. Her outer activity is gracing and chastising – giving and taking away. Her devotee attains her supreme vacuous, non-phenomenal form by sharing in the inner state of the goddess – her emptiness and with it her universal pervasive presence in all things (*sarvavyāpti*), as their essential nature.

The bridge between the two aspects – magical and soteriological – is trance and possession through which village deities – especially 'angry' and 'ferocious' ones – make their presence felt. Combined with the attributes and power of supreme Brahminical deities, trance is transformed into Yoga and possession becomes the vehicle of grace that leads quickly and directly to liberation.

Trikhaṇḍā – the Samayā Vidyā

Mālinī's special association with mantras is not only generic. She is vitally linked in a special way to the most essential core of the mantras that constitute Kubjikā's multiple sonic identity. This intimate relationship is derived from their common Trika roots. This is apparent in the configuration of her Vidyās, especially the Three Vidyās, Parā, Parāparā and Aparā. This is the earliest cluster and is expounded in the SYM. A later cluster, taught in the TS, links Mālinī to a long mantra called Trikhaṇḍā[1] (the Vidyā in Three Sections) which echoes the basic tripartite nature of the goddess in a different way as the energies of Rudra, Maheśvara and Viṣṇu who are the Three Parts. It is adapted to the Kubjikā system

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[1] Concerning this mantra see above, p. 175, note 5.

Trikhaṇḍā

by identifying it as a version of the Samayā Vidyā of Kubjikā, although she is not mentioned anywhere in the mantra. The ŚM describes her as follows:

> That energy which is supreme, subtle, endless, and pervasive (is the goddess) who is consciousness. Supreme and divine, she abides (in the objective sphere as each) moment of time (*trūṭi*). Endless, pervasive and divine, she resides in the Void (of the transcendent) and her form is the Point. She is the divine nectar within emission (*visargasthā*). She is activity (*cāra*) (itself) that resides in the (pure transcendent reality) devoid of (phenomenal) activity (*acāra*). (Although she is thus) unmanifest, she possesses a manifest (form) (*vyakti*). (Now) I will explain her manifest (form).[1]
>
> She has three sections (*trikhaṇḍā*), three faces, a divine form and large belly. She has three eyes on each face and is blissful with wine. (The face) in front is white like snow, a jasmine flower or the moon. Content and tranquil, its gaze is immersed in subtle contemplation and, radiant with divine jewels, is adorned with jewel earrings. (The second face) is dark like a storm cloud and the eyes red as blood. It has fierce fangs and is adorned with snakes for earrings. The expression is mildly fierce and a skull (adorns) the topknot on the head. The third face is on the left (*uttara*). It is yellow and red and shines with brilliant rays, its light (pure) divine radiant energy (*tejas*). It is beautiful with many gems and the ears are adorned with earrings. It bears a radiantly brilliant diadem and crown.[2]
>
> A necklace of divine jewels (hangs) from her neck and (there is) one of forest flowers around her head and a necklace of letters. She

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[1] *yā sā śaktiḥ [kh g: śakti] parā śūkṣmā anantā vyāpikā [kh g: vyāpakā] parā* ǀ
cidrūpā [g: vi-] paramā divyā [g: vidyā] truṭirūpā [kh: trūṭi-; g: tuti-] vyavasthitā ǁ
anantā vyāpikā [kh g: vyāpakā] divyā vyomasthā bindurūpiṇī [g: viṁdū-] ǀ
visargasthā amṛtā divyācārasthā cārarūpiṇī ǁ
avyaktā vyaktamāpannā tasyā vyaktiṁ vadāmy aham ǀ ŚM 6/5-7ab.

[2] *trikhaṇḍā ca trivaktrā [k, g: trivargā] ca divyā rūpā mahodarā* ǁ
tritrikair [g: dvi-] nayanair yuktā madirānandananditā ǀ
pūrvataḥ [kh g: -to] śvetavarṇābhaṁ himakundendusannibham ǁ
prasannavadanaṁ saumyaṁ kiñciddhyānanirīkṣakam [g: kiṁci- nirīkṣakā] ǀ
divyaratnojjvalaṁ devi karṇakuṇḍalamaṁḍitam ǁ
nīlameghasamaprakhyaṁ raktāruṇanibhekṣaṇam ǀ
daṁṣṭrakarālaraudraṁ [kh g: daṁṣṭrā-] ca phaṇikuṇḍalabhūṣitam ǁ
īṣatkarālavadanaṁ kapālakṛtaśekharam [g: -śeṣaraṁ] ǀ
tṛtīyaṁ cottaraṁ vaktraṁ pītāruṇasamaprabham ǁ
sudīptakiraṇābhāsaṁ [g: -dīptaṁ-; kh: -bhāṣaṁ] divyatejasamaprabham [kh: -tejaḥsamaḥ-] ǀ
nānāratnakṛtāṭopaṁ karṇau kuṇḍalabhūṣitam ǁ
atidīptisutejāḍhyaṁ [kh: mahādīptaṁ-] kirīṭimukuṭojjvalam [g: kiriṭi-] ǀ Ibid. 6/7cd-13ab.

has six well adorned arms. O beautiful eyes! There is a trident, dagger, and sword in the right (hands) mirror, club (*kheṭaka*), and skull (*kādya*) in the left. (Her) weapon has death as its face (*kālānana*) and, flaming, it consumes (*lelihāna*) and is hard to bear. The goddess sits in the diamond posture on a lotus below which is a great ghost (*mahāpreta*), terrible in form and frightening. His arms are upraised and he looks at the goddess's face.

The goddess is enveloped in divine clothes and is adorned with many kinds of flowers. She is the Great Light (*mahābhāsā*) and, shining intensely, she is in the middle of the Wheel of Mothers each of whom has four arms, three eyes and a topknot. Each holds a sword, club, skull (*kādya*) and makes a boon bestowing gesture. They have many ornaments. Their form is divine and beautiful. They shine and, possessing many forms, they are beautiful. Each is seated on her own vehicle in the lotus posture. The enemy lies at their feet and, controlled by a spell (*vaśyakarṣita*), is consumed along with (offerings of) meat and the like by (their) servants, Vetālas, Ḍākinīs, and ghosts. Very fierce, they strike (the enemy and) drink streams of (his) blood.

When the goddess is visualized in this way, she accomplishes everything one wishes to achieve. O beloved, she should be worshipped with effort with meat, liquor and the rest in a temple dedicated to the Mothers (*mātṛsthāna*), a cremation ground, a derelict house, at a crossroads or in one's own home. O goddess, when she is worshipped she fulfils every desire.[1]

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[1] *divyaratnamayā [kh: -mahā; g: -mayāṁ] mālā [g: mālāṁ] kaṇṭhe cāsyā virājate* ||
vaḍamālā śire tasyā varṇahārāvalambinī |
dvādaśārdhabhujopetā [kh: -bhūjo-] nānālaṁkārabhūṣitā [kh: -maṇḍitā] ||
triśūlaṁ kartṛkā [kh: karttikā] khaḍgaṁ dakṣiṇe ca [kh g: na] virājante [kh: -jataṁ; g: -jate] |
darpaṇaṁ kheṭakaṁ kādyaṁ vāmamārge sulocane ||
astraṁ kālānanaṁ dīptaṁ [g: ditptaṁ] lelihānaṁ suduḥsaham |
vajrāsanagatā devī padmasyopari saṁsthitā ||
padmādhasthān mahāpretaṁ [kh g: -sthāt-; g: -preta] raudrarūpaṁ bhayānakam [kh: bhāyānanaṁ] |
ūrdhvabāhur mahātejaṁ [kh: -vāhu mahātejāṁ; g: -vāhuṁ-] devyānananirīkṣakam ||
divyavastrāvṛtā devī nānāpuṣpopaśobhitā [kh g: -tāḥ] |
dedīpyantī [kh: dedīpyaṁtā; g: dedivyamāntā] mahābhāsā mātṛcakrasya madhyagā ||
caturbhujā mahātejā trinetrā kṛtaśekharāḥ [k, kh: -rā; g: -śeṣarāḥ] |
khaḍgakheṭakasannaddhāḥ [k, g: -sannaddhā] varadāḥ [k, g: -dāḥ] kādyasaṁyutāḥ [k: -tā] ||
nānābharaṇasaṁyuktā [kh: -sampannā] divyarūpā [kh: divyamālā] manoharāḥ [k, g: -rā; kh: vibhūṣitā] |
ratnoddyotanibhā [kh g: ratnodyota-] dīptā nānārūpā manoharāḥ [k, kh, g: -rā] ||
svasvavāhanamārūḍhāḥ [k, kh., g: -ḍhā] padmāsanavyavasthitāḥ [k, g: -tā] |
śatru [k, g: cakraṁ; kh: śatrūṁ] pādatale nyastaṁ kravyādaiḥ vaśyakarṣitam [kh g: paśya-] ||
vetālair ḍākinībhūtaiḥ kiṁkaraiś caiva bhakṣitam |

The Southern Face - Kālī

Kubjikā's relationship with Kālī, the goddess of the Kālīkrama, is as vital and intimate as it is with Parā and Mālinī, the goddesses of the Trika. Kubjikā can be said to be a form or development of Kālī, just as she is of the Trika goddess, although in different ways. The connection with the latter requires the tacit maintenance of continuity. Changes and adjustments to the Trika goddess's nature are barely perceptible. The Mālinī of the Trika Tantras continues to be Mālinī as Kubjikā. There is no essential change in nature or character of the goddess, she has simply been transported into a different environment, a new *maṇḍala* and adorned with new mantras. All this takes place quietly, inwardly, as it were. The change from Kālī to Kubjikā is, on the contrary, a formidable event. After centuries of empowering contemplation within Bhairava's Liṅga the gentle and auspicious (*bhadrā*) young virgin (*kumārikā*) Kālikā is transformed. In the *Mālinīstava* Bhairava addresses to the goddess in the Liṅga of Space, he calls her Kālikā[1] and even Mahākālī who is 'the radiant energy (*tejas*) of the Fire of Time.'[2] She emerges from the Liṅga, fierce, dark blue and red and bent over (*kubjā*) a sign that she has become the goddess Kubjikā.[3] But even though the change is great, it is not total. Kālī is still a part of her. The Little Kālī is the goddess's Heart, the third of her six limbs. Guhyakālī, an important form of Kālī,[4] also known as Pratyaṅgirā, who embodies the spirit of retaliation or 'response' (which is what Pratyaṅgirā literally means) is her Weapon, her sixth and most powerful limb.[5] Thus, as much as one third of the goddess remains Kālī in some form.

In the KMT, forms of Kālī that embody energies of the goddess also appear as Yoginīs in the goddess's entourage deployed in the Wheels of her subtle body. These include Aṭṭahāsā,[6] Kaṅkālī,[7] Karaṅkinī,[8] Karālī / Karālā, Karālikā / Karālinī,[9] Kālarātrī,[1] Śākinī,[2] Kālarodhanī,[3] Kālavamanī,[4] Kālasaṁvartinī,[5] Kālī,[6]

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tāḍayanti [k: -antī; g: nāḍayanti] mahā-ugrāḥ [k, kh, g: -ugrā] śoṇitaughaṁ [kh: soṇitaugha] pibanti [k: pivantī] ca ||
evaṁ dhyātā mahādevī sarvakāmārthasādhanī [kh: -kī] |
pūjanīyā [kh: pūjitavyā; g: -ya] prayatnena aliphalagvādibhiḥ priye ||
mātṛsthāne śmaśāne vā śūnyāgāre ca [g: ṣu] catvare |
svagṛhe athavā devi [g: + sarvakāmārthasādhanī] pūjitā sarvakāmadā | ŚM 6/13cd-24.

[1] *Mālinīstava* line 126.
[2] Ibid. line 116.
[3] See intro. vol. 1 p. 38.
[4] See intro. vol. 2, p. 349.
[5] See KuKh, vol. 4, appendix 3 concerning these limbs of the goddess.
[6] KMT 21/37d, 24/137d, 25/49b.
[7] KMT 21/37b, 42d.
[8] KMT 21/37b.
[9] E.g. KMT 2/57d, 15/30c, 21/55d and 21/42d, respectively.

Sukālī, and Kaṅkālakālī. Mahākālī is the goddess of the letter Ma in the Mālinī alphabet. Bhadrakālī and Sukālī are two of the Yoginīs who preside over the thirty-two syllables of Aghora mantra. The same group appears as the beings who preside over the thirty-two consonants in the Wheel of the Moon in the Wheel of the Skyfarers.

However, apart from the Kālī's prominent presence in Kubjikā's body as two of her limbs, Kālī, and her forms do not play a major role in Kubjikā's identity in the KMT. The situation is same in the ṢSS and the ŚM, which although expansions of the KMT, have not developed this possibility. However, as the Kubjikā corpus and its doctrines evolve Kālī becomes an increasingly prominent aspect of both Kubjikā's inner nature and her outer representations. One wonders whether this is just the result of a development of Kubjikā's devotees' tastes. Is it related to the shift of the centre of the cult to the Deccan and the western seaboard? The Kālīkrama, which is not mentioned at all in the KMT, is mentioned repeatedly in later sources. One wonders whether the increased presence of Kālī in the Kubjikā tradition reflects the developing importance of the cult of the goddess Kālī and the growth of independent scriptural traditions centered on her.

As we go through the sources we observe how this situation changes. As the tradition develops Kālī emerges, as we would expect, as Kubjikā's aged form (*vṛddharūpa*) who governs the Transmission of the Aged. The goddess of this transmission, according to the KMT, is Khañjikā, who is Kubjikā herself. But although she is not said to be Kālī, there are already hints of the future developments. Like Kālī, the goddess of Time and Death, Khañjikā 'takes the life-breath from the fettered and cuts through the net of (their) fetters'[7] and she is said to be very 'fierce'. She is the Doomsday Fire that burns in the centre of the *Kramamaṇḍala*. As such she retains some of Kālī's inner nature who is 'the radiant energy (*tejas*) of the Fire of Time.'[8] The link is not made directly, nonetheless, it hints at the future development of Kālī's presence within Kubjikā as her energy, which we shall examine further ahead. YKh (1) retains Khañjinī as the 'aged' goddess's mild, transcendental form, who is the stainless (*nirñjanā*), pure white and pervasive energy of Kuṇḍalinī. However, it adds to it an immanent form: 'the Kālī of the great Bhairava', who, on the contrary, drinks blood and eats impure bodily products. She is not at all the mild, young virgin Kālikā. This Kālī

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[1] She appears as a Dvīpadevī in KMT 21/37a.
[2] KMT 2/43d.
[3] KMT 18/49.
[4] KMT 18/43.
[5] KMT 21/73d.
[6] KMT 20/62a, 24/138c and 25/115d.
[7] KMT 17/26.
[8] *Mālinīstava* line 116.

is very fierce and her 'gaze is severe (*koṭarākṣī*)'. She consumes impurity, digests and transforms it into the pure vitalizing energy of Emptiness. The goddess who appears out of the Liṅga is a young form of Kubjikā. She is 'red and dark blue' and somewhat fierce. She is the form (*mūrti*) of the energy of bliss that, 'beautifully horrific' (*subhīmā*), spreads out from the Point (= Liṅga) in the centre to pervade the *maṇḍala*. She is young. She is the goddess who 'descends into the world' in this Age of Strife and her Transmission is that of the Child. Her mildness, is represented by her 'subtleness' and the elevated Transmental state she embodies. But, as the 'gross' form of the goddess of the Transmission of the Aged, according to the KRU, she is black and formidable. Her name is not mentioned but it is clear that she is Kālī who, as the Tantra says is 'very fierce' and destroys the universe by licking it up.[1] By the time we get to the SKh the Aged One is in a special way the 'Kubjikā of liberation'.[2] She is 'the supreme Kubjā who in her supreme form is Kālikā.'[3] At the end of this process of developing identification, Kubjikā is totally identified with Kālī. Kubjikā is not only the goddess of emanation, which is the most dominant feature of her metaphysical and theological identity; she also withdraws the universe back into the Void of her essential nature. Thus, she is Mahākālikā.[4] According to YKh (1) the goddess descends in each Age into the clan of the goddess Amarī.[5] The SKh declares that the goddess who descends in each age is Kālī, as does the KnT, which teaches the following etymology of Kubjikā's name that supports her basic identity as Kālī:

> The letter KU is the seed-syllable of Earth. Abjikā is above. Kā is Kālī who is within Śiva. She, Vakrā, the venerable Kubjikā is victorious. I worship Parā by whom she has been emanated, Kujā who consumes the vital breath (*haṁsavṛttidvipa*). She, the mistress of (all) living beings, is Kālī in the Age of Strife who resides in the Western House.[6]

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[1] See above, p. 163.
[2] See above, p. 146, note 2.
[3] See above, p. 146-147.
[4] In the *Ādyoghadaṇḍakastotra* in chapter 12 of Ykh (1) Kubjikā is addressed as: (You who) bring about emanation and withdrawal! O goddess Mahākālikā! *sṛṣṭisaṁhārakāre mahākālike devi* MS Kh fl. 81b.
[5] See above, p. 170.
[6] *kukāraḥ pārthivo [gh: pāthivo] bījo abjikoparisaṁsthitaḥ* |
kā kālī śivagā [ṅ: śivakā] vakrā [g: vaktrā; ṅ: nāsti] sā śrīkubjikā jayati ||
sṛṣṭā [gh: sṛstā] yayā parā vicce [g gh ṅ: vicca] haṁsavṛttidvipakujā [g: hasavṛttidvipa; gh: -dvipa; ṅ: haṁsavarttidvīpe] |
sā janeśī kalau [g: kalo] kālī saṁsthitā paścime gṛhe || KnT 1/3-4.

According to the KuKh Kubjikā is the pure form of Kālikā.[1] The AS not only asserts that Kubjikā is Kālī, Kālī is essentially Kubjikā:

> She descends down onto the beautiful Island of the Moon. Kubjikā, otherwise called Kālikā, is the authority of the Siddhas. May, Kālī, the venerable Kubjikā of the previous *Avvāmata* protect (us).[2]

The Thirty-two syllable Samayā Vidyā is the sonic form of the goddess of the New Moon.[3] As the Full Moon, she is encapsulated with the Five *Praṇavas*. Kālī is the energy on the 'head' of Kubjikā seed-syllable AIṀ. There she is represented by the Half Moon which symbolizes the energy of the New Moon and is her seat.[4] She is the supreme Kālī who emerges there on top of the Yoni (*bhagamūrdhni*).[5] The New Moon (Amā) is the original form (*bimba*) of Kālī. Kālī is the Moonlight (*candrikā*) within the Full Moon[6] feeding it inwardly with lunar energy. Present in the same way in her outwardly visible icon (*bahirlakṣamūrti*) Kālī 'whose form is crooked'[7] is within Kubjikā as Kuṇḍalinī, her spiritual energy.[8] In the same way she is in the subtle body, purifying it as she moves through it. Piercing through its vulnerable points (*marman*), Kālī destroys the impure fettered body and regenerates it in a pure form.[9]

Within the pure lunar body of the goddess, she is Śuṣkā,[10] the Emaciated One who also called Kṛṣā (Thin), is an aspect of the goddess of the Kālīkrama. The *Devīpañcaśataka* describes how Śuṣkā should be drawn and where the letters are projected onto her body from which they are extracted to form her Vidyā. There we read:

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[1] KuKh 68/5.
[2] *avatāraṁ prakurute candradvīpe manorame* ||
adhikāraṁ tu siddhānāṁ kubjikā nāma kālikā |
kālī śrīkubjikā pātu pūrva - avvāmatasya tu || YKh (2) 29/39cd-40.
[3] See above, p. 175.
[4] KuKh 3/10 and 40.
[5] Ibid. 6/187cd-188ab.
[6] Ibid. 3/116.
[7] Kālī, the mistress of the gods, whose form is crooked and (consists of) eight groups of eight (energies of the Yoginīs), is the supreme manifest energy.

*deveśī vakrarūpā [ṅ: ca-] uditaparakalā [ṅ: -lāt] aṣṭakāṣṭā [k, kh: metakāṣṭā; gh: meṣṭakāṣṭā; ṅ: manaka *] ca kālī* | YKh (1) 15/80.
[8] The goddess in the middle of the Kuṇḍalinī of Energy (*śakti*) is the mother of the universe. She is the Supreme (goddess) (Parā), the supreme Kālī, the energy (*kalā*) of the Supreme Goddess (Parameśvarī). KuKh 39/148.
[9] Ibid. 62/77cd.
[10] KuKh 3/132.

> One should draw the supreme goddess there. She is Śuṣkā and, auspicious, her face is emaciated. She has two arms and one face. She has no flesh and no blood (runs through her veins). (Made of just) tendons and bones, her body is thin and she likes (to eat) human entrails and the like constantly. She is seated on Rudra's severed head and her feet are placed on two (others). On the left is Viṣṇu's head and on the right that of Indra and her legs are bent. She is the first (of all the deities) and fills (and nourishes all things). She is Aghorā and her teeth are fearsome. She makes the great (magical) sound '*phet*'. Her hair is tied up (on the top of her head) (*ūrdhvakeśī*) and, auspicious, she has three eyes and holds a large (sacrificial) vessel. Her breasts are shrivelled up and her belly is very thin. She holds the ear of a small child. Ferocious (*raudrā*), she is adorned with a garland of severed heads and ornaments made of great snakes. Having drawn her in this form, one should worship the Mother (of the letters) (*mātṛkā*) there.[1]

These names allude to Kālī's nature as the New Moon and her subtlety beyond measurement. Thus, Kubjikā declares: 'I am a certain (subtle) energy (*kalā*), (the goddess) Kālī.'[2] Thus, although the goddess's outward form has changed from Kālikā to Kubjikā, Kubjikā continues to abide inwardly as the pure spiritual energy of the Will, which is the source of all Kubjikā's energies and replenishes them. Wild and free, Mahākālī is the tribal Śavarī who, as the one great and pure consciousness, illumines all things. Like the divine Fire that emerges out of the Liṅga, Kālī, full of the energy of Kuṇḍalinī, emerges from Rudra's body. Above the Half Moon is the Point that adorns her. It is the Full Moon that is her crest jewel.[3] She is the energy of AIṀ who regulates and

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[1] *tatrālikhet parāṁ devīṁ śuṣkāṁ śuṣkānanāṁ śivām* ||
dvibhujām ekavaktrāṁ ca māṁsaśoṇitavarjitām |
*snāyvasthikṛśavāpuṣīṁ [k, kh, g: -kṛṣṇavapuṣī.] narāntrādipriyāṁ [k: narāccādi-; g: narāstrādi-; k, kh, g: + priyāṁ] sadā [k: sa *; kh: sa *(?)]* ||
rudramuṇḍāsanārūḍhāṁ muṇḍadvayapadārpitām [g: -padarpitāṁ] |
vāmake vaiṣṇavaṁ muṇḍaṁ savye [g: savya] muṇḍaṁ viriñcijam ||
*pratyālīḍhe [g: -ḍha] ca karaṇe [k: * raṇe; kh: *(?)raṇe] sthitā [g: sthita] sādyā [kh: sādyāḥ; g: sārghā] prapūraṇī* |
aghorā ghoradaṁṣṭrā [g: daṣṭrān] tu [g: ta] mahāphetkāranādinī ||
ūrdhvakeśī trinetrā ca mahāpātradharī śivā |
śuṣkastanā kṛśodarī śiśukarṇāvalambinī ||
mahāhnyābharaṇā [k, kh, g: mahāhyā-] raudrā muṇḍamālāvibhūṣitā [g: -vibhūṣaṇā] |
evaṁ rūpadharāṁ likhya mātṛkāṁ [g: -kā] tatra pūjayet || DP 2/74cd-79.

[2] KuKh 24/34.

[3] KuKh 61/75.

Śuṣkā

controls all the other energies (*damanāśakti*).[1] Thus Kālī as Kubjikā's inner energy is Rudra's energy (*rudraśakti*). The fierce Supreme Kālī, who knows Rudra, is Rudrāṇī.[2]

Kubjikā is also connected with the goddess Kālī by their common association with temporality and its grounding in eternity. Kubjikā is 'beautifully horrific' (*subhīmā*). Present in the body as Kuṇḍalinī, the power of bliss (*ānandaśakti*) is implicitly identified with Kālī:

> The power of bliss resides in the centre of the Stick of the Cavity of Emptiness; she pervades the consciousness of the individual soul and is merged between the two breaths (*prāṇa* and *apāna*). Slim of figure, her limbs beautifully diverse, (fashioned) by time and moment, she awakens to (the ultimate) principle. Merged in the (Absolute) which is the bliss of Stillness, she is supreme, imperishable and terrifying.[3]

The life of individual consciousness is made apparent in the activity of the vital breath that gives life to the body, senses and mind in which it resides and are its instruments. This life extends and is 'lived', measured out, by the cycles of time – days and nights, months and years – mirrored in the cycles of the breath. The same is true, in its own way, of Deity. Grounded in the transcendental, non-temporal energy of consciousness of the Deity, the individual soul who is essentially one with it generates time within the Kula, that is, the aggregate of its energies. Time is a process of continuous differentiation of moments one from another. It cannot exist in a single, undifferentiated reality. The differentiation of the energies of the one energy, their separation from one another and merger are the inner breathing of the Kulakrama. Although marking the moments of manifestation and the products of that process mark the passage of time, it is not temporal. Thus Kālī, the goddess of Time, although timeless, generates time by arousing the energies of Kula to assume manifest form:

> Haṁsa (the inner breathing operates) by the impulse of the power of consciousness and the Kulakrama is in the belly of Haṁsa. Kula (the congress of energies) is within the energy of Kaula (the union of Śiva and Śakti). Timeless, it is the process of manifestation (*kalana*). (She) differentiates (all things) (*kalana*) and so is (called) Kālikā. She is Kālī, the energy of Kula (*kaulikī*) (called) Kālakaṅkāla

[1] KuKh 59/78cd-79.
[2] KuKh 60/32cd-33ab.
[3] KuKh 2/4cd-6ab.

(the Skeleton of Time). Time arises within Kula. Free of time it is undisturbed.[1]

The form of Kālī who governs the Kaṅkālakāla[2] - the Skeleton Time – is described at length in the CMSS as the Kālī of the Kula of the Sun (the Bhānavīkula).[3] There she manifests as twelve Kālīs, corresponding to the twelve suns that shine in the twelve months of the year. Thus she is the solar year which is a measure of a complete cycle of time and so, by extension, the totality of existence. This cycle of Kālīs is an important feature of the Kālīkrama.[4]

The Kālīkrama sources know virtually nothing about Kubjikā or her tradition.[5] Whereas, on the contrary, the Kubjikā Tantras know a great deal about Kālī and the Kālīkrama. The intimate relation between Kubjikā and Kālī is reflected in the influence the Kālīkrama has had on the development of the Kubjikā cult. Initially, however, in the KMT the Kālīkrama appears to be unknown although it refers to the 'great Tantra called Kālikā'[6] as the source of the Kālī who is worshipped as Kubjikā's Heart. The same is true of the KMT's two expansions, the ŚM and the ṢSS as well as the KRU, which is one of the earliest independent Kubjikā Tantras. This may be because the Kālīkrama did not yet exist or the early Kubjikā Tantras were redacted in parts of India to which it had not spread. However, by the time the MBT was redacted the situation had changed. The Kālikākrama is very well known to the KuKh which refers to it several times.[7] In the Hymn (*stava*) to Bhagamālinī of the SKh, Kālī is praised as the 'treasure chest of the Kālikākrama' (*kālikākramamañjūṣā*).[8] In any series of ascending schools, the Kālīkrama is always near the top. Indeed, it is sometimes considered to be even higher than Trika (*ṣaḍardha*)[9] and is one of the group of six systems related to Kubjikā as Parā (*parāṣaṭka*).[10] The fifteenth chapter of the surviving part of the KuKauM was drawn from the *Kramasadbhāva*, of which a fragment has survived in just one manuscript. In this important Kālīkrama Tantra we find an extensive description of the Fivefold Current (*pañcavāha*) and it's Wheels, which is the core of its most developed form. By the time we reach the

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[1] KuKh 61/68-69.
[2] KuKh 63/35cd-37ab.
[3] Cf. KuKh 60/32cd-33ab.
[4] See below, p. 373 ff..
[5] The JY, which is a major source of Kālīkrama, refers to the KMT twice. Even so, the JY knows very little about the actual contents of the KMT or its goddess.
[6] KMT 7/51c. One wonders whether this is the *Kālikāmata* to which Vimalaprabodha refers and says is also called *Haṭṭa* (KāKuKr fl. 19a).
[7] See, for example, KuKh 61/68-69,71 and 68/46cd-48.
[8] SKh 24/50.
[9] KuKh 68/78-80, 133cd-136.
[10] KuKh 68/114cd-116ab.

AS the Kālīkula has been so extensively colonized by the Kubjikā tradition and is so well respected that according to the AS it was revealed to the last of the Nine Siddhas, implying that it is the culmination of a series of systems and Tantras revealed to the previous Nāthas, and so is the highest.[1]

We notice that all these later sources in which the Kālīkrama features have a special regard for the land of Koṅkaṇa (which is roughly the region around modern Goa) and the Deccan in general (*dakṣiṇāpatha*). The Kālīkrama probably originated in Kashmir as early as the 8th century. It certainly existed in the middle of the 9th century when Jñānanetra established an independent Kālīkrama school. It was well known in the south of India by at least the 14th century when Maheśvarānanda wrote his *Mahārthamañjarī* in which he quotes from a large number of Kālīkrama sources. Clearly, the redactors of the Kubjikā sources in Koṅkaṇa and the Deccan had access to the Kālīkrama texts as they did a range of sources of the earlier traditions. But this does not answer the greater question, which is whether the Kālīkula already existed prior to the emergence of the Kubjikā school, that is, the Śrīkula or, as it is called especially in the KRU, the Śrīkrama.

The influence of the Kālīkrama on these later sources is particularly evident in the contribution it has made to the lunar symbolism which, as we have noted already, is one of the prominent features of the development of the teachings of the later Kubjikā Tantras. These are particularly concerned with the New Moon. We have seen that this is the seventeenth energy of the Moon that feeds the others. In the earlier Kālī sources the seventeen energies are the syllables of the Vidyā of Kālasaṁkarṣiṇī.[2] Already one of the most prominent forms of Kālī of the Kālīmata of the JY, her worship persisted as the supreme goddess (Parā) of the Kālīkrama. The MBT is well acquainted with several forms of Kālī found in the JY including Kāpālinī Kālī and Kālasaṁkarṣaṇi, who is the most prominent form of Kālī in the JY.[3]

In the following passage, drawn from the end of YKh (1), the form of Kālī born as Himavat's daughter is Kālasaṁkarṣiṇī. Just as the JY teaches, Kālasaṁkarṣiṇī resides in the yogic body in the form of Moonlight, that is, the energy of the New Moon, in the End of the Twelve. Thus she is the inner yogic

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[1] AS 8/158-159.

[2] See intro. vol. 1, p. 339-340.

[3] *devi kaumārike [k kh: -rake] saṁsthitā kledanī klinnarūpā ca pūrva eva [k kh: pūrveva] tvaṁ* ***kālikāpālinī*** *cakraṣaṭkaṁ [kh: vaktra-; k: -ṣaṭkāṁ] gatā [k: gataḥ; kh: gataṁ] kūṭakuṭilāṅginī vṛddharūpā krame nyastā [k: bhyasta; kh: nyasta] kulakālikā [kh: kulakā * *] devatā tvaṁ* | *Stava* by Mahāskanda SKh MS G fl 95b.
aiṁ stunaumi [kh g: stunomi] satatam ahaṁ [g: sa tu mahaṁ] siddhavidyādharair [g: siddhi-] arcite [k: -taṁ] ***kāli kāpālini*** *[k g: -nī]* ***kālasaṁkarṣaṇi*** *[k kh g: -ṇī] devi ādhyātmike* | - *Mahādaṇḍastuti* by Krodhamuni, SKh MS G fl. 97a.

equivalent of Kālikā or, as the later sources call her, Bhadrakālī who was Dakṣa's daughter in a previous life and, reborn to Himavat,[1] became the god's consort. As Kālasaṁkarṣiṇī, she is the Jewel Kuṇḍalinī in the Cavity of Brahmā, that is, the supreme energy in the End of the Twelve. There, in the Śāmbhava state, she shines like a burning coal,[2] her flames like tongues that lick up and consume the universe of diversity and bondage.[3] As such she is Saṁvartā, the Fire of Time.

Called Carcikā,[4] she is Kālikā who is the 'Moonlight (*candrikā*) at the End of the Twelve'.[5] As Carcikā she is the seventeenth digit of the Moon, which is the seventeenth phase of the flow of the Divine Current. As Kālakarṣī – She who Drags Time - she 'drags' the Supreme Principle towards oneself[6] even as she absorbs time and the bondage it entails into her infinite, eternal being. Finally, in the following passage, with which we conclude this brief exposition, she is said to be reborn as Himavat's daughter in her eleventh rebirth. In other references Kālikā is in her eighth rebirth. The variant is probably an allusion to her position in the stream of the aspects of the Transmental that flows as the Divine Current[7] as its eleventh aspect.[8] As such she is 'she is the violent (*caṇḍa*) Sound (*rāvā*) (that resounds) at the End of the Twelve' and consumes the finite 'sounds' that constitute the phenomenal universe, mental and physical, of words and meanings.

> Kuleśvarī, the Wish-granting Gem is in the middle between the imperishable and the perishable. Merged in the Cavity of Brahmā she, the supreme energy, shines. She is the Shining One (*bhāsā*) who, consuming (all things with her protruding) tongue (*lelihā*), is like a garland of flames. Her form is like a spark and (her) light (is as brilliant) as the (fully) risen sun. In (her) eleventh descent (into the world) she is mother Kujā, the divine Jewel (called Kuṇḍalinī). (She is) the bliss of all the Siddhas in the Western House * * * (?).[9] Then beginning with one House, the agent and deity is Time. Then beginning with one House, she is also Kālasaṁkarṣiṇī.[10]

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[1] KuKh 3/72-73 and 160-161; see intro. vol. 1, p. 124 ff..
[2] KuKh 31/62cd-63ab; cf ibid. 3/156-158ab.
[3] See KuKh 57/19 and note.
[4] Concerning Carcikā, see below, p. 245 ff..
[5] KuKh 57/74cd-75ab.
[6] KuKh 57/68cd-69ab.
[7] Concerning the Divine Current (*divyaugha*) see chapter 57 of the KuKh; also intro. vol. 1, p. 245 and vol. 2, p. 409 ff..
[8] See 57/19 and 68cd-69ab.
[9] Text reads *triṣvidaṁ* which makes no sense.
[10] Cf.: Starting in front, in the beginning, with the one House and Kālakarṣī as the deity, she was born in the house of the Himalaya. As Saṁvartā (the Doomsday Fire), she went into the Western (House). KuKh 57/21cd-22ab.

Born in the house of Himavat, having hidden (herself), she went to the Western (House). The repeated return of one who has gone is Maheśvarī who is (the divine) will. Above the Moon and the Sun, she is (the energy) of the lord who destroys fettered existence. She is the Moonlight (of the New Moon) that shines (darkly) in the End of the Twelve, (her colour) like blue collyrium. She is visible in (this) Age of Strife as the will of the Kula of the vitality of Kaula practice (*caryavīrya*). The destruction of the three worlds, which must be kept well hidden, has been revealed.[1]

Northern Face - Tripurabhairavī[2]

Tripurabhairavī, also simply called Tripurā, who appears in the Kubjikā Tantras should not be confused with the goddess Tripurasundarī otherwise known as Śrīvidyā. That goddess derives her name from her residence in the triangle in the core of her *maṇḍala*, the Śrīcakra. She is the Goddess of the Three Cities – the three abodes in the corners of this triangle. Kubjikā is also sometimes called '*tripurā*', but this is not a proper name. It is simply an adjective that describes her as the goddess of the triangular Yoni.[3] Tripurasundarī, unlike Tripurabhairavī, is very well known and widely worshipped as a goddess of a highly developed and sophisticated Kaula tradition. Those who contributed to the development of

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[1] *akṣarakṣarayor [g: akṣarā-] madhye cintāmaṇiḥ kuleśavarī |*
brahmarandhrāntare līnā abhāti paramā kalā [g: kulā] ||
śāmbhavānte ca [g: na] sā bhāsā [g: vāsvā] jvālāmālaiva [-leva] lelihā |
visphulliṅganibhākārā [g: visphaliṅgānibha-] uditārkasamaprabhā ||
daśaivaikāvatāre [g: -raṁ] ca divyaratnā [-ratna] kujāmbikā |
āhlādaḥ [g: āladā] sarvasiddhānāṁ [g: -siddhān] triṣvidaṁ [g: trisveda] gṛhapaścime ||
gṛham ekam purārabhya [g: -ramya] kālaṁ kartā ca devatā |
gṛham ekaṁ purārabhya kālasaṁkarṣaṇīti [g: -bhi] ca ||
himavantagṛhotpannā saṁvṛtya paścime gatā |
gatasya punarāgatir icchārūpā [g: -rūpaṁ] maheśvarī ||
candrārkopari [g: -rkkāpari] nāthasya bhavacchedakarī tu sā |
nīlāñjananibhā [g: -nirā] bhāti dvādaśānte [-mbha] tu candrikā ||
caryavīryakulecchayā pratyakṣā sā kalau yuge |
trailokyam upasaṁhāraṁ [g: upaghorāsaṁ] sugopyaṁ prakaṭīkṛtam [g: -kulaṁ] ||
YKh (1) 56/1-7.

[2] The only visualized form of the goddess Kubjikā that incorporates Tripurabhairavī (also called simply Tripurā) amongst her faces is the one we are examining found in chapter twenty-nine of the *Kumārikākhaṇḍa*. The passage in which this form of Kubjikā is described is drawn from YKh (1) and modified so as to include Tripurā amongst the goddess's faces. This is surprising. Like the goddesses of the other faces, Tripurā is identified with Kubjikā in the KuKh, but only once (in 68/6). She is not mentioned there again, whereas she is quite important in YKh (1).

[3] For an example of this usage, see KuKh 38/6.

Kubjikā's tradition included, it seems, as many major goddesses as they could into her pantheon. So the total absence of Tripurasundarī / Śrīvidyā in the Kubjikā sources is in all probability because she had not yet emerged as an independent deity or, at least, was not known in the places where the Kubjikā Tantras developed. There is little reason to doubt that Śrīvidyā appears very late in the history of the early Bhairava and Kaula Tantras. She is totally absent in the SYM, BY and JY. Indeed, Tripurabhairavī is also unknown to these important and extensive early sources. Nor is either of them known to the early Kubjikā Tantras. Tripurā is not mentioned even once in the KMT or its expansions, the ŚM and ṢSS. In contrast to this silence, YKh (1) describes her worship and refers to her several times. Her most extensive presence in the Kubjikā sources is in KuKauM where an entire chapter is dedicated to her. While the evidence suggests that Tripurabhairavī is emerging as a goddess in the period when the later Kubjikā Tantras were redacted, it is unlikely that they are her original home. On the Contrary these passages give one the impression of having been appropriated from other sources. This is particularly the case with the KuKauM, which anyway draws heavily from Tantras of other traditions.

A feature Tripurasundarī and Tripurabhairavī share in common is very significant: they are both associated with Nityās who are, as we will see, a type of Yoginī particularly concerned with Kāma. Indeed, they are both Nityās in their own right and are worshipped surrounded by other Nityās. According to YKh (1) a group of nine Nityās, arranged in the directions, attend on Tripurabhairavī.[1] The

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[1] The Nine Nityās are listed in the following verses in YKh (1):

Kulanityā is the first and Vajreśvarī is the second. The third is the Nityā Tvaritā and the fourth is Kurukullā. The goddess Lalitā is the fifth and the sixth is called Bheruṇḍā. The seventh is Nīlapatākā and the eighth is Kāmamaṅgalā. The goddess Vyomavyāpinī, who bestows accomplishment, is the ninth. O Lord of the gods, once known Tripurā, on (her) red lotus seat by means of the liturgy of the Nine Nityās recollect (her) liturgy (*krama*).

kulanityā tu prathamā vajreśvarī [k, g, gh: vajreśvari] dvitīyakā ||
*tṛtīyā tvaritā [ṅ: tvarima] nityā [k, g, gh: ma *; ṅ: * *] kurukullā [k, g, gh: * * kullā; ṅ: ku * * *] caturthikā [k, g, gh, ṅ: -kāṁ]* |
pañcamī lalitā devī ṣaṣṭhī bheruṇḍasaṁjñakā [k, g, gh: bha-] ||
saptamī nīlapatākā aṣṭamī kāmamaṅgalā |
vyomavyāpinidevī ca navamī siddhidāyikā [g: siddha-] ||
navanityākrameṇaiva āsane raktapaṅkaje [k, gh: rakṣa-] |
tripurāṁ [all MSs: -rā] devadeveśa jñātvā kramam anusmaret || YKh (1) 44/29cd-32.

Elsewhere in the YKh (1) (MS G fl. 157a) the Nine Nityās are presented as guardians of the quarters. They are as follows: 1) East: Kulavidyā 2) North-west: Nityamadadravā 3) South-east: Vajreśvarī 4) South: Tvaritā 5) South-west: Kurukullā 6) West: Lalitā Nityā 7) North: Bheruṇḍā 8) North-east: Maṅgalā 9) Vyomavyāpinī.

Newars of the Kathmandu Valley continue to worship the Nine Nityās, testifying to their importance as a standard group, although little known elsewhere. Similarly, but much more elaborately, the much better known group of Sixteen Nityās are worshipped in their own *yantra*s along with Śrīvidyā in Śrīcakra. The Sixteen Nityās represent the sixteen phases of the moon and aspects of Śrīvidyā. Lalitā, identified with Tripurasundarī, assumes the prime role as the first and original Nityā (*ādyanityā*) to whom three chapters (4 to 6) of the *Tantrarāja* are dedicated. We notice that as many as seven of the Nine Nityās are amongst the Sixteen, reflecting the close relationship between the two Tripurās.[1] In the KuKauM she is described as follows:

> The goddess (Tripurabhairavī) is red like vermillion and the Bandhūka flower. She wears red clothes and is adorned with all the ornaments. She has matted hair and, peaceful (*saumyā*), the moon is her crest jewel. She is replete with all (auspicious) characteristics and sits on a cot. She has large, round and upraised breasts, her navel has three folds, and she is adorned with (a fine) line of hair (travelling down from it). Endowed with all the ornaments, she sits on the lotus of the Void. Her mind blissful with wine, she is the Mother of great joy. Smiling gently she is the goddess who arouses the Triple World. She has four arms and three eyes. Possessing great power, she is supreme Śivā. O fair lady, an excellent and divine book full of all knowledge is in her left hand. A rosary, brilliant like a hundred suns, is in the right hand. She makes a fear dispelling gesture with the left and a boon-bestowing one with the right.[2] The garland around her neck hangs down to her feet. Its form divine and enveloped in blazing flames brilliant like the sun, it looks like red coral. One should meditate constantly on the goddess who, in this form, is in the middle of a

In this version Nityamadadravā has been inserted between the first and second Nityā of the other version and Nīlapatākā has been omitted.

[1] The Sixteen Nityās associated with Śrīvidyā described in the *Tantrarājatantra* are as follows. The numbers in brackets after their names are those of the chapters of the TR in which they, and their worship, are described. The Nityās marked with an asterisk are common to the nine Nityās of YKh (1): 1) *Lalitā 2) Kāmeśvarī (7), 3) Bhagamālinī (8), 4) Nityaklinnā (9) 5) *Bheruṇḍā (10) 6) Vahnivāsinī (11) 7) *Vajreśvarī (12) 8) Śivadūtī (13) 9) *Tvaritā (also called Totalā) (14) 10) Kulasundarī (15) 11) *Nityā (16) 12) *Nīlapatākā (17) 13) Vijayā (18) 14) *Sarvamaṅgalā (19) 15) Jvālāmālīi (20) and 16) Citrā (21).

[2] Cf. above (p. 132-133) where Parā is portrayed in the SYM a similar way. The main difference is that she is white and rains down white lunar nectar. Note also that although Parā of the SYM is clearly a form of the goddess Sarasvatī, she has only two arms there. Tripurabhairavī, her red version, is closer to Sarasvatī, who is commonly worshipped in a four armed form.

Kadamba forest in the midst of the eight (Mothers) Brahmī and the rest (each in their) own (place).

A thousand petalled lotus is (above her) on the upper path. (It) rains down with a great current (of nectar) and is (red) like burning lac. One should flood everything with this supreme nectar. O renowned one, praised by the heroes, the adept who practices in this way, arouses the triple world, not in any other way.[1]

Two forms of Tripurā are described in the *Agnipurāṇa*. One is Tripurā herself and the other is Gaurī. Tripurā is surrounded by the Eight Bhairavas and

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[1] *bandhūkapuṣpasaṁkāśāṁ sindūrāruṇasannibhām* |
raktavastravṛtāṁ [g: -dhṛtāṁ; gh: -dṛtāṁ] devīṁ [g ṅ: devī] sarvābharaṇabhūṣitām [g, gh: -bhūṣitā ||
jaṭājūṭadharāṁ [k: -varāṁ] saumyāṁ [g: saumyā] śaśāṁkakṛtaśekharām [k, ṅ: -śeṣarāṁ; g: saśake-; gh: śasāṁka-; ṅ: samaṁke-] |
sarvalakṣaṇasaṁpūrṇāṁ [gh: -pūrṇā;ṅ: -pūrṇṇaṁ] saparyāṅkāsane [g: sapayākesane; gh: saparyāmā(?)sane; ṅ: saryāṁhvāsane] sthitām ||
āpīnamaṇḍalābhogāṁ [all MSs: bhāga] samunnatapayodharām [gh: saṁpunnatapayā; ṅ: -dharā] |
*trivalī aṅgamadhye [k: turaṁgamadhya; g gh ṅ: turaṁgamadhye] tu [g: *] romarājīvibhūṣitām [k: rāmarājivi-; k g ṅ: -taṁ; gh: -vibhūṣiṣaṁtaṁ(?)]* ||
sarvālaṁkārasaṁpannāṁ vyomapadmāsane sthitām |
madirānandacetaskām [k: -cetasthāṁ; g: -cetaskā] āhlādajananīṁ [k: ājñādajananī; g: āhnādajananī; gh: ā(?)dajananī] śubhām [g: śubhā] ||
trailokyakṣobhaṇīṁ devīṁ īṣatprahasitānanām [g: iṣatprahaśitānanāṁ; gh: -prasahitāna(?)nāṁ; ṅ: iṣaṭ-] |
caturbhujāṁ [ṅ: -jā] mahātejāṁ [gh: mahāṁ-] trinetrāṁ [gh: triṇetrāṁ; ṅ: -trā] ca parāṁ [ṅ: parā] śivām ||
vāmahastaniviṣṭena [gh: -niviṣyena] sarvajñānamayena tu |
pustakena varārohe divyena [ṅ: divyo na] pravareṇa ca ||
dakṣiṇe cākṣasūtraṁ ca śatasūryasamaprabham [gh: śanasūryasasamran(?); ṅ: samastarya-samastanaṁ] |
vāmenābhayasaṁyuktā [all MSs: vāmevānaya-] varadaṁ [gh: vadadaṁ] dakṣiṇena [gh: da(?)ṇena] tu ||
sūryabimbanibhair mudraiḥ [ṅ: -nibhai sudraiḥ] sphurajjvālāvalīdharaiḥ [ṅ: sphula-; k: -dhanaiḥ; gh: -dhaneḥ] |
grathitā divyarūpā [gh: di(?)-] tu [ṅ: ca] raktavidrumasannibhā [ṅ: raktavindusamannibhā] ||
āpādalambinī [k: āponalaṁ; kh g gh ṅ: āpāna-] cāsyā mālā [k: salā-; gh: mala-] galakasaṁsthitā [gh: geṇaka-; all MSs: -taṁ] |
evaṁ rūpeṇa devyās tu brahmādyās tu [g: -dyā śru; gh: dyāv dyu] svake [ṅ: ṣṭake] svake ||
iti dhyāyet [ṅ: dhyāya] sadā devyāṁ [k, kh: devyāḥ] kadambavanamadhyagām |
*ūrdhvamārge [g ṅ: ūrddha-] sthitaṁ padmaṁ sahasradalasaṁkulam [gh: sa * (?) sradala-]* ||
varṣan caiva [k, g: ca] mahoghena [k: mahādyena; ṅ: mahoyena] jvālālakṣasamaprabham [k: jvālākṣa-; kh g: jāvālākṣañca-; ṅ: jvālākhya-] |
tenedaṁ [g, gh: teneda] plāvayet [k: srāvayet; ṅ: tvāṁ cayet] sarvaṁ [g: sarva; ṅ: sarvva] pareṇaivāmṛtena [kh. gh: pā-; g: parenaivā-; ṅ: pareṇaika-] tu ||
evam abhyasamānasya [g: evamabhyasya-] sādhakasya yaśasvini [ṅ: yasasvini] |
trilokyaṁ kṣubhyate tasya nānyathā vīravandite [k: -ta] || KuKauM 5/88-99.

the deities of the six limbs of her Vidyā. These are Bhairavī, Brāhmī and Mukhyā, who are the short syllables of the six limbs, and Bhairavā, Brāhmaṇī and Ṣaṇmukhā, who are the long ones. There are also four Vaṭukas and eight Rudras. She sits on a lotus. Her right hands make a gesture of protection and hold a book. The left make a wish-bestowing gesture and hold a rosary.[1] The description of the goddess in the *Śāradātilaka*[2] is largely the same, although more detailed. According to the ŚT, she is red and, sitting on a lotus, she wears a garland of severed heads. Her chest is splattered with blood. She holds a rosary and a book and makes gestures that grant protection and boons. Her tiara is adorned with the moon. The ŚT expressly says that she is called Tripurabhairavī,[3] thus alerting us that she is not the Tripurā who presides over Śrīcakra.

Despite her name, Gaurī (the white One) is red. She has four arms. In her right hands she holds a noose and makes a boon-bestowing gesture. The left hold a goad and make a fear-dispelling gesture.[4] This form corresponds to the Tripurā who is one of six Gaurīs described in the *Rūpamaṇḍana*.[5] The Annapūrṇā described in the *Kāraṇāgama* is also the same[6] as is Bhuvaneśvarī of the *Mahālakṣmīratnākara,*[7]the ŚT and *Tantrasāra*.[8]

The Tripurā, that is, Tripurabhairavī of the AP[9] possesses the same attributes and makes the same gestures as Sarasvatī described in the *Vāyupurāṇa*[10] and chapter 319 of the AP. The second form – Gaurī-Tripurā or Bhuvaneśvarī - is represented in particular in South India. But the gestures and attributes are those of the ŚT and not the AP, and she is identified with Ādhāraśakti (the Energy of the Foundation).

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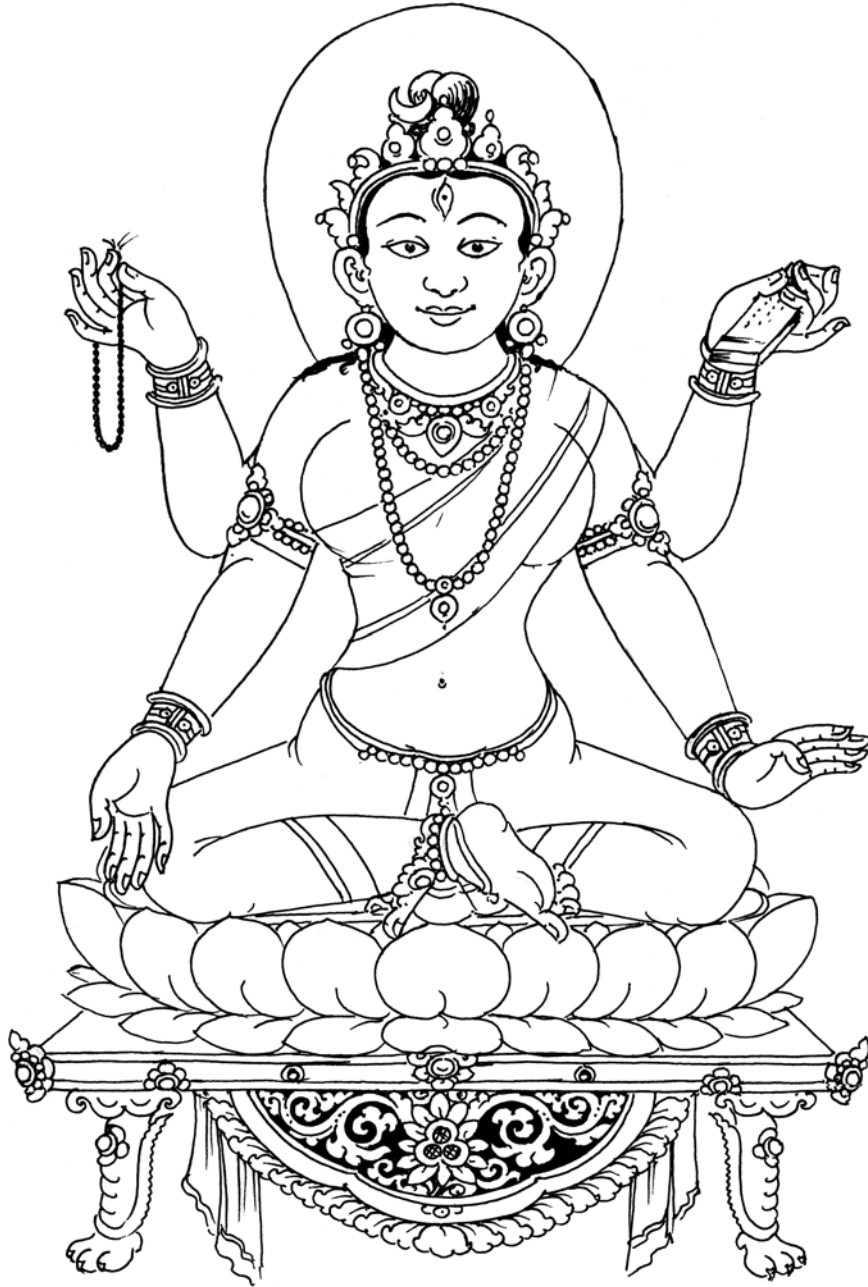
[1] AP 313/7 ff..
[2] ŚT 12/31.
[3] ŚT 12/5-6.
[4] According to the comm. on ŚT 9/14, the goad and fear-dispelling gesture are on the right and the noose and boon-bestowing gesture are on the left.
[5] Rao 1, 2, app. C, p. 120.
[6] Ibid. p. 131.
[7] Ibid. p. 132.
[8] ŚT p. 89, TS p. 86 also ŚT 9/81 and TS p. 89 but according to the comm. by Rāghava Bhaṭṭa on ŚT 10/1 Bhuvaneśvarī is Tvaritā.
[9] AP 313/11cd-12ab.
[10] Bhattacharyya 1974: 65.

Tripurabhairavī

Tripurabhairavī is the subject of chapter six of the *Prapañcasāra* and most of chapter twelve of the ŚT. Her visualized form in the ŚT follows that of the PS which is as follows:

> I bow to the goddess who has the lustre of ten thousand reddish suns, whose matted hair is coloured by the moon digit fastened to it, who has three eyes, whose face is like the full moon, who holds a rosary, a manuscript, (makes the gestures of) protection (*abhīti*) and wish-granting (*abhīṣṭa*), who is discomforted by (the burden of her) fleshy and lofty breasts, whose waist is shining with (three skin) folds, whose body is adorned with a garland of (severed) heads shining with large quantities of blood (and) who (wears) very red silk garments and unguents.[1]

Tripurabhairavī is regularly worshipped as one of the Ten Mahāvidyās. In this form she is fierce, as the garland of heads suggest. Bālā Tripurā, described in the *Mantramahodadhi,* is a mild form without the garland of heads who is worshipped in Śrīcakra and so marks the point of transition from one to the other.[2] Although Tripurabhairavī is a distinct goddess from Tripurasundarī, they are closely related. Indeed, the former is the latter's precursor. In chapter five of the KuKauM, which is dedicated to Tripurabhairavī, she is called Tripurasundarī two or three times. At this stage it is just an alternative name for Tripurabhairavī but it may possibly have been where Tripurasundarī got her name. Their common link is their identification with the goddess Kāmeśvarī, who we shall examine further ahead when we come to discuss Nityaklinnā, the goddess with whom Kubjikā is identified who embodies her nature as Kāma most specifically.

As Tripurasundarī / Śrīvidyā is a well known Kaula goddess who is extensively worshipped, it is worthwhile taking a small detour to observe some aspects of her early development, especially because these are closely connected to that of the goddess Kubjikā, who in several respects is one of her precursors. In order to understand this we must focus on one of the most central and striking characteristics of Tripurasundarī - her profound and intimate relationship with Kāma.

The scene of the goddess's activities shifts, as she develops from the fierce (*caṇḍā*) to the erotic goddess (*kāminī*), from the cremation ground to the forest grove where pleasing spring breezes blow and the Lord of Love pierces the hearts of lovers with his arrows.[3] The end result of this process is well illustrated in her

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[1] PS 9/8. The translation is by Bühnemann who discusses her form there (2001: 36-37) and in the ŚT (12/31), which is based on the PS (ibid. 224-225).

[2] See MM 8/15 and discussion by Bühnemann (2000: 131-133).

[3] Developments in the history of Āgamic Śaivism are marked by an increasing predominance of the goddess over the god (Bhairava, Śiva) and of Yoginī cults, and the increasing prevalence, in

form as Lalitā – the Playful One – whose thousand names eulogized in the *Lalitāsahasranāma* describe the goddess's spiritual beauty on the analogy of physical, sensuous beauty.[1] There she is called beautiful (*ramyā*) (307) and desirable (*kāmyā*) (321). The limbs of her body are faultless (*anavadyāṅgī*). Her eyes are like moving fish transported by the current of the beauty of her face.[2] The radiance of her gentle smile causes the mind of the Lord of Love to merge in her.[3] Her two breasts are the red and white Points (*bindu*) of the energy of Kāma (*kāmakalā*).[4] They are the jewels of Kāmeśvara's love that he holds lovingly in each hand.[5]

The goddess enjoys love games (*ramaṇī*) (310). She delights in intercourse (*ratipriyā*) (316) and craves for it (*ramaṇalampaṭā*) (320). She is the Playful One (*vilāsinī*) (340), served by Kāma, the Lord of Love (*kāmasevitā*) (586). The goddess is the source of Kāmadeva's power. She gave him his sugar cane bow and arrows. As this divine passion itself (*kāmarūpiṇī*) (796), she embodies the energy of the passion of the union of Śiva and Śakti (*kāmakalārūpā*) (322). Indeed, the whole of her blissful being is symbolized by the spiritual sexuality of absolute existence through the play of the union of opposites. She is also concretely present in its microcosmic equivalent. Like Kubjikā, Lalitā resides in the fertile male seed (*śukra*) as its vital energy (*ojas*).[6] Thus she may be worshipped there, in the vital seed, when it is produced in spiritual intercourse.

Her spiritual passion (*kāma*) is her power; it lies in the passion (*kāma*) she arouses, which is so great that even the god submits to her. Moreover, she gives the same divine passion (*kāma*) to her devotees.[7] She is the medicinal herb that restores life to the Lord of Love who has been incinerated by the fire of Lord Śiva's third eye.[8] The same power of spiritual attraction and desire that frees her devotees by attracting them to her, deludes others. From their perspective she possesses the 'noose that is passionate attachment' (*rāgasvarūpapāśāḍhyā*).

Of course, the goddess's chastity and purity is no less than her erotic energy (*kāma*). She likes drinking wine very much (*mādhvīpānalalasā*) (575) and is, like the Kaula Tantric consort, inebriated (*mattā*).[9] And yet she is wise and sober (*sādhvī*)

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some traditions, of the cremation ground, and generally of non-dual philosophy. See Sanderson 1986: 669 and *passim*.

[1] LSNS 13 onwards.

[2] *vaktralakṣmīparīvāhacalanmīnābhalocanā*

[3] *mandasmitaprabhāpūramajjatkāmeśamānasā*

[4] LSNS 33.

[5] *kāmeśvarapremaratnamaṇipratipaṇastanī*

[6] *śukrasaṁsthitā* (53).

[7] She is *kāmadāyinī* (63).

[8] *haranetrāgnisaṁdagdhakāmasaṁjīvanauṣadhiḥ* (84).

[9] LSNS name 576. It is also said of her that her eyes are red and rolling with inebriation (*madaghūrṇitaraktākṣī*) (432) and that she is 'distraught with the inebriation of *vāruṇī*' (*vāruṇīmadavihvalā*) (333). Vāruṇī is date wine and a *nāḍī* which leads to *sahasrāra*.

(128). She is the wife, not lover of Kāmeśa. The thread that signals that she is married to him adorns her waist.[1] Only Kāmeśvara has experienced the bliss of the softness of her thighs.[2] She is devoutly faithful to her husband (*pativratā*), but is not bound by him. Although she sits on the lap of Śiva Kāmeśvara, her beloved depends on her (*svādhīnavallabhā*) (54). She is to be worshipped in the Sacrifice of Śrī (*śrīyāga*) as a chaste (*pūṇyastrī*) Brāhmaṇī.

Like Kubjikā, Lalitā is a Kaula goddess and several names celebrate her connection with Kula[3] and reflect the subtle balance between the sexuality and chastity of the goddess. As a '*kulāṇganā*' (92), she is a 'woman of good family' which means that she is devoted to her consort (*pativratā*), Parameśiva. It also means that she is his partner in the Kaula rite of union they celebrate perpetually. She is established in the Kula (*kulāntasthā*) (93). She is the Kula Yoginī (95) and her very nature is Kula (*kularūpiṇī*) (897). She is the Mother of the Heroes, that is, Kaula initiates (*vīramātā*) (836) and delights in their company (*vīragoṣṭhipriyā*) (898). She is the presiding deity of the Kaula Path and is on both aspects of it, that is, the Right and the Left (*savyāpasavyamārgasthā*) (912). So although the goddess is given these names they are sacred to the devotees who practice Vāmācāra also. In short, the Kula rites – sexual yet chaste – share in the same ambiguity as the goddess who presides over them.

One way that the apparent contradiction is resolved is to accommodate the two conditions into the two aspects of deity. Tripurā in her immanent, manifest form 'with qualities' (*saguṇa*) is passionate, while her unmanifest form `devoid of qualities' (*nirguṇa*) is passionless. To indicate this ambiguity in her nature she is called 'Devoid of Qualities' (*nirguṇā*) (130), which is thus the same as calling her 'Devoid of Desire' (*niṣkāmā*) (142) and 'Devoid of Passion' (*nīrāgā*) (156). So even though from one point of view she is highly passionate, she remains free of desire. Although, she gives passion (*kāmadā*) and arouses attachment (*rāgamathanī*) (157), she also frees from it.

She embodies ultimate reality conceived as supreme bliss - *ānanda*. This bliss is embodied in her. It is the 'passion that makes her eyes roll' (*lolākṣīkāmarūpiṇī*) (454). She is 'the form of desire in women'. This is not the Advaitin's *ānanda*, which is just a covert counter-correlate of saṁsāric suffering (*duḥkha*), it is positive bliss generated by the union of opposites. She embodies the great play of intercourse between herself and her partner (*mahārati*) (218). Similarly, she is the Great Enjoyment (*mahābhogā*) (219). Of course, this union is not external. The bliss of the union she embodies is the delight she experiences of her own inner nature, which is bliss itself (*svātmārāmā*) (878). This bliss is the result of union. For

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[1] *kāmeśabaddhamāṇgalyasūtraśobhitākandharā* (30).
[2] *kāmeśajñātasaubhāgyamārdavorudvayānvitā* (39).
[3] These are especially names 90-96.

this to take place, there must first be separation. The commentator on the LSNS quotes scripture (*śruti*) as saying: 'once divided up his own nature in two, he plays as the division of male and female'.[1] Just as Kṛṣṇa emanates Rādhā from his body when he desires the bliss of union, Śrinātha emanates Kubjikā. But even though the female is derived from the male, Śakti is considered to be supreme because she embodies the bliss of union. She is not only the god's power, she is also his bliss.

The goddess's inner secret is her marital sport in which the worshipper inwardly participates. This secret sacrifice (*rahasyayāga*) is the 'inner sacrifice' (*antarayāga*) described in the *Bhāvanopaniṣad*. It is the realisation of the unity of 1) Śrīcakra and the bodies, subtle, gross and causal; 2) the lunar orb (*candramaṇḍala*) in the thousand–spoked wheel in the head (*sahasrāra*) and the Point in the centre of Śrīcakra called 'Made of All Bliss' (*sarvānandamayabindu*); 3) the individual and universal Self, Śiva and Śakti, the Light (*prakāśa*) of consciousness and its reflective awareness (*vimarśa*). The union of opposites she embodies is symbolized by her paradoxical nature. Just as she is symbolically, without contradiction, both intensely passionate and yet supremely chaste, she is both young and very beautiful as well as aged (*vṛddhā*) (671). In this unusual form we find echoes of her common Kaula links with Kālī and Kubjikā worshipped in her three ages.

Now we have had a brief look at Tripurā and observed her vital association with Kāma, we turn to our own goddess Kubjikā to see how she is linked to Kāma and how, in this respect also, she shares in her own way in her successor's nature. The link, we shall see, is their common association with Kāmeśvarī, the goddess of Kāma. This aspect of the goddess Kubjikā is elaborated at length in the CMSS. Identified with Tripurabhairavī, she is one of the immediate predecessors of Tripurasundarī. We shall see that as Nityaklinnā, she is modelled more directly on the figure of Kāmeśvarī who ultimately finds the most complete, expression of her latent sexuality and with it her gracious spiritual energy represented in its most personal and complete form in Tripurasundarī.[2] We shall see

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[1] *svātmānaṁ dvedhā vibhajya strīpuṁ bhedena krīḍati*

[2] The presupposition here is that in this symbolic context sexuality is a direct metaphor for spirituality. The formula is simple: the more erotic and alluring, the more spiritual and spiritually transformative. This equation need not involve us in a Freudian analysis of symbols. I believe that Freudian interpretations of religious phenomena are unsatisfactory for a number of reasons. These may be outlined as follows.

1) Freudian analysis is fixated with outer forms. It does not bother Freudians at all that Freudian interpretations are mostly unrecognizable to those who have religious experiences in the context of their belief system. Unmindful of the beliefs of a deity's votaries and not sharing in them at all, Freudians cannot see through the outer forms to the metaphysical essences religious people experience and believe in. Symbols are windows through which believers get a glimpse of what they symbolize. The faithless just see the outer forms. A Liṅga or Yoni represents Deity. Indeed, they are the Deity manifest in that form. They are not genital organs.

2) Freudian analysis presumes that there is nothing beyond the symbol. That it is not a symbolic representation of a higher aspect of reality, which is not only empirically inaccessible; it is

that linked by their common grounding in Kāma they are all Nityās who ultimately came to sustain and enhance most systematically the character and depth of Tripurasundarī, just as they have in varying degrees and ways contributed to Kubjikā's nature.

Nityaklinnā - The Triadic Goddess of the Yoni

All the three major Kaula goddesses - Kubjikā, Kālī, and Tripurā - possess a powerful, albeit ambiguous, erotic side to their character. This is a natural aspect of the goddess who bestows fertility, growth and offspring and is the embodiment of the Will (*icchā*) or Passion (*kāma*) that engenders creation. A feature of the progressive genesis of Great Goddesses, first in the Bhairava Tantras and then the Kaula Tantras that developed from them, is the steady intensification of their sexuality.

Kāma in these texts is an extensively applied symbolic cipher that uses the language of sexuality to symbolize the intensity and vitality of a spiritual energy that operates at every level of the activity of consciousness, fuelling it and directing it to its goals. It acts through the intense passion of the will. The term reminds us that all desire, the spring of all conscious action, is essentially linked to this spiritual energy. The realisation that this spiritual energy is the ground of all desire, amounts to the

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also 'beyond mind'. Freud' approach makes no room for theology. There is no place for a 'formless' empirically 'qualitiless' Deity or Godhead that escapes analysis.

3) Freudian analysis invariably relates it object of analysis to childhood or even pre-natal experience. Freudians maintain that every person's childhood is to some degree traumatic, (largely ignoring that all human experience may be so, whatever the person's age). However, it is evident that the degree and forms of this trauma vary considerably. Nor do they invariably give rise to the same 'fixations' in every adult's life. Nor is it necessarily the case that they should give rise to any. Freudians work *post facto,* they do not bother to inquire about those cases that are not deemed 'pathological'. This leads me to the next objection.

4) Freudian analysis is concerned with pathology. Symbols are the product of a disturbed psyche that is seeking to find a cure by means of them. Their origin is *ex definitio* pathological. Thus, from the Freudian perspective, there will inevitably be some element, at least, in any symbol that is 'unhealthy' and reveals a repressed conflict or hidden trauma. Freudians are so focused on this aspect of religious symbols that they consider them to be their essential core around which all other aspects, including 'healthy' ones gravitate.

5) Freudians fail to take into account that powerful religious imagery can be explained in a number of ways. Indeed, a plurality of interpretations is essential. Freudian analysis can be one of them, but not the only one. We learn from each of them. One I believe, is the most important, namely, the one the religious tradition itself offers. This Freudians largely ignore or, if they do refer to it, they do so only to extend the application of their own analytical method.

conjunction of the two through which the brilliance and vitality of the individual merge into that of the universal.[1]

> The reality (*ruupa*) within passion (*kāma*) and desire (*kāma*) is Kulamālinī. It is the womb of Ciñciṇī, consciousness and its absence and is praised as pure and accomplished. O goddess, it is the foundation of the Command intent on grace and constraint. It should be known to be intense and most intense. He who knows it, is a member of the tradition. [2]

This Kāma, paradoxical as it may seem, may be linked to the shocking power of the deity's apparent violence and association with death and destruction symbolized by the cremation ground in which it dwells. The cremation ground is the natural habitat for Kālī and Bhairava, who are paradigmatic figures in relation to such goddesses and the equivalent gods. As Kubjikā is an empowered transformation of the goddess Kālī, she retains many of her fierce features. Even so, she emerges from the cocoon-like Liṅga as a milder goddess who is not much concerned with the world of the cremation ground. The cremation ground as the setting for the revelation of the teachings, practice and the environment for iconic forms is of minor importance in the Kubjikā cult and virtually absent in the subsequent Śrividyā tradition. This decline can be viewed as the result of a concomitant 'domestication' of these cults, that is to say, the growing valuation of the householder initiate with respect to the renouncer.

From another perspective, it is also largely due to the enhancement of another feature of such deities, common to their village, 'non-Brahminical'

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[1] (Spiritual) passion is the desire within desire. (They are a) couple (like) the radiant energy in (all things filled with) energy.

kāmaṁ kāmāntaraṁ kāmaṁ tejas tejeṣu maithunam || CMSS 7/198cd.

A very well know dictum we find repeated in several sources is derived from this perception of desire:

One should desire (all the things one) desires with (spiritual) passion. One should conjoin (that spiritual) passion in (all one's) desires.

kāmena kāmayet kāmān kāmaṁ kāmeṣu yojayet ||

[2] *kāme kāmānte [all: kāmānta] yad [k kh gh: yed] rūpaṁ [all: rūpa] tad rūpaṁ [all: rūpa] kulamālinī [gh: -rī]* |
cidacicciñcinīgarbhaṁ prastutaṁ siddhanirmalam [g: siddhi-] ||
ājñādhāraṁ tu taṁ devi nigrahānugrahe [k: nigraho-] ratam |
tīvraṁ [all: tīvrā-] tīvrataraṁ jñeyaṁ [all: jñeyo] yo jānāti [g: yānāti] sa cānvayī ||
CMSS 3/12-13.

counterparts, namely, their close connection to procreation and *eros* in general. This is also a powerful feature of the early Bhairava cults (especially that of Kāpāleśvara Bhairava of the BY) and both the early and late Kaula Kālī cults. The cremation ground is the venue, however unlikely it may seem to be, of bacchic revelry often vividly described in the Kālī sources. But the ecstatic and violently passionate (*haṭha*) unions that take place there between Siddhas and Yoginīs, modelled on that of the god and the goddess, is a kind of *libens tod*. The fury of union generates the consuming energy embodied in the goddess who assimilates impurity, bondage and duality into herself with the overwhelming force of a ravenous demon who devours her victim. The inner counterpart of even the gentle outer union (*priyamelāpa*) is the one that takes place with great force within (*haṭhamelāpa*).[1]

In the earliest developments of the tradition, Kubjikā's *eros* is quietly contained but not displaced for that is, as it is for all Kaula goddesses, the repository of her power. We have had several occasions to note her chaste marital relationship with Bhairava and her 'bashfulness'. However, as the tradition develops Kubjikā's associations tend progressively to be more sexual. Perhaps this development is best understood to be a pervasive one of the Kaula Tantras in general, and not a specific feature of the Kubjikā Tantras. When Kālikā becomes Kubjikā the cult is shifted out of the cremation ground. Freed from the horror of death and destruction, it drifts gradually towards its opposite - *eros*, life and procreation. Kubjikā's marriage to the god is a mild, domesticated, paradigm of union, which takes place in the goddess's fertile season.[2] It generates spiritual offspring, her sons and daughters who propagate (by uniting as she does) the transmission of the tradition.

Kubjikā's powerful spirituality is represented, as it is in her fiercer counterpart, by her sexuality and that of her partner. But it is not wanton passion – the erotic equivalent of unbridled fury. Kubjikā's sexuality is that of a chaste married couple, directed at the goal of generating spiritual offspring and the world. Right from the start Kubjikā appears as the goddess of creation. She is the Yoni and her Krama is 'set in the order of emanation'. Kubjikā, in this respect, has been contrasted with Kālī, the goddess of destruction.

However, in the beginning Kubjikā is only mildly erotic, just as she is relatively mildly fierce. But by the time we get to the CMSS she has become as powerfully erotic as Tripurā. Indeed, she is just a short step away. Kubjikā in this respect marks a point of transition from one to the other. On the one hand, as Mukundarāja says, Kubjikā is the embodiment of the Kaula consort (*dūtikā*). She is at once an attractive celestial nymph (*apsarā*) and Indrāṇī, the epitome of the

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[1] See MP (3) 2/29 quoted in intro. vol. 1, p. 582.
[2] See KuKh 3/74-75ab and note 113.

faithful bride. Moreover, as we have seen, her 'crooked' 'bent over' shape symbolizes her inner identity as Kuṇḍalinī whose energy is 'completely full'. She is bent over with modesty out of respect for the Lord when the Tantra is being explained.[1] Although she is the embodiment of Māyā, her deluding power is not represented by an unrestrained, irresistible sexuality;[2] rather she is controlled, indeed 'bashful'.[3] However, she is nonetheless powerful and much remains in her character of her original identity as Kālikā whose strangely ambiguous nature, at once violent, erotic and yet supremely sacred, is so hard to fathom.[4]

The acme of the erotic goddess is Tripurasundarī the Beautiful Lady of the Three Abodes. We have seen that the triangular core of her *maṇḍala* is Kubjikā's Triangle – the Yoni. The corners of this Triangle are the 'three abodes' in which she resides and she contains. The same Yoni, with which Kubjikā is identified, is also the most intimate form of Tripurā. Thus unlike Kālikā, in relation to which Kubjikā is a mild transformation, Tripurā is derived from a part of Kubjikā: albeit her innermost core, the Yoni. In Tripurā's case the powerful erotic symbolism of the Yoni is highly emphasized. It is further sustained and even intensified by the energies embodied in the erotic Yoginīs – the Nityās - that emanate from it.

Kāma is initially less apparent in Kubjikā's case. In the centre of her *maṇḍala* mounted in the configurations of energies and divine beings that radiate from her, Kubjikā's *eros* is confined. The fire she embodies that burns in the centre of the Yoni is the fire that creates the worlds, but she sits in it like Satī burning with the fire of the austerity of her unsullied celibacy.[5] But unlike Sitā, she tires of her chastity. She retires to the secrecy of the Liṅga where, hidden from view, she is free to satiate her passion. But she does so alone and so is 'bent over'. Then she is the

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[1] *sā śaktiḥ [śaktā] dūtikāpsarā* | *indrāṇī pratipūrṇaśaktikā māyā* | *kuṇḍalinīrūpāyāṁ vakrikā vartulā* | *nāthaṁ prati tantrakathane lajjitā vakrā ity ādayo bahavaś cārthakāḥ* | SṁP

[2] Cf the alluring Prakṛti of classical Saṁkhyā.

[3] See intro. vol. 1, p. 12, 39, 46-47.

[4] The reader is referred to a collection of articles published as a book called Encounters with Kālī (see bibliography). Several essays in this collection deal with the difficulties British colonialists had to understand Kālī's ambiguous nature and how they exploited them to their political advantage. These same difficulties, often accompanied by negative reactions and condemnation, have been recurrent in India for centuries. Kālī, for her violence and Tripurā for her erotic allurement, are indeed difficult to understand. Apparent ambiguities and contradictions in the moral character of a deity is a problem inherent in any human conception of it. This is the case even with the One God of semitic religions. The God of the Psalms is invoked to crush the heads of his enemies in battle, and to cut out the tongues of those who speak badly of his devotees. It is very hard, if not impossible, to defend the existence of the One God who is perfectly moral and good in all respects. The problem is not resolved by declaring that his creatures are morally imperfect in their desires and actions – never God. Those in India who are shocked by books written by foreigners underlining these blatantly obvious ambiguities may be consoled to know that the biblical God has been analysed in no less shocking ways from Job's time into the present.

[5] See intro. vol. 2, p. 471?.

self-arousing Yoni, which in the later Kubjikā sources develops into Kubjikā's identification with Nityaklinnā – She who is Perpetually Wet due to her inner spiritual arousal.

One of the historical features of the Kubjikā cult in its sources is the development of increasingly explicit sexual symbolism. This is not a uniform feature of the sources and occurs in varying degrees and forms in each text or section of one. Nonetheless, the trend is undeniable. These developments are marked by Kubjikā's extending identification with goddesses in whom these features are more prominent and elaborated. Amongst these Nityaklinnā is particularly important.

Nityaklinnā is a Nityā, thus she is also sometimes called Nityā Klinnā, the Nityā called Klinnā. She is associated with conjugal love and fertility. Accordingly, the *Tantrapaddhati*, a liturgical manual written in Kerala in the 12th century and still popular there, recommends the worship of Nityaklinnā to ensure fertile union.[1] Along with the goddess Nityā, Nityaklinnā is amongst the most prominent of the Yoginīs, generically called Nityās, concerned with Kāma.

A Nityā may be worshipped individually as a great Kaula Goddess. She may also be just a minor Yoginī amongst others or the member of a fixed group. Groups of deities appear and develop at different times in the course of the history of the cults of the Tantras, just as single deities do. Like them, some remain relatively minor and obscure, while others attain prominence. Some groups are formed from the beginning as open categories, the members of which may vary, even considerably, without disturbing the identity of the group. The group of Sixty-four Yoginīs is a well-known example. Many groups are simply built up from the single members who come together to form it. In such cases we may observe how the individual members of the group contribute to its formation. We may find the individual members, amongst many others or together with one or more of the members of a future group. Sometimes a group emerges fully formed. A well-known example is the group of seven (later eight) Mothers. It is one of the earliest and, worshipped in all Kaula and related traditions, it has had a long and varied history. One of the latest well known examples is the group of ten Mahāvidyās who emerge in the late Kaula Tantras around the 14th or 15th century. The Nityās emerge individually and in formal groupings towards the middle of the early period of the development of the Tantras. They are unknown to the earliest major sources, the BY and the SYM.

The four *ṣaṭkas* of the JY (that follow after the BY and the SYM) are arranged in chronological order and, judging by the development of the system they expound, were probably redacted over a substantial period of time. One feature of this development is the appearance of the Nityās who become gradually

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[1] *Tantrapaddhati* chapter 23; Unni 1987: 44.

more defined, as we go through the *ṣaṭkas*. Nityā originally appears as one of many Yoginīs and then emerges as an independent goddess. This is a common phenomenon. Indeed, it is one of the fundamental features of the theogany of the Tantras. Minor Yoginīs become Great Goddesses and Great Goddesses recede to take their place amongst the hoards of Yoginīs.[1]

Neither Nityās nor the goddess Nityā are mentioned in the first *ṣaṭka* of the JY. The word '*nityā*' does appear there but it is simply an adjective meaning 'eternal' rather than a proper name. Even so, in retrospect, we may perceive a hint of the future development of an independent goddess called Nityā, although in these references the erotic element which is a fundamental aspect of the goddess Nityā and the Nityās in general, is absent.[2] In the second *ṣaṭka* Nityā appears for

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[1] Thus, for example, although Nityā appears in places as the Great Goddess, she is just one of many Yoginīs listed in chapter 12 of the third *ṣaṭka* of the JY. We notice in the same list other Yoginīs who are also Great Goddesses. Amongst them is Kālasaṁkarṣiṇī, one of the foremost forms of Kālī worshipped in the JY. Again, in the fourth *ṣaṭka*, Nityā is one of a group of eight Yoginīs related to the eight classes of the alphabet governed by Vāgīśvarī (JY 4/57/27 ff). Mahānityā is a Yoginī in one of the groups of eight that make up the eight groups of sixty-four Yoginīs (JY 4/63/53).

[2] The following are the examples we find of this usage of the word '*nityā*' in the first *ṣaṭka* of the JY. Referring to the dynamic state (*calāvasthā*) of the deity's consciousness, the JY (1/3/70cd) says that:

It is eternal (*nityā*), present also in being and non-being, it does not give up its (essential) state.

bhāvābhāve 'pi sā nityā svāvasthāṁ [k, kh: svāṁ-] na jahāti ca ||

Again:

It is the condition (*riti*) of the great elements and (in a potential state as if in) deep sleep, it is present everywhere. Eternal (*nityā*), it is the essence of intention (*saṁkalpa*) and bestows the supreme nectar (of bliss).

mahābhūtaritir hy eṣā susuptā sarvatomukhī [k, kh: -khā] ||
saṅkalpasarasā nityā parāmṛtavidhāyinī | 1/3/85cd-86ab.

(Now we will) talk about the supreme energy that was previously said to be supreme (transcendent) and inferior (immanent). It is pure being (*sattā*), which is the being of all things, and the abode of which is equally (in all things). Well established, devoid of impurity, sinless and eternal (*nityā*), it is like one's own essential nature.

ucyate paramā śaktiḥ prāg uktā tu parāparā ||
svabhāvotkṛtakā [k, kh: svabhāvokṛtaka] sattā sarvasattā samālayā |
supratiṣṭhāmalā nityā svasvarūpopamānagā || 1/29/30cd-31.

In the following example the adjective virtually becomes a proper name but without loosing its adjectival function:

the first time as a proper name of a type of Yoginī or goddess. Kālarātrī, a form of Kālī, is referred to as '*nityā*'. This may be a reference to her as a Nityā, a form in which, as we shall see, Kālī does appear. But it may also be just an adjective qualifying the goddess. Trailokyaḍāmarī (the Witch of the Three Worlds), another form of Kālī, which is related to Guhyakālī, is also said to be '*nityā*' in the same ambiguous way.[1] However, Trailokyadrāviṇī, described in chapter nineteen of the second *ṣaṭka*, is a powerfully erotic Yoginī and so, as such, certainly a Nityā. Her name means 'She who melts the Three Worlds'. The 'melting' meant here is a common euphemism for a woman's state of sexual arousal in which her sexual fluids 'melt' and flow. She is worshipped by means of ritual intercourse and the observance of the Vow of the Yoni (*bhagavrata*).

The imperishable and glorious energy (*saṁbhūti*) in the condition of the enjoyer, the object of enjoyment and enjoyment (itself) in spiritual disciplines (*sādhana*) and the like is in every respect Bimbī, who is considered to be the eternal (*nityā*) Mother. And she is pure, attained through liberation. No association with impurity is perceived independently of her.

bhoktṛtvabhogyabhogeṣu sādhanādiṣu sarvataḥ |
saṁbhūtir avyayā bimbī nityā ca jananī matā ||
sā caiva vimalā [k, kh: himalo] nāma muktitaḥ pratipadyate |
na tasyā vyatirekeṇa [k, kh: -na] malayuktir vibhāvyate || 1/43/90-91.

We find a similar example in the third *ṣaṭka* of the JY also:

The arising of the supreme energy takes place in the Kula which is consciousness and the supreme abode. She is Bhāsā who is the fourfold transformation of Speech and illumines everything. She is eternal (*nityā*), innate, subtle and unfolds the eight Kulas (of the Mothers).

citsvarūpe [k, kh, g, gh: -rūpa] pare dhāmni [g: dhare-] paraśaktyudayā kule ||
yā bhāsā bhāsayet sarvaṁ caturdhā vāgvivartinī |
sā nityā sahajā sūkṣmā kulāṣṭapravijṛmbhikā || JY 3/16/14cd-15.

[1] Recollect the eternal (*nityā*) Kālarātrī, who is very horrific. Her face is black and she instills fear. She is adorned with a flag bearing an owl. Naked, she is very fierce. Transported by that (owl) and naked, she eats blood.

kālarātrīṁ mahāghorāṁ kālavaktrāṁ bhayāvahām ||
ulūkadhvajasaṁdīptāṁ digvāsām atibhīṣaṇām|
tadvāhanāṁ smaren nityāṁ digvāsāṁ rudhirāśanīm || JY 2/19 MS Kh fl. 93a.

She is this Trailokyaḍāmarī who severs the heads of (erring) Brahmins. Eternal (*nityā*), she bestows wealth and prosperity and many kinds of benefits.

trailokyaḍāmarī [k, kh, g: -rā] seyaṁ [k, kh: -meyaṁ] brahmaṇaḥ [g gh: -ṇo] śīrṣakṛntanī | [. . .]
dhanadhānyakarī nityā nānāsampatpradāyikā [kh: -kaḥ; g: -kām] | JY 3/8/634ab, 636ab.

The Kaula hero, blissful with wine, should have a partner sitting next to him and worship the goddess in a triangle (*trikoṇamaṇḍala*), symbolizing the Yoni, with meat and liquor. Trailokyadrāviṇī is brilliant red. She holds a noose, a goad, a drinking vessel, and makes the gesture of the Yoni. She sits on a Yoni (*bhaga*) and the Yoni is her flag, signalling as clearly as can be her strong association with Kāma.[1] She is said to make 'the universe mad with passion' (*jagadunmādinī*) and she is endowed with the 'eternal bliss' which is the spiritual joy of sexual union. Her worship makes the yogi irresistibly attractive to women. Thus Trailokyadrāviṇī is a typical erotic Yoginī. The Nityās are generally of this type, modelled on Kāmeśvarī, who is known to the KMT as a Nityā.[2]

As Nityās are not mentioned in the first *ṣaṭka* of the JY, it is not surprising that Nityaklinnā does not appear there. However, she appears in the second *ṣaṭka* in a group of 32 Nāyakīs of the Śvetā Kula. Although not expressly said to be a Nityā, she is amongst other Yoginīs who, judging by their names are, like her, concerned with Kāma. These include Kāminī (Passionate One), Kāmāṁganā (Love Woman), Madotkaṭā (Mad with Passion), Madavihvalā (Distraught with Passion), Bhagaklinnā (Wet Yoni), Retovahā (Sperm Mover), Subhagā (Beautiful One), Bhagavāhā (Yoni Mover), Capalā (Fickle One), Puṁścalī (the Courtesan), and Madāvahā (Invoker of Passion).[3]

Nityās are most apparent in the fourth *ṣaṭka* of the JY, which is also the last in chronological order. There we find several that become well known Yoginīs later. Kledinī[4] and Bhagamālinī[1] are mentioned individually and

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[1] *athātaḥ sampravakṣyāmi trailokyadrāvaṇīṁ śivām* |
yathākhyāgrahaṇādevaṁ [kh: deva] trailokyaṁ [kh: -ye] dravate kṣaṇāt ||
suguptaṁ mandiraṁ gatvā puṣpadhūpabharālasam |
madirānandasaṁtṛptaḥ paśya pañcāmṛtaṁ carum ||
śaktyutsaṁgadharo [k: -dhāro] vīraḥ [k: vīrā; kh: vīro] kṛtovalligramo [kh: kṛto-] (?) guruḥ |
trikoṇamaṇḍalasyāntaḥ pūjayen nityasundarām ||
mahāpalālivibhavaiḥ puṣpadhūpabharolbaṇaiḥ |
madirāsavasandarbhaiḥ [k: -saṁvasandarbhaiḥ] pañcaratnālipūrakaiḥ [k: -ratnali-] ||
evaṁ saṁpūjya saṁdhyāyet sādhyāruṇasamujjvalām |
dravallākṣārasaprakhyāṁ dāḍimīkusumopamām [kh: ?] ||
*pāśāṅkuśakaravyagraṁ pānapātrakarāṁ [k: * *? pātrakarā; kh: páll-] śubhām* |
yonimudrāsthitakarāṁ bhagavāhāṁ bhagadhvajāṁ ||
manobhavasaṁsthitādiparivāravirājitām |
jagadunmādanīṁ [k: -nī] nityāṁ nityānandasamanvitām || JY 2 MS Kh fl. 100a-100b.

[2] KMT 10/41c.

[3] JY 2 MS Kh fl. 281b.

[4] The eternal Nityā Kledinī is madly passionate with the juice of great bliss. She manifests by (her) association with the penetration of pulsation, contraction and motion.

mahānaṁdarasonmādā nityā nityaiva kledinī |
vyaktā sphuraṇasaṁkocacālanāveśayogataḥ || JY 4/10/22.

Nityaklinnā, who is worshipped with Raktā and Mahotkaṭā along with Śuṣkā, a form of Kālī. The first three are worshipped on the corners of a triangle representing the 'temple of the god of love', that is, the Yoni. They are in the domain of relationships (*sālamba*). The last is in the Pure Light (*bhā*) free of them (*nirālamba*) and is worshipped in the centre.[2] This is a standard pattern. Thus, three Nityās – Nityaklinnā, Kāmeśvarī and Bhagamālinī – are similarly worshipped in the corners of the triangle in the centre of Śrīcakra, whereas Nityāklinnā, Suraktā and Madadravā are those of Kubjikā's Yoni. Indeed, Nityaklinnā's connection to the triangle of the Yoni is one of her basic features. This is where we find her when related to the goddess Rāviṇī in the JY:

> The Kālī of menses who resounds in the abode of the triangle with three parts which is (always) in menses in the three times is Nityaklinnā who makes the beautiful sound (of consciousness).[3]

Chapter thirty-five of the fourth *ṣaṭka* of the JY is dedicated to Nityā Kālī. The names of a few Yoginīs are prefixed with the appellation 'nityā'. For example, amongst a group of Lakṣmīs (who in this context are forms of Kālī) we find the Yoginī Nityālakṣmī.[4] Nityā Kālī is an erotic form of Kālī, underscoring the Nityās special association with *eros*. She is called the Kālī of the Five Arrows (Kālīpañcaśarā) reminding us of Kāmeśvarī who also holds the Five Arrows of

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The repetition of the word '*nityā*' in the first line may well be to ensure that '*nityā*' is understood to be a proper name, not an adjective.

[1] Giving rise to expansion and contraction in this way, (she is) Bhagamālinī. Intent (on the reality) between (immanent) activity (*spanda*) and (transcendental) inaction (*aspanda*), (she is) Nityā and the supreme Bhairavī.

evaṁ prasarasaṁkocau vidhāya bhagamālinī ||
spandāspandāntararatā nityā paramabhairavī | JY 4/47/17cd-18ab.

It is possible that the word '*nityā*' here is an adjective. But in view of the fact that Bhagamālinī is commonly a Nityā, I understand the text this way.

[2] *nityaklinnā tathā raktā mahotkoṭā [kh: -koḍhā] tu yāśritā [k, g: yāścitā]* ||
smaramandiramadhyasthāṁ [kh: -madhyasthā; g: -mandirimadhyasthā] śuṣkāṁ bhairavavallabhām |
bhāmadhye pūjayed devīṁ vāmāveśāt praṇāśanīm ||
sālambe 'tha nirālambe bhāvasaṁhārake ca yā |
devyas tā eva pūjyās tu [all MSs: pūjyātra] nityādiprakrameṇa ca || JY 4/55/71cd-73.

[3] *trikoṇadhāmni triskandhe trikāle' tha supuṣpite [kh: (?)]* |
virauti puṣpakālī sā nityaklinnā surāviṇī || JY 4/5/71.

[4] JY 3/11/40.

Kāmadeva, the Lord of Love. Auspicious 'she melts the universe' and, although she is fierce (*ghorā*), the 'women of the three worlds are aroused by her mantra'.[1]

The Nityā form of Kālī is Nityaklinnā. She is the young Kālikā who causes women to 'melt' with the arousal of passion (*mahāvidrāviṇī*).[2] She is worshipped in the middle of a triangle representing the Yoni. There she is Kṛśodarī a form of Nityā Kālī. Bhairava says of her:

> I see none who is her equal in the very powerful Vidyāpīṭha. She causes the women of the gods to melt (with passion). She is the deluding one (*mohanī*) even amongst the gods. One should worship her, Kṛśodarī, in the middle of (the Yoni which is) the lotus of the triangle. She is beautifully thin. She has one face and three eyes (that burn) like fire. She is fierce (*raudrā*) and holds a noose and goad and there are five arrows in her upraised hands. 'Delusion', 'desiccation', 'melting', 'wetting' and 'arousal' – these are the five arrows she should hold in (her) hand. One should think about the powerful Nityā Kālī, the wealth (*lakṣmī*) of the universe (in this way).[3]

The Tantra promises that by reflecting on her, the adept becomes the equal of Kāmadeva and all women, human and divine, are aroused by seeing him. But although she is always arousing, she is also very fierce (*mahogrā*).[4] Karaṅkiṇī, a

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[1] *yenaiva [k, kh, g: yenavai] kṣobhamāyānti trijagadyoṣitaḥ sadā* |
ghorā pañcaśarā kālī tāṁ śṛṇuṣva samāsataḥ || JY 4/35/3.

[2] O mistress of the gods, she is your Kālikā, Nityaklinnā who is said, in truth, to be the supreme (goddess) who is the great arouser of passion.

eṣā sā tava deveśi nityaklinnā tu kālikā |
ākhyātā paramārthena mahāvidrāviṇī [kh g: -vaṇī] parā || JY 4/35/8.

[3] *nāsyās tulyā prapaśyāmi vidyāpīṭhe mahābale* ||
drāvaṇī suranārīṇāṁ mohanī tridaśeṣv api |
trikoṇapadmamadhyasthāṁ yajed enāṁ kṛśodarīm || [. . .]
sukṛśām ekavadanāṁ netratretāgnisaṁnibhām ||
pāśāṅkuśadharāṁ raudrāṁ śaracāpakarodyatām |
mohanaṁ [kh: -ṇaṁ] śoṣaṇaṁ caiva drāvaṇaṁ kledanaṁ tathā ||
kṣobhaṇaṁ pañca ityete śarāḥ saṁdhārayat kare |
cintanīyā jagallakṣmīr [kh g: -lakṣmī] nityākālī maholbaṇā || JY 4/35/9cd-10, 12cd-14.

[4] The JY says of Nityā Kālī: Thus she is always arousing and very fierce. Recollect her residing in a mountain ravine. [. . .] She is the firestick of Passion and the family of mantras. She is Saṁkledinī whose form is Kālī and is very fierce.

tasmāt sadā kṣobhakarī mahogrā smareta sā parvatakandarasthā |
*kāmāraṇī [kh: kāmaraṇī] mantrakulāraṇī ca [kh g: *] saṁkledanī kālirūpā mahogrā* |
JY 4/35/18ab, 21ab.

form of Rāviṇī (also called Saṁrāviṇī), like Śuṣkā, combines in herself the erotic and the terrific. She is unbearably arousing, and yet consumes voraciously.

Nityā as a goddess in her own right appears in chapter four of the KuKauM. In the following passage she is presented in two forms – subtle and gross. Extensive theological and metaphysical depth is attributed to her by identifying her with the triadic energy of Kuṇḍalinī in terms with which we have now grown quite familiar in our study of the Kubjikā Tantras. Nityā is not identified with Kubjikā, but the terminology and presentation leaves no doubt that her subtle form is that of Kubjikā as the triadic Kuṇḍalinī. The 'gross' form is actually no less subtle than the subtle one but is said to be such because it is related to the application of the Nityā's erotic, spiritual energy in external, sexual union. This is the goddess of the Nityā Kula by means of which even the impotent and those who have been abandoned by their wives can generate the same spiritual bliss of Kāma within their body. Thus her power and function is clearly Kāma which, as we can see in the following passage, is understood to be the energy of Kuṇḍalinī, Nityā's essential identity:

> (Kuṇḍalinī) bestows (marital) bliss (*saubhāgya*) and so is said to be Nityā (the Eternal Woman). She brings about growth (and development) and is the eternal (*nityā*) mother of the universe who instills certainty. She is the eternal Transmental. Devoid of the universe of thought constructs (*niṣprapañcā*), she resides in the life breath of all. She is the supreme energy, called Kuṇḍalā and is the seventeenth energy (of the Moon). O Supreme Goddess! Once cast the Two Drops in the belly, one who is sustained by her, O Gaurī, obtains supreme marital bliss (*saubhāgya*).
>
> (As such) she is subtle. I will (now) explain how she is in a gross form. She who is the first (and foremost energy) present in touch and the rest (of the sensations) above and below (at the extremities of the breath) is offered libation (*tarpitā*) by the union of man and woman. Residing on the plane of the Neuter she is (the one) energy (*kalā*) and her form is (made of all the) energies. She is threefold (as) will, knowledge and action and abides (permanently) having pervaded the universe. Called knowledge, (she is Kuṇḍalinī and) her form is (round like) an earring (*kuṇḍala*). Called action, she is the mother of the letters (*varṇamātṛkā*). Called will, (her) form is mantra. She is (both) the object of denotation and what denotes it. Associated with (both) cause and effect, she emerges from within the pure (energy of the Moon) (*vimalānta*). She has three natures and resides on three paths; she is endowed with the three causes and the three energies. She

> is conjoined with the letter E. (As) the Supreme Power, she resides within Śiva.[1]

Nityā has three iconic forms: red, black and white. The red Nityā is in the centre of a *maṇḍala* where she sits with her consort Kāmadeva:

> The goddess in the middle is (red) like vermillion and the Javā and Bandhūka flower. She is charming and beautiful. Auspicious, she holds a flower bow and arrows, noose and goad. Her topknot is red and she holds a bowl and a citron (*bījapūraka*). She is joyful with the bliss of wine. She wears red clothes and has long red eyes. (Her) lips are (like) a flaming red lotus and she shines with red flowers. She is the mother (who makes people) passionate with attachment (*raktasaṁrāgajananī*) and she colours this universe (with desire). Kāma, along with spring, resides in the Nanda forest. The (spring) breezes are close to him, in front and behind.[2]

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[1] *parasaubhāgyam ādhatte tena nityā prakīrtitā* ||
vārdhanī ca jaganmātā nityā niścayakārikā |
nityonmanī niṣprapañcā sarvaprāṇe vyavasthitā ||
kuṇḍalākhyā parā śaktiḥ sā ca saptādaśī kalā |
bindudvayaṁ vinikṣipya jaṭhare parameśvari ||
tayā adhiṣṭhitā gauri paraṁ saubhāgyam āpnuyāt |
sā sūkṣmā sthūlarūpeṇa yathā sā tad vadāmy aham ||
ūrdhvādhaḥsparśagādimā strīpuṁyogena tarpitā |
napuṁsakapadāntasthā sā kalā kalavigrahā ||
jñānakriyecchā trividhā vyāpya viśvaṁ vyavasthitā |
jñānākhyā kuṇḍalākārā kriyākhyā varṇamātṛkā ||
icchākhyā mantrarūpā sā vācyavācakalakṣaṇā |
kāryakāraṇasaṁyuktā vimalāntavisarpiṇī ||
trisvarūpā trimārgasthā kāraṇatrayasaṁyutā |
śaktitrayasamopetā caikāreṇa vibheditā ||
parā śaktiḥ śivāntasthā . . . . | KuKauM 4/6cd-14a.

[2] *tanmadhyavartināṁ devīṁ javāsindūrasannibhām* |
bandhūjīvakavarṇābhāṁ cārurūpāṁ manoharām ||
puṣpacāpaśaravyagrāṁ pāśāṅkuśadharāṁ śubhām |
raktaśekharasampūrṇāṁ pātrahastāṁ suśobhanām ||
bījapūrakahastāṁ ca madirānandananditām |
raktavastradharāṁ raktāṁ raktāntāyatalocanām ||
raktapadmojjvaladharāṁ raktapuṣpavirājitām |
raktasaṁrāgajananīṁ rañjayantīmidaṁ jagat ||
kāmaṁ vasantasahitaṁ nandanākhye vane sthitām |
tatpārśvavartiśiśirāḥ pūrve cānte vyavasthitāḥ || KuKauM 4/71-75.

The names of the eleven goddesses who govern the syllables of Kāmeśvarī's Vidyā and accompany Kāmadeva indicate that they are typical erotic Yoginīs.[1] Although the text does not say so, it is clear that the red Nityā is a form of Kāmeśvarī. She both looks almost the same[2] and grants the same boon, that is, the power to be irresistibly attractive to women. When Nityā is in her black form, she is Kālī. Surrounded by the same Yoginīs, the power to attract women becomes 'the great force of delusion' (*mahāvega*, *bhramavega*) by means of which the adept can control and even kill his enemies. All forms of magic are based essentially on the power to control and subjugate (*vaśīkaraṇa*). 'Black' rites direct this power at enemies, 'red' rites subjugate women and 'white' ones are the means to achieve control of higher, spiritual powers. Accordingly, the white Nityā is like Parā who, similar to Sarasvatī, the goddess of learning and the arts, bestows mastery of Speech to those who recite her Vidyā:

> The goddess Nityā is always white and, completely full, resides in the circle of the moon. She is adorned with a rosary of crystal and a book. She is in the middle of a forest of Kadamba trees and enters into one's own body. The principle (over which she presides) is between the vital breath and is located above (Śiva) the Tranquil One. One should repeat it along with emission at the beginning and end of the Vidyā. One should make it enter with the force of a river carrying along with it all the scriptures. Once placed within the heart, one becomes the Lord of Speech himself. He knows all that is made of speech and contemplates the principle which is the meaning of all written prose. O great goddess! By reciting it a 100,000 times a man becomes a (great) poet.[3]

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[1] They are called: 1) Hṛllekhā (Heart Line) 2) Kledanī (She who Wets) 3) Nandā (She who Delights) 4) Kṣobhaṇī (She who Arouses) 5) Madanāturā (Pained with Passion) 6) Nirañjanā (Stainless) 7) Bhagavatī 8) Madanāvatī (Passionate One) 9) Vihvalā (Distraught with Love) 10) Dravaṇī (She who Melts) 11) Vegavatī (Vitality)

[2] The only difference between the red Nityā and Kāmeśvarī is that the former has two more lower arms.

[3] *nityā devī sadā śuklā sampūrṇā candramaṇḍale* |
sphāṭikenākṣasūtreṇa pustakena tu śobhitā ||
kadambavanamadhyasthā praviśantī svake tanau |
iramadhyagataṁ tattvaṁ śāntasyopari saṁsthitam ||
tadvisargeṇa sahitaṁ vidyādyante sthitaṁ japet |
niyantaṁ śāstrasaṅghātaṁ nadīvegena cāviśet ||
hṛdgrāhyāntargataṁ kṛtvā sākṣād vācaspatir bhavet |
sarvavāṅmayavettāsau gadyārtha tattvaṁ cintayet ||
kāvyakartā mahādevi lakṣajāpād bhaven naraḥ | KuKauM 4/136-140ab.

The KuKauM declares that her worship in her 'outer' iconic form is 'the essence of the Nityā Tantra'. The following chapter is dedicated to Tripurabhairavī, who is tacitly identified with Nityā,[1] although her iconic form is quite distinct. The Nityā Tantra is also mentioned in the KMT. There it is associated with the Heart, the third limb of the goddess over which Kālikā presides. She emerges from the Heart to take up her residence in the Wheel of the Self-supported which is an important centre for the practice of yogic sexual union.[2] There she 'generates eternal (*nitya*) bliss'. This bliss is the bliss of Kāma. Thus, the KMT declares that she is Nityā[3] who governs this domain of energy. We have seen that Nityā appears in the KMT as a modality of Parā. She is especially Nityaklinnā in threefold form as Nityaklinnā herself, Madadravā and Raktā who causes the flow of sexual fluids (*drāvaṇa*), arousal (*kṣobhana*) and sexual attraction (*ākarṣaṇa*).[4] Her association with conjugal love and fertility is obvious.

Nityā is mentioned only once again in the KMT in a hymn (*stava*) dedicated to Kubjikā as Mahāmāyā.[5] Although hardly more than a passing reference to their essential identity, it heralds Kubjikā's subsequent assimilation to Nityaklinnā. Nityaklinnā is the goddess of the aroused Yoni. She is the Triangle (*trikoṇā*) and its source, the Liṅga of the Point in the centre, which is the pure form of the Command, transcendent and undifferentiated (*niṣkala*). The two, the periphery and the centre, immanence and transcendence, stimulate each other. Thus the goddess is Nityaklinnā - Perpetually Wet with the vitalizing and liberating lunar fluid that flows from her divine seminal energy. This character of the goddess is evident in a mantra addressed to her. Significantly, it is the last of the mantras addressed to the thirty-two goddesses who govern the syllables of Kubjikā's Vidyā. From here, which is the culmination of the series, flows the same lunar nectar. Thus Nityaklinnā is invoked in this mantra as Kubjikā who 'flows with passion' (*madadravā*) and causes the fertile male seed to flow (*śukradrāviṇī*).[6]

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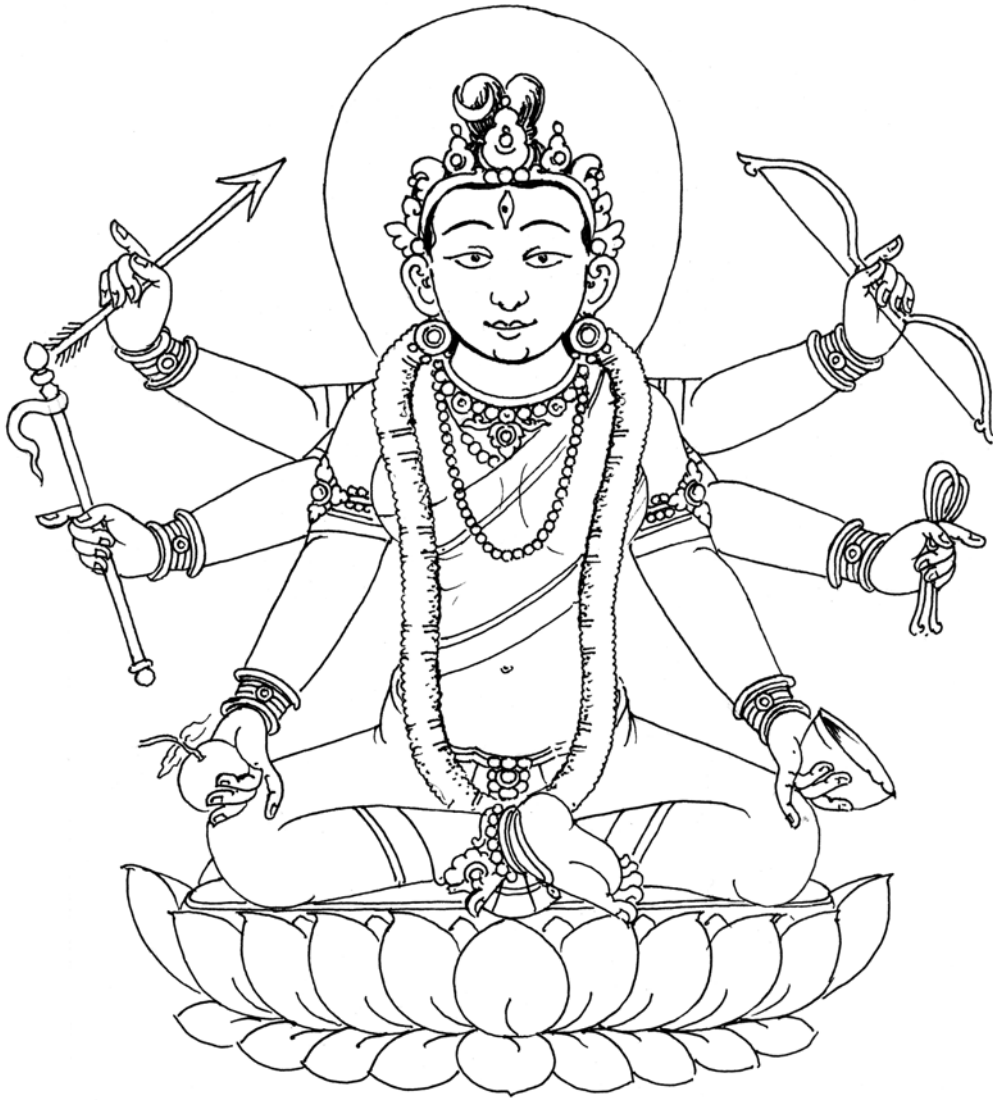
[1] Chapter four, which is dedicated to the goddess Nityā, is called Vajrayāga. The following chapter is dedicated to Tripurabhairavī. Bhairava declares at the beginning of it that he has already talked about the fire sacrifice (*yāga*) of Tripurā and will go on to talk about her worship.
[2] See intro. vol. 1, p. 258 ff..
[3] KMT 10/41cd-42.
[4] KMT 6/36-48.
[5] This hymn is translated above, p. 21 ff..
[6] AIṀ 5 AIṀ NAMAḤ KLEDANI KLINNE MADADRAVE HRĪṀ (K: HVĪṀ) KUBJIKE HRĀṀ CHRĪṀ KLĪṀ HŪṀ ŚUKRADRĀVAṆI ŚUKRADRĀVAṆI PHREṀ HRĪṀ KLĪṀ KLĪṀ ĀṀ HŪṀ || YKh (1) chapter 21.

Nityā

Nityā, herself triple, governs and embodies all the primary triads as her three aspects (*bheda*). The three goddesses, their correspondences and functions, are essentially those of the 'three modalities' (*trividhagati*) of the Goddess in her Triangle as Bhagaśakti – the Energy of the Yoni:

> The energy called the Yoni who is endowed with the dynamism of the three paths, consists of three letters and three aspects (possesses) the venerable Oḍḍiyāṇa which, endowed with the supreme energy and is well energized, is located in the middle. The venerable (sacred seat) called Jālandhara is located within the manifested abode in the right corner. The venerable sacred seat Pūrṇa is in the left (corner) formed through the fear of the fettered. Kāmarūpa is in the front of that (Yoni).[1]
>
> In this way Rudra's energy, the mother of persistence and destruction, has encompassed (*vyāpta*) all things with (the sides of the Triangle, her) three divisions. Blissful with that (*tanmada*), the primordial and free God of the gods who is Kula and Akula resides in the centre of that. His Command in the form of the Drop (*bindubhūtā*) is consciousness which bestows accomplishment and removes the fear of the fettered. (The Command is the goddess) Nityaklinnā (Perpetually Wet). Free and desirous of herself (*svaraktā*), she bestows perpetual bliss, which is delighted by phenomenal existence.[2]
>
> In the middle of that (Drop) is the Divine Liṅga, which is eternal bliss that generates supreme bliss, (its) form the Drop and nature the Void (*kharūpa*). Churned by both, it is divided by the six parts. I salute the venerable (goddess) called Kubjikā whose beautiful body is aroused and makes love there (*kurvantī tatra kāmaṁ*).
>
> I salute the one whose name is the Nameless, who contemplates the phenomenal being of the Wheel of the Earth (which

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[1] *yā sā [k kh: yā śā; gh: pā śā] śaktir bhagākhyā*
tripathagatiyutā tryakṣarā [g: tyakṣarā] triprakārā
tasyāḥ [sarve: tasyā] śrī-oḍḍiyāṇaṁ parakalasahitaṁ
madhyasaṁsthaṁ sudīptam |
tac chrījālandharākhyaṁ prakaṭitanilaye dakṣiṇe caiva koṇe
vāme śrīpūrṇapīṭhaṁ paśujanabhayakṛt kāmarūpaṁ tadagre || CMSS 1/4.

[2] *evaṁ vyāptaṁ samastaṁ sthitilayajananī rudraśaktis tribhedaiḥ*
*tanmadhye [g: missing] devadevam akulakulamayaṁ [kh: -devaḥ sakula-; g: * * vamakulakulamayaṁ]* |
** * * * * * * * * * * * * * tanmayādyasvatantraṁ [k, g: tanmadādya-]*
yasyājñā bindubhūtā paśubhayaharaṇī [g: -daraṇī] siddhidā bodharūpā || Ibid. 1/5.

is the syllable AIṀ). Salutations to the goddess of bliss. Salutations to you whose form is the Yoni.[1]

Nityaklinnā is also in a special way the goddess embodied in her Vidyā.

May she, the goddess Nityaklinnā, who consists of thirty-two syllables and is like the red sun, protect (us).[2] I bow with devotion to the mistress of all (*sarveśī*), who is accomplished (*siddhā*) and who, having accomplished all things, travels on the extended path (*pṛthupatha*) (of emanation). Her form is the Triangle and her plane unlimited ability (*paṭu*). She is enflamed by the burning Point (*bindu*). Causing (nectar) to flow (*drāvayantī*), she floods the entire plane of the universe with dense currents of nectar. Active in the utterance (of mantra that takes place) in the centre, she pervades all things with the mass of (her) red and beautiful rays. (She is) the threefold Nityaklinnā, the universal energy (*kalā*) of Śiva, the root goddess who pervades (all things). She awakens the Command that has been destroyed and removes the impurities (that sully the) Rule. She alone is capable of piercing the bridge. She is the garland of thirty-two syllables, the awakened Kaulika Command, the supreme energy (well) deployed. Pure, she is the Light of the Void and she pulses radiantly with waves of rays. She alone conjoins (the fettered to) the path of the Siddhas.[3]

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[1] *nityaklinnā [kh: -kliṁnnā] svaraktā [g: svaraktāṁ] bhavamuditasadānandadātrī svatantrā tanmadhye divyaliṅgaṁ paramasukhakaraṁ bindurūpaṁ kharūpam* |
nityānandasvarūpaṁ tadubhayamathanaṁ
ṣaṭprakārair vibhinnaṁ [k: ṣaṭpakāraivibhinnaṁ; kh: ghaṭprakārair-]
kurvantīṁ [k kh: kurvantī; g: kurvanti] tatra kāmān [g: kāmā] kṣubhitavaratanuṁ [g: -catanuṁḥ] śrīkubjikākhyaṁ namāmi ||
namo nirṇāmanāmnāya [g: -mānāmnāya] bhūcakrabhavabhāvine [k g: bhacakra-; kh: bhavakrabhava-] |
namo ānandadevye [k kh g: -devyai] ca bhagarūpe namas [all: namos] tu te || Ibid. 1/6-7.

[2] *sā devī nityaklinnā raktaravinibhā pātu dvātriṁśavarṇā* || YKh (1) 38/71d.

[3] *yā sā śṛṅgāṭākārā [g: -ṭakārāṁ] amitapaṭupadā [g: hasitapatupadām] prajvaladbindudīptā [g: -dīptāṁ]*
sā drāvanty amṛtaughair [g: drātandrāmṛtodyor] jagadakhilapadam plāvayantī [g: plātrayantī] prakāmaiḥ [g: -meḥ] |
madhyoccārapravṛttā [g: -vṛtā] aruṇarucicayair vyāpayantī samastaṁ
nityaklinnām tridhāṁ tām akhilaśivakalāṁ vyāpitāṁ [g: vyādhitā] mūladevyām ||
naṣṭājñābodhakartrīṁ [g: -kattī] samayamalaharāṁ [g: mamayamalaharā] setubhedaikadakṣāṁ [g: -bhedeka-]
dvātriṁśadvarṇamālāṁ [g: -lā] racitaparakalāṁ [g: -parikalā] kaulikājñāṁ [g: -jñā] prabuddhāṁ
śuddhāṁ [g: śuddhā] vyomaprakāśāṁ [g: -śā] sphuradurukiraṇāṁ siddhamārgaikayoktrīṁ
siddhāṁ sarvārthasiddhāṁ pṛthupathagamanāṁ sarveśīṁ [g: sarveśān] naumi bhaktyā ||

Thus a part of the goddess stands for the whole. Accordingly in the following verse, which is part of a eulogy of the goddess's 32 syllable Vidyā, Klinnā is the name of the goddess herself.

> She who is KLĪṀ, the goddess Klinnā, accompanied by the Goddess (*bhagavatī*) and endowed with the consciousness of the Command is Vakrā whose form is the Triangle. Supreme with (the sacred energy of the) nasal (letters in her Vidyā) (*ṅañaṇanamaparā*), she is Parā, the foremost knowledge. She has three eyes. (As) the Sun and Moon she shines as the Ray (of divine light), and is the goddess called Ciñciṇī. I praise her, she who residing in the Void, is the goddess whose eyes are the Sun and Moon and consists of thirty-two syllables.[1]
>
> Next I will proclaim the teaching concerning the thirty-two (syllable) Vidyā by just knowing which one clearly attains insight (*saṁvitti*). Nityā, Klinnā and Raktā (are the goddesses in the transmissions of the) Aged, Youth and the Child. These three divisions are said to be the auspicious arising of the teachers. Other, secondary divisions are (those of) the common initiate (*samayin*), adept (*sādhaka*) and apprentice (*putraka*).
>
> (The one goddess) bestows accomplishment in three ways (as) Ambā, Siddhā and Ghorā. Here (in this case, the goddess) in the transmission of the Child is Ghorā and Siddhā is said to be in the Middle One. The Vidyā called Ambikā is in the middle of the transmission of the Eldest. Raktā is in the transmission of the Current of the Eldest. Klinnā is in the Middle Transmission and the one called Nityā, who resides in the teacher's mouth is in (the transmission) of the Child.[2]

YKh (1) 39/12-13.

[1] *yā sā klīṁ [g: klī] klinnā [g: klinnaṁ] devī Bhagavatīsahitā ājñācaitanyayuktā [g: ājñācetanya-] vakrā [g: vaktrā] śṛṅgāṭākārā [g: śṛṅgāṭa-] ṅañaṇanamaparā [g: utsaṇanamaparā] sā parā jñānamukhyā*
netrās trīṇy arkenduḥ [g: -rkendudhāmāṁ] sphurati ca kiraṇā ciñciṇī nāma devyā
vicce 'haṁ sā nabhasthā raviśaśinayanā [g: raviśasi-] devī [g: devi] dvātriṁśavarṇā ||

YKh (1) 38/70.

[2] *athātaḥ saṁpravakṣyāmi vidyādvātriṁśanirṇayam* ||
yena [k, kh, gh: yestu; ṅ: yastu] vijñātamātreṇa [all MSs: -mātrais tu] saṁvittir [k: saṁvitti; ṅ: saṁcitti] labhyate [k, kh, ṅ: labhate] sphuṭam |
*nityā [k, kh, gh: nitya] klinnā tathā raktā vṛddhakaumārabālake [kh: vṛddhakaumā * vālake]* ||
*ete bhedās trayaḥ [k, kh, gh: -stayaḥ] proktā ācāryāṇāṁ [ṅ: -ṇā] ca [ṅ: *] śubhodayāḥ [k, kh, gh: śubhedayāḥ; ṅ: -yaḥ]* |
upabhedās trayaś cānye samayīsādhakaputrakāḥ ||

It appears that an error has occurred here. The redactor has divided the name Nityaklinnā into two parts and treated them as those of two separate goddesses. Elsewhere in the same Tantra the triad beginning with Nityaklinnā is related to the three transmissions.[1] There Nityaklinnā (not just 'Nityā') is clearly linked to the transmission of the Child. The same triad is found in the KMT and the ṢSS which follows it, adding a few details. At that initial stage of the development of the Kubjikā tradition only one transmission – Krama – was clearly defined. Its expansion into three transmissions was just a latent possibility.[2] Thus, the triadic Nityā is not linked to them. Instead, the KMT integrates the triadic Nityā into the Trika triad by identifying her as the Nityā form of Parāparā. It is reasonable to suppose, although admittedly the KMT does not say so, that her three forms - Nityaklinnā, Suraktā and Madotkaṭā - constitute an alternative triad that runs parallel to the main one, changing its character from a Trika one to a Kubjikā one. These three goddesses are all like the red Nityā of which they are aspects. They have one face, two arms and hold a goad, noose, book and rosary. They are young, blissful with wine, and, mad with passion, their eyes are distracted (*vibhrānta*) with passion.[3] Significantly, the commentary adds that they all have two forms[4] - white and red. The white form has only two arms and holds a book and rosary. Presumably, the white forms are those of the goddess Parā and the red, forms of Nityā.

We conclude with one or two observations. As the traditions of the Bhairava Tantras and then Kaula developed, the presence of the Nityā Yoginīs becomes more noticeable and significant. Their presence and progressively developing 'personalities' are markers of an increasing tendency in the Kaula context to allow more space for the 'erotic' as a powerful and symbolically profound perception of the sacred. This development is apparent in the history of the sources of the Kubjikā cult. It culminates in the wonderfully rich theophany of

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*ambā [k, kh, gh, ṅ: aṁve] siddhā [k, kh, gh, ṅ: siddhe] tathā ghorā [k, kh, gh: ghore; ṅ: ghori] siddhidā [ṅ: siddhiṁdā] ca [ṅ: *] tpibhedataḥ* |
ghorā bālakrame [ṅ: -mo] cātra siddhā madhye prakīrtitā [k, kh, gh: -tāḥ] ||
ambikā [k, kh, gh: aṁvidyā] nāma yā vidyā jyeṣṭhakramasya [k, kh, gh: kramṛkramasya] madhyagā [k, kh, gh: madhyagāḥ] |
*raktā [ṅ: rakṣa] jyeṣṭhaughakramagā [k, kh, gh: jyoṣṭoday-; ṅ: -kramaśā] klinnā [ṅ: * nnā] madhyakrame sthitā* ||
nityābhidhā tathā [ṅ: nathā] bāle deśikānāṁ mukhe sthitā [k, kh, gh: -tāḥ] |

YKh (1) 21/28cd-33ab.

[1] The (transmissions) of the Child, Youth and Elders (accord with) the division of (the goddesses) Nityaklinnā and the rest
nityaklinnādibhedena bālakaumāravṛddhakāḥ [g: -kā] || YKh (1) 29/59cd.

[2] See above, p. 145.

[3] ṢSS 11/132cd-133ab.

[4] The commentary reads *dvirūpadharāḥ* '(they have) two forms' for *devīrūpadharāḥ* '(they) bear the form of the goddess' in the root text.

Nityā celebrated in the sublime beauty of Tripurasundarī, who is essentially Kāmeśvarī, and Śrīcakra, which is the sacred abode of the Nityās.

The Western Face: Carcikā and Mahālakṣmī

Carcikā is Kubjikā's western face, also identified with Mahālakṣmī and Umā, the Skyfarer (*khecarī*), [1] it is the lower one in front (*pūrvikā*), which is that of Kubjikā herself. She is the last of the six goddesses with whom Kubjikā declares her identity,[2] implying perhaps, that this is her final and most complete form. The goddess is called Carcikā in the KuKh when she emerges from the Liṅga. As such she is the main deity of the Kula, Kubjikā herself. She is Bhairavī who is both the consort and mother of Bhairava.[3] Carcikā is the aspect Kubjikā assumes when she has imparted the Command to Bhairava and embodies that Command in its purest form.[4] She is the Liṅga, that is, the Point in the centre of the Triangle.[5] This is where the teachings originated and so is represented by Oḍḍiyāna, the First Seat. Accordingly, Carcikā is the Mother in the seat of Oṁkāra in the centre of the triangle[6] and is worshipped in the SKh in several mantras as Oḍḍāmbā of Oḍḍiyāna.

Who is the goddess Carcikā? According to the *Vāmanapurāṇa* Carcikā is one of the eight Mothers born, along with eight Bhairavas, from the sweat of Śiva's brow that formed when he was fighting the demon Andhaka.[7] Carcikā appears a few times in the BY as one of the Mothers or is linked to them. In one place her consort is Cāmuṇḍabhairava,[8] reflecting her association with Cāmuṇḍā. This association is maintained in the Kubjikā Tantras. According to the *Guhyasiddhi*,[9] out of the eight groups of eight Yoginīs related to the Mothers, Carcikā is amongst the Yoginīs associated with Cāmuṇḍā. She is the fifth amongst an unusual group of eight Mothers listed in the YKh.[10] There, in a common group

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[1] KuKh 10/22-23 and note.

[2] KuKh 3/71.

[3] She, Trikhaṇḍā Bhairavī, is Carcikā, the deity of Kula. Her son is the great yogi called Mahābhairava.
trikhaṇḍā bhairavī yā sā carcikā kuladevatā ||
tasyāḥ (tasya) putro mahāyogī mahābhairavanāmataḥ | AS 8/42cd-43ab.

[4] KuKh 3/165cd-167.

[5] KuKh 3/169.

[6] YKh (1) 13/2.

[7] Agrawal 1964: 136 with reference to chapter 73 of the *Vāmanapurāṇa*.

[8] *carcikāyā yadā pāto bhave cāmuṇḍabhairavaḥ* | BY 34/173ab.

[9] *Guhyasiddhi* 5/46.

[10] *brahmāṇī vaiṣṇavī raudrī mātaṅgī [ṅ: mataṁgī] carcikeśvarī* |
*vārāhī nārasiṁhī ca śivādūtī [2: vidūtī *] tathāṣṭamī [k, gh: tathāstamī]* ||
YKh (1) 15/61 = YKh (2) 5/154cd-155ab.

of eight Mothers she is the penultimate one and is associated with Cāmuṇḍā.[1] However, in a series of mantras dedicated to the Mothers in the same text she is linked to Māheśvarī.[2] The same connection is made in the *Śrīmatasāra* (2).[3]

Tantric traditions, especially early Kaula ones, flourished in Orissa during the rule of the Bhaumas and the Somavaṁśīs between the 8th and the 11th century. Despite the powerful presence of Vaiṣṇavism that developed there from about the end of that period, Tantric forms of worship continue to be a major feature of the Hinduism practiced in Orissa. This is especially evident in the continuing worship of the Mothers, amongst which Cāmuṇḍā, the fiercest of them, was considered to be the main one[4] and is sometimes worshipped as Carcikā.[5] This link is supported by the *Agnipurāṇa.*[6] There Rudracarcikā appears as the first of eight varieties of Cāmuṇḍā. She was identified with a goddess worshipped in a cave in the Hiṅgula mountain in Baluchistan who was probably a form of Durgā called Koṭṭarī. In the course of time she came to be called Hiṅgulā or mother Hiṅglāj, a goddess worshipped by Nātha Yogīs. Her association with Carcikā seems to have begun in the Gupta period from which time she appears in inscriptions. Later on the Paramāra kings of Mālvā (ninth to twelfth centuries AD) made Carcikā their family deity.[7] For a period, a part of their kingdom extended to southern Koṅkaṇa where the Kubjikā cult developed for a large part of its early history. One wonders whether Carcikā's incorporation into Kubjikā may not be somehow related to her importance as a royal goddess. In Orissa her main *pīṭha* is at Banki in the Cuttack district. It lies on a flat hillock on the right bank of the Mahanadi and is still very popular.

Carcikā means 'repetition of a word'. Accordingly, a rosary used to count the number of repetitions of a mantra, commonly called *japamālā,* is occasionally called *carcakamālā*. Her association with Speech is again evident from her location on the upper lip where she is placed according to a prayer (*kavaca*) that is

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[1] Camuṇḍā (the sixth Mother) moves without motion (*acāracāriṇī*) and, mounted on the path of movement and rest (*cārācāra*), she resides in the end of the End of the Sixteen. Carcikā resides there.

cārācārapathārūḍhā [k, kh, gh: cārocāra-; ṅ: vāroccārayathārūḍho] ṣoḍaśāntāntavartinī [k, kh, gh: ṣoḍaśāṁtāta-; ṅ: ṣoḍaśāntānavartinī] |
cāmuṇḍācāracāriṇī [k, kh, gh: -cāraṇī; ṅ: -caraṇī] tatrasthā carcikā bhavet || YKh (1) 25/94.

[2] YKh (1) MS K fl. 20b.

[3] *Śrīmatasāra* (2) 4/116, 15/79, 114.

[4] This is 'clearly demonstrated', according to Brighenti (2001: 111), by the placement of the cult images in the sanctum of the Vaitāl Deul temple in Bhuvanesvar.

[5] Brighenti 2001: 112.

[6] *Agnipurāṇa* 50/30-37.

[7] Agrawal 1964: 136-140.

a common appendix to the *Devīmāhātmya*.[1] Kubjikā is, like all the Kaula Great Goddesses, a Yoginī who embodies sacred Speech. Although this association is not made explicitly anywhere when she is identified with Carcikā, nonetheless, the pride of place given to her is probably partly due to it.

Carcikā appears occasionally in the JY both as a minor Yoginī and an aspect of the main goddess and continues in these roles in latter Kaula traditions also. Carcikā is just a Yoginī amongst others in the ŚM[2] where she is otherwise not mentioned at all. In the SKh she appears as one of a group of sixty-four Yoginīs. In the milieu of the Kālīmata of the JY, Carcikā appears as a Yoginī of the third syllable of the seventeen-syllable Vidyā of Kālasaṁkarṣiṇī.[3] But there, as in the Kubjikā Tantras, she may also be a form of the main goddess.

A method of worshipping (*vidhi*) Carcikā is found in the JY. There she is like a very fierce, emaciated Cāmuṇḍā-like Kālī. The adept who observes her vow should be naked, his body smeared with ashes from a cremation ground and carry a skull. Looking like a mad man, he should attend a cremation ground for seven nights. There he makes offerings to Carcikā in a funeral pyre of human flesh and entrails as he repeates her Vidyā. Finally, she emerges from the fire and gives the adept the accomplishments (*siddhi*) he desires. He achieves union with the Yoginīs and he joins them as a skyfarer and becomes a Lord of Yoga.[4] Carcikā is described as follows in the JY:

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[1] Brighenti 2001: 112 with reference to Coburn 1984: 177.

[2] ŚM 15/141cd.

[3] She who playfully devours thousands of loads of poison is said to be Carcikā who, with fearsome teeth, is the (Yoginī of the) third (syllable).

viṣabhārasahasrāṇi [k: -rusa-] yā bhakṣayati līlayā ||
carcikā ghoradaṁṣṭrā sā tṛtīyā parikīrtitā [k: -ta] | JY 2/25/124cd-125ab.

[4] *tvatkeśāṁ [k: tvakṣyoṣāṁ; kh: -ṣā] ghoraninadāṁ [k: -dī] japel lakṣāṣṭakaṁ [k: jja-] tadā* ||
daśāṁśena [k, kh: daśāṁśane] juhet tatra naramāṁsāntramiśritām [k: -māṁsītra-] |
yāvaj juhoti [k: jahoni] deveśi tāvat sā vahnimaṁḍale ||
samudeti mahāghorāṁ ghoraninādanisvanām [k: -nīradaniścanām; kh: -nīrada- -nā] |
*carayitvā vareṇaiva yaṣṭena * hi sādhakam* ||
vrajate sā maheśānī rocet [k: roce] saṁsādhayed hitam |
japtvā lakṣadvayaṁ mantrī paścād vratam upācaret || *26* ||
śmaśānabhasmadigdhāṁgair [k, kh: -digdhāgai] nagno [k: nagnā] muṇḍadharaḥ sadā |
ādāved vihased [k: -sa] ghoraṁ vidyolmukakarāvṛtaḥ [k: vidyalmuka-; kh: vidyulmuka-] || *27* ||
unmattavat [k: -va] saptadinaṁ [k: śaptadina; kh: -na] tato rātrau śmaśānagaḥ |
vratānte devadeveśi ūrdhvaṁ [k, kh: mūrdha] bāhum udāharet || *28* ||
yāvat sahasramekaṁ syāt tāvan [k: tāvat] melāpamadbhutam [k: melāpadbhutam] |
yoginīnāṁ sahāsyaiva [k: -syeva] jāyate devi niścitam || *29* ||
tābhiḥ [kh: tābhi] saha khagīśaḥ [k, kh: -gāsī] syād [k: -syāj; kh: tābhiḥ-] yogeśvarapadaṁ bhavet | JY 2/26/23cd-30ab.

> Now I will tell (you) the supreme teaching concerning Carcikā by just knowing which one attains every accomplishment. One should visualize (Carcikā) as very thin (and old) (*suśuṣkā*), her face brilliant and frightening with her fierce gaze. She is (dark) like black lightning and is engaged in devouring the triple world. She has one face and three eyes and two arms and is adorned with a corpse. She is mounted on a buffalo and leather made of human skin is (under her) buttock. (Her) garland is made of human entrails and (she is) adorned with snakes.[1]

According to the JY, Kālikā is called Carcikā because she drinks up (*camati*) everything making the sound 'chama chama', relishings (*carvayantī*) all that she consumes.[2] The CMSS implies a similar didactic etymology by saying that the teachings concerning Carcikā are 'relished' (*carvita*).[3] Another etymology of this sort derives her name from the root '*carca*', which means to reflect or

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[1] *athātaḥ saṁpravakṣyāmi carcikānirṇayaṁ [k: -ya] param* |
yena vijñānamātreṇa sarvasidhyaruho bhavet ||
dhyāyet [k: -yat] suśuṣkāṁ [k: muṇḍaṣkī; kh: suśuṣkā] dīptāsyāṁ koṭarākṣībhayānakām [k: koḍharākṣīṁ-] |
kṛṣṇajīmūtasadṛśāṁ [k: -ta dṛśāṁ] trailokyakavalodyatām [k: -jyatī]* ||
ekavaktrāṁ [k: pañcava-; kh: -vaktrā] trinetrāṁ [k: trinetrā] tāṁ [k: nāṁ] dvibhujāṁ śavamaṇḍitām |
māhiṣeṇa [k, kh: māhiṣyena] samārūḍhāṁ naracarmakaṭisthalām ||
narāntrakṛtasragdāmāṁ [k, kh: -kṛtaṁ-] bhujagābharaṇairvṛtām [k: -tī] | JY 2/26/20-23ab.

[2] *tadā [k: tarā] camati [kh: vamati] sā sarve chamacchamiti [k: -yamachamitī-] yogataḥ* ||
tadeva carvayantī [k: -yanni] sā carcikā tena kīrtitā | JY 2/50/17cd-18ab.

[3] This statement comes in the context of explaining the yogic state symbolised by the chowrie offered to the deity:

> O lady of good vows, listen to (the inner symbolic meaning of) the chowrie. O goddess, the supreme energy of the Abyss of the Void (*kakandara*) arises from the foundation of all things. It should pierce the supreme plane by means of the current of the Wheel of Motion. (In this way) the nectar (*amṛta*) of the energy of consciousness, which is in the centre of the arising of the three abodes (represented by the corners of the triangular Yoni), is the teaching concerning Carcikā that is relished (*carvita*) (there). Therefore, O beloved, it is called the chowrie (*camaraka*).*

*The letter 'ca' of '*camaraka*' is derived from '*carvita*' and '*carcikā*'. The letters 'ma' and 'ra' from '*amṛta*' and the letter 'ka' from '*kakandara*'.

. . . camaraṁ śṛṇu [gh: śuṇu] suvrate ||
sarvādhāroditā devi kakandaraparā kalā |
cāracakrapravāheṇa [sarve: -hena] bhedayet [k gh: -yat] paramaṁ padam ||
tridhāmodayamadhyasthaṁ drāvitaṁ citkalāmṛtam |
carvitaṁ carcikāmnāyaṁ tasmāc camarakaṁ [all MSs: cā-] priye || CMSS 11/23cd-25.

consider. This is how she is understood to be when, like many other forms of Kālī, she is associated with Rāviṇī – the Resounding Goddess:

> Carcikā reflects (*carcayet*) in (the Yoni which is) the pavilion of Kula, on the object of reflection (*carcya*), which is consciousness. He who reflects on all the worlds, also reflects here (in daily life). She resounds within him powerfully and so she is Carcikā Rāviṇī (the Resounding Carcikā).[1]

Carcikā is Ciñciṇī who is the eighteenth and last of the series of goddesses who, coupled with their partners, embody aspects of the energy of the Transmental, Kubjikā's metaphysical identity, that flows as the Divine Current.[2] Thus she is its final and culminating aspect that emerges out of the transcendental current of the Command into immanence. There, inwardly, Carcikā is the energy of the Transmental that pervades the mind, while externally, she is the goddess who descends into the world and is present there with Śrīnātha her consort, the first teacher.[3] She is praised accordingly:

> O divine bliss! Beautiful radiant energy! O immortal one! O consciousness of Bhairavī! Be victorious! Be victorious! O you who are the first (of all the goddesses) and divine! (You) who have descended into Dakṣa's sacrifice and was born in the family of the Himalaya. You, O Kulā, are called Kālikā to whom the gods bow. O Mother! Protect me always, (you who are) the mother of the three worlds, the skyfaring goddess called Carcikā.[4]

Elsewhere she is praised again to remind us that Carcikā is originally Kālī who, as the seventeenth energy of the New Moon, extends through the other sixteen:

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[1] *carcayec cinmayaṁ carcyaṁ carcikā kulamaṇḍape* |
carcayed akhilān lokān yo 'pi so 'pīha carcyate ||
tanmadhyagā virauty ugraṁ tena carcikarāviṇī | JY 4/5/66-67ab.

[2] KuKh 2/25.

[3] Śrīnātha should be known to be the eighteenth and the Transmental pervades the mind. She is the Transmental who pervades the mind up to Carcikā, the final one (of the Divine Current).

śrīnātho.aṣṭādaśaṁ jñeyaṁ unmanā [g: ?] manavyāpinī [g: ? -mucyate] |
unmanā manavyāpinyā yāvad vai carcikāvadhiḥ [k, ṅ: -vadhe; gh: -vadhaṁ] || YKh (1) 36/101.

[4] *divyānande suteje jaya jaya amare bhairavībodharūpe*
ādyādivye ca gaurī tuhinagirikule dakṣayajñāvatīrṇā |
saṁjātā kālikākhyā suranamitārādhitā tvaṁ kuje.asi
māte māṁ rakṣa nityaṁ tribhuvanajananī khecarī carcikākhyā || YKh (2) 22/7.

(She is) the Vidyā which is Bhairava's form (*mūrtikā)*, the energy of Kālī in the Age of Strife. She is Kaulinī who come forth from the divine in Hara's teaching and, on the Krama path, she should be praised as Umā and Carcikā. She is the Skyfarer marked with Śrīnātha, to whom the gods bow. She is the mistress of the *maṇḍala* (*cakreśvarī*), Carcikā at the end of the couple (*yugmānte)*, the supreme energy who is nine-fold up to the sixteenth energy.[1]

Conclusion

One of the most striking features of the doctrines of the Kubjikā Tantras and a sign of their advanced state of development, is the strong emphasis placed on essential metaphysical principles. This dimension of Deity and all that relates to it is always presented their as its foremost aspects. As Deity's abstract nature is best represented by sound – mantra - and pure geometric form – *maṇḍala*, it is these that we encounter most frequently. The texts do not, indeed they could not, omit the iconic forms, but the deities emerge almost reluctantly into iconic representation out of their abstraction. The path for this emergence, the bridge between the unmanifest (*niṣkala*) and the manifest (*sakala*) deity, are the energies of Speech and mantras that issue from them. The audible sonic icon leads to the visible one. This becomes more clearly defined and differentiated as we travel down into the world of the Krama and its forms and as we travel through time tracing the unfolding development of the tradition and its goddess.

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[1] *vidyā bhairavamūrtikā kaliyuge [k, kh, gh: kaliryege] kālīkalā kaulinī*
divyotthā [k, kh, gh: divyotā; ṅ: vivyātā] haraśāsane [ṅ: hata-] kramapathe stutyā [k: stuṣyā; ṅ: puṣpā] umā carcikā |
*śrīnāthāṅkitakhecarī [k, kh, gh: -nāthākita-] suranutā cakreśvarī carcikā [k, kh, gh: vakrikā] yugmānte ca parā kalā navadhā [ṅ: na * dhā] yāvat [k, kh: yāval; ṅ: yākal] kalā ṣoḍaśī* ||
YKh (1) 28/30.

Chapter Five

The Early Development of Kaulism and the Emergence of the Kubjikā Tantras

In the seventh century, or may be a little earlier, a new genre of sacred literature began to develop that in the following centuries proliferated to an astonishing degree. These scriptures were variously called Tantras, Āgamas, Saṁhitās, Matas and in other less common ways such as Yāmalas, Kalpas or Vidhānas.[1] Whatever they were called, what was important about this class of scriptural literature was the type of practice, pantheon, and implicit world-view it propagated. We may refer to this in the broadest terms, as Sanskrit sources do, as 'Tantric procedure' (*tāntrikavidhi*) which, in the Hindu context, is distinguished from the Vedic (*vedikavidhi*). These terms were coined by the Purāṇas to denote two major typologies (what the Sanskrit texts call '*ṛti*'). A detailed comparative analysis is not necessary here, what matters is that the Indian tradition has always perceived (and it is indeed most obvious) that in a very broad and general sense there is a 'Tantric type' of practice. In English we may refer to it as 'Tantrism' or just 'Tantra' but if we do so we must take care not to confuse it with an independent religion or cult. Rather 'Tantrism' or 'Tantra' is a blanket term, that may serve to distinguish many schools, traditions and cults, whether, Śaiva, Vaiṣṇava or even Buddhist and Jaina that format their practice (ritualistic and yogic), pantheon of major and minor deities, supernatural beings and lineages of transmission and, their world view in general, in a way that is sufficiently common that we easily perceive that they are 'Tantric'. By this I mean that they make use of 'Tantric procedures' (*tāntrikavidhi*), which they may do in various ways and to differing extents.

Detailed analysis in each case is long and tedious and may lead to the dissolving away of the object of inquiry, rather than the discovery of what it is. 'Tantric procedure' is composite. Features of it combine in various degrees and different ways. By analysis that separates them from each other and seeks to find what is specific to each one, we loose sight of them. Nonetheless, its presence is quite clear, evidenced by a few essential features of 'Tantric procedures'. These we may briefly enumerate, but will refrain from analysing at length. A detailed

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[1] The way a text is called is not very significant or specifying. A text called a Tantra could, for example, also refer to itself as an Āgama or a Mata. As 'Tantra' is the most basic and universal term I will refer to any text of this sort as a Tantra, although that word itself may not be part of its title. White believes that the different names indicate a typological distinctions. A'Tantra', for example, is distinct from an 'Āgama'. However, this view is not supported at all by the texts themselves.

comparison of the two 'procedures', the Vedic with the Tantric, would be confusing. The two are evidently distinct, but if we attempt to identify the differences accurately in every detail, we soon find that many of them tend to disappear in essence, although differences are evident in form. Thus, we must remove ourselves from the most essential without straying into the other extreme of the particular, which is not the domain of general definitions.

The first and most general feature of the Tantric paradigm is worship (most commonly called *pūjā, pūjana* or *arcana*). Of course, this is not an exclusive characteristic. The worship of images or other representations – stones, liṅgas, trees and the like, in which deities or supernatural beings reside is common to most religious practice that is not Vedic. This includes the innumerable local and regional cults, divine or supernatural, and those of the sanctified dead we find in the countryside, villages, towns, cities, and localities within them. These are not part of the generic Tantric paradigm that is our concern here. Many possible elements of folk religion, for example, animal sacrifice, offerings to the deity of alcoholic drinks, possession and more may appear to be 'Tantric'. This is even more the case with folk (i.e. non-literate rural) cults, such as those of the Bauls of Bengal, who have developed a highly sophisticated conceptual framework, replete with their own terminology and rich body of practice, similar in many respects to the Tantric, including the collection and offering of human bodily fluids. These certainly could be said to be 'Tantric procedures'. Indeed, scholars have even referred to the cult of the Bauls as 'folk Tantra'. However, for the sake of clarity and to avoid an over extensive application of our definition, it would be best to limit the application of the term Tantra to literary sources.

We are accustomed now, after Shrinivasa and Radcliffe-Brown, who wrote in the 60s and 70s to refer to 'folk religion' as part of 'non-Sanskritic' culture. In a European context, we might call it 'peasant culture'. Largely rural, although it extends into towns and even localities within larger cities, some scholars believe this to be the non-Sanskritic heritage of the subcontinent. This is contrasted with the Sanskritic religion that has developed aver the centuries in the hands, largely Brahminical, and always learned, through the medium of the Sanskrit language. It is evident that many of the features of the Tantric paradigm are common with 'folk religion' in varying degrees and forms, especially with that sub-variety within it that we may call, as the texts do, but with broader more generic reference, Kaula. Nonetheless, it is necessary to delineate carefully the two domains. Otherwise, our definition will become so broad that it will no longer serve to specify anything, although in many respects they have a great deal in common.

In very broad, general terms, we can say that the literate Tantric paradigm includes the following basic elements all of which relate to the worship (*pūjā, arcana*) of the deities, major and minor, a particular Tantric system presents more

or less systematical and extensively in one or more Tantras of a particular school. Sometimes, especially in the later period (after the 12th or 13th century), Tantras or works, like compendiums or manuals derived from Tantric sources, may not align themselves systematically with a particular school. Even so, they will invariably stress the primary importance of the teacher and the necessity to receive initiation from him. This then is the first feature of the Tantric paradigm: its initiatory nature. This may be more or less closed: esoteric or public.

Secondly, the basic rites are centred on the worship of the main deity, single or paired with a consort in a *maṇḍala*. The *maṇḍala* summates and makes directly and conveniently accessible to worship parts, more or less extensive of the pantheon. A fully developed Tantric system has one major *maṇḍala* which is uniquely specific to it in which the main deity is worshipped. Invariably, other *maṇḍalas* are described and worshipped. These may be very many, but they serve to worship secondary deities or aspects of the main one for specific purposes, that may be more or less extensive. Icons, jars, fire altars, stones and other consecrated objects as well as temples[1] may also serve as abodes of the main deity or other deities associated with it, but they never replace the primary *maṇḍala*, although they may be understood to represent it.

Thirdly, worship takes place by means of mantras. Just as a *maṇḍala* specifies the cult of a deity, the main mantra with which it is invoked is equally central and uniquely specific to the cult. All systems make use of a large number of mantras. These are naturally ordered in the course of the rite in accord with the deployment of the deities in the main *maṇḍala* and the other sacred objects in which they are worshipped in the sacrificial area that surrounds it. Developed Tantric systems invariably prescribe the worship of numerous deities independently of the main one in subsidiary cults, linked to them. These too, obviously, are furnished with their mantras and the rest required for the rite.

Fourthly, worship requires the ritual purity of the worshipper, which can only be achieved by some form of identification with the deity, however this may be conceived (whether total oneness or conjunction in some way). Moreover, this requires, by necessary implication, that the body of the worshipper, not just his or her 'Self', be identified with that of the deity. This is generated by the projection onto the body of the worshipper of the mantras that constitute the limbs of the

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[1] Temple architecture is a major concern of the Siddhānta Āgamas current in South India. Thus, it is remarkable that they are not discussed at all in other early Śaiva Aagamas. Indeed, early manuscripts of Siddhānta Āgamas recovered in Nepal do not deal with this subject at all. Similarly, South Indian Vaiṣṇava Saṁhitās also discuss temple architecture (although less than their Śaiva counterparts). In this case also, this subject is not treated in the earliest Vaiṣṇava sources. It appears, therefore, that temples are not essential for Tantric rituals. However elaborate and extensive they become, these 'abodes of the gods' (*devālaya*), remain essentially three dimensional *maṇḍalas*.

body of the deity. The body of the deity is identified with the totality of the universe. Thus, the body of the worshipper must contain all the principles, energies and the like along with the deities and beings into which the system orders the systematic deployment of the cosmic order in all its aspects.

The fifth is Yogic practice. This is a direct consequence of the fourth characteristic. The universe is the deity's body. It is alive. This is because the vital breath streams down into it from the disembodied, transcendental aspect of deity 'above' it and beyond the cosmic order and moves in the channels and through the inner vital centres of the body. Just as the physical and subtle body of the officiant must be homologized to that of deity, so must the movement and activity of the vital breath. This is linked to consciousness and Speech, which is the inner energy of mantras. To bring that about involves identification with the inner vital activity, consciousness and Speech of the deity. Essentially this is the Yoga taught in a wide variety of forms in the Tantric procedures.

The sixth characteristic is magic. This seems to be such an important characteristic of Tantric practice that some scholars believe that the original most primitive forms of it were all magical. This is hard to determine and may partly be true, although it is hard to maintain that is entirely the case as it would be difficult to account for the existence of other characteristics that in some form or another are always present to some degree. Moreover, although magic rites do invariably form a part of all Tantric systems, to very varying degrees, they are never the core concern.

Tantrācāra and Kulācāra

The Tantric paradigm presents itself in the Sanskrit sources in two modalities that came to be called Tantric (*tantrācāra*, *tantraprakriyā*) and Kaula (*kulācāra* and *kulaprakriyā*). Broadly speaking, the former in relationship to the latter is milder. The deities tend to assume a gentle form. The offerings made to them are generally vegetarian. Much of the worship is conducted in temples and is generally more conspicuously within the public domain, although entry into the cult does require initiation. The main deities are mostly male as are their attendants. The Kaula, on the contrary, is 'fierce' and energetic. The main deities generally have fierce or 'erotic' forms, as do their attendants. Female forms are generally dominant. The goddesses, fierce or 'erotic', major or minor, are Yoginīs. These are of many varieties and are in huge numbers. Animal sacrifice and the offering of bodily substances are the norm. The latter may include sexual fluids obtained through ritual intercourse. Initiation into these cults involves the penetration of the deity into the worshipper who is 'pierced' by its energy.

The Kaula modality is more similar in many respects to 'folk religion' than is the Tantric. They both include worship with non-vegetarian food offerings,

bodily substances and alcohol of fierce and sometimes capricious beings for protection from the ills they may cause. They reside in specific places, engender possession (*āveśa*), instigate and gratify sexual desire, and may be invoked to assist in 'black' magical rites to subjugate others or for special assistance in the course of daily life, a crisis, or danger.

Just as the Tantric modality predominated in the Siddhānta Āgamas, the Kaula modality predominated in traditions of the Bhairava Tantras, right from their inception.[1] The latter is fundamentally related to their extensive Yoginī cults. These were ordered at an early stage into Kulas. Kula literally means 'family' which is both the 'family' or group of deities headed by the main deity of a Kula, who is its 'leader' (*kulanāyikā* or *kulanāyaka*) and the 'family' of Kaula practitioners, headed and led by their teacher.[2] The teacher is the head of the spiritual family he has made by accepting and initiating disciples. The responsibility he assumes and his oneness with the Kula is such that the Kashmiri teachers maintained that the teacher could not attain liberation until all the members of his Kula were freed.

Yoginīs proliferate to immense degrees to form 'families' of Yoginīs, from which emerge the Great Goddesses first of the Bhairava Tantras and then the Kaula. The teachings of the Kulas, come from the 'Yoginī's mouth'. The MVT refers to independent '*kulaśāstras*'[3]. At the same time, it is clear that within the ambit of the system it is expounding it perceives that certain prescriptions are specifically Kaula (*kuloktavidhi*). Chapter nineteen is dedicated to Kaula practice (*kaulikavidhi*) which aims at the attainment of accomplishments (*siddhi*) of the yogis who follow the Kula path.[4] The rites should begin with worship of a specifically Kulacakra.[5] Moreover, it is clear that the practitioner initiated in the Trika of the MVT also belongs to a particular Kula, as the Tantra enjoins that he should repeat only the mantra of his own Kula[6], which is related to a particular quarter of space.

In the course of time, the Yoginīs developed their own independent schools and scriptures, called Kulāgama. Initially, these schools were linked to the

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[1] I am referring to the Bhairava Tantras of the Vidyāpīṭha. These are most of the early Bhairava Tantras that have survived. The SvT, which belongs to the Mantrapīṭha, is the only extensive and important extant Bhairava Tantra that belongs to another Pīṭha. Its rites and practices belong to the Tantric modality. However, the influence of the Tantras of the Vidyāpīṭha was so great that the SvT came to incorporate the worship of Yoginīs, which belongs to the Kaula modality that was entirely absent in the original, early form of the system.
[2] Modern sādhus similarly refer to their lineage and its members as a 'family'. However, they word for 'family' is not '*kula*', instead the use the common Hindi word '*parivār*'.
[3] MVT 1/49 and 11/47 MVT 19/22.
[4] Ibid. 19/100-1ab.
[5] Ibid. 19/5.
[6] Ibid. 19/9.

name of Matsyendranātha and retained the pliable, non-sectarian character they had when they were still embedded in the Bhairava Tantras. This allowed Kula doctrine and practice to adapt to the specific sectarian context of the particular school of the Bhairava Tantras in which it appeared. The pliable nature of Kula as doctrine and practice allowed the formation of Trikakulas and Kālīkulas, for example, within the Bhairava Tantras that thus remained Śaivite despite the very large Śākta input that Kula doctrine and practice brought into them. The distinctive feature of these systems is not so much their doctrinal or even symbolic content, although they are configured in a specific way in each system, what is most distinctive is the principle deity or group of deities that is the focus of each system. Many of these were originally Yoginīs.

It was but natural that independent Kaula schools developed around the central figure of a Yoginī. The first two were the goddesses Kubjikā and Kālī. Both were Yoginīkulas, as was the one that followed after centred on the goddess Tripurā. At the last stage of this development, the original affiliation with Bhairava's current (*bhairavasrotas*) was severed. Prior to that, it remained a matter of prestige and was regularly mentioned in the colophons of these Tantras and elsewhere. Thus, Kubjikā proudly declares that her Vidyā was previously revealed in the Bhairavāgama.[1]

The Kaula Tantras came to develop a series of categories in which they classified practice in general with special reference to their own application of it. This is perceived in general terms as a modality or form of 'conduct' – *ācāra*. This includes one's general behaviour, habits, and rules one may apply to maintain or enforce it (all of which could be called '*ācāra*' in Sanskrit). It includes general food habits (vegetarian or non-vegetarian, alcoholic or non-alcoholic) and the clothes one wears, when one goes to bed and gets up in the morning and the like. In the later Kaula Tantras we commonly find a series of such '*ācāras*' mentioned. They are usually graded from the more distant to the closest to Kulācāra. A typical series could be Vedikācāra → Vaiṣṇavācāra → Śaivācāra → Kulācāra. However, although a Kaula would consider this to be a progressively ascending hierarchy, he is also engaged in observing all the '*ācāras'* according to which of them is most appropriate in a particular situation. They are not considered antagonistic. The Kaula initiate does not intend to be 'transgressive'. He simply needs to adapt his behaviour to varying requirements.

Initially, we do not find the approach to be so accommodating. The distinction between Kaula practice as a modality embedded within Tantric practice gradually defined itself more specifically in relation to its counterpart. The differentiation of the two modalities reached a climax with the emergence of Kaula Tantras and purely Kaula systems. The gap then widened to such a degree

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[1] KuKh 13/70-71ab.

that the Kaula modality came to confront the Tantric as it's opposite. Thus, the KuKh distinguishes between the practice of Tantra (*tantrācāra*) and Kula practice in general, especially that of the Kubjikā Tantras, invariably deprecating the former in relation to the latter. It warns that its teaching should not be given to Tantrics, or those devoid of Kula practice (*kulācāravilupta*).[1] Tantrics are said to lack devotion.[2] They are cruel,[3] given to hating others, untruthful, quarrelsome, proud and do not belong to the tradition (*pāramparya*).[4] Kaula initiates should not dine with them, just as a member of a higher caste should avoid eating with one of a lower.[5] This rule should be observed very strictly especially with regard to the consumption of the sacrificial pap (*caru*).[6] The merit acquired by eating it in front of the Krama in the Age of Strife is as much as drinking Soma in a Vedic sacrifice. Moreover, it is a cardinal means to acquire both worldly benefits (*bhoga*) and liberation.[7] However, the YKh warns:

> These excellent sacrificial paps (*caruka*) should not be given to Tāntrikas. O Śambhu, it should always be kept hidden, like riches from thieves. Otherwise, there is no success and no tradition (*sampradāya*).[8]
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> Again:
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> It should not be given to anybody who has no deity, fire, or teacher, to Tāntrikas who are most sinful, cruel, without goodness and devoid of devotion.[9]

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[1] KuKh 3/145.
[2] KuKh 30/40cd.
[3] Ibid.
[4] KuKh 30/136cd-138ab.
[5] KuKh 37/67-68. Cf. TĀ 15/572: There is the danger of falling from (one's own) Kula by contact with those who do not belong to (any) Kula.. The Kula tradition does not enjoin commensality (*ekapātra*), therefore one should avoid them.
[6] KuKh 37/65cd-66.
[7] *somapānārghyabhakṣeṇa [k, kh: -pānārddhalakṣaṇa; gh: -pānārddha-] śiṣye puṇyaṁ [k, kh, gh: puṇyai] kalau [k, kh: kalo] yuge* |
tat puṇyaṁ prāśitenaiva [k, kh, gh: prāsitenaiva] kramasyāgre kuleśvara [gh: -raḥ] ||
tena prāśitamātreṇa [k, kh, gh: prāsita-] bhuktimuktir na saṁśayaḥ | YKh (1) 3/158-159ab.
[8] *ete hi [k, kh, gh: etāni] carukāḥ [k, gh: narukā; kh: -kā] śreṣṭāstāntrikān [gh: -tāṁtriṁkāṁ] na pradāpayet* ||
gopayet satataṁ śambho [k, kh: śebho] caurebhyo dravinaṁ yathā |
anyathā na bhavet siddhiḥ saṁpradāyaṁ na vidyate || YKh (1) 3/162cd-163.
[9] *na deyaṁ yasya kasyāpi devāgniguruvarjite [gh: -taṁ]* |
pāpiṣṭān [gh: -ṭā] tāntrikān krūrān niḥsattvān [ṅ: niḥśatvāṁ] bhaktivarjitān [gh: bhavati-] ||
YKh (1) 11/30.

The AS stresses that this secret Krama teaching concerning the goddess Kubjikā should not be given to Tāntrikas.[1] In the same spirit, the KuKh admonishes on several occasions that particular teachings should be kept hidden from their view.[2] For example, they should not be given the teaching concerning the deposition of the Mālinī alphabet on the body. They are as unworthy to receive it as are the deceitful disciples of logicians, who are not concerned with spiritual discipline at all.[3] The low spiritual state of those who practice Tantra is a consequence of the inferior condition to which the practice of Tantra leads. In order to reach higher states that should be discarded. For example, one attains the Mahantārikā form of Kubjikā once abandoned the Tāntrika state (*bhāva*).[4]

However, although the KuKh invariably condemns Tāntrikas and their practice as inferior, the earlier Kubjikā sources are ambiguous. For the earliest Kubjikā Tantras, like their predecessors, this is not an issue or, at least, they do not mention it. The KMT has nothing to say about this distinction. The KRU and the CMSS are similarly silent. All the ŚM has to say is that the status of those devoted to other Tantras is low and that they are ignorant of the true purport of the scriptures (*āgama*).[5] The ṢSS distinguishes between the two modalities but sees them, as we shall see, in a different perspective. The sections of the MBT are not uniform in their view. In one place in the YKh, the goddess describes the kind of teacher that one should avoid. He is not just immoral. Even worse, although ignorant of the Kaula rites, he criticizes (*duṣaka*) the Kula scriptures. He is always intent on the practice of Tantra (*tantrācāra*) and does not possess the Command. He is intent on the low works of magic (*kṣudrakarman*) taught in the Bhūta and Gāruḍa Tantras.[6] He abandons his teacher and is deceitful (*chadmin*).[7] By talking with such a teacher and keeping his company, one goes to hell. He is not a part of the tradition (*asantānin*) and has no authority in any Kula lineage (*anvaya*).[8]

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[1] *idaṁ rahasyaṁ paramaṁ trividhaṁ kraanirṇayam* ||
svayaṁ bhuñjan [bhānān] na dātavyaṁ tāntrikānāṁ viśeṣataḥ | AS 9/51cd-52ab.

[2] KuKh 3/144-146ab and 24/117cd -178ab.

[3] KuKh 18/110; cf. 30/41-42ab.

[4] *tyaktvā [k, gh, ṅ: tyaktā] ca tāntrikaṁ bhāvaṁ sādhayen mahantārikām [k, gh, ṅ: mahatāritā]* ||
YKh (1) 40/178cd.

[5] *anyatantraratāḥ kṣudrā āgamārtham ajānatāḥ* | ŚM 1/105ab.

[6] Concerning these categories of Tantras, see Dyczkowski 1988: 39-42.

[7] *kṣudrakarmarato [k, kh, gh: -kramarato] nityaṁ [gh: kṣudu-] bhūtatantraiś ca [k, kh, gh: bhatatataṁtraiśva; ṅ: bhūta * traiśca] gāruḍaiḥ [k, kh, gh: gāruḍai; ṅ: gāraḍaiḥ]* ||
dūṣakaḥ kulaśāstrāṇāṁ kudṛṣtibāhyakārakaḥ [k, kh, gh: kṛṣivāhya-; ṅ: kṛṣivāṇījyakā-] |
śṛṅgārī [k, kh, gh: -rā] vyādhitaḥ [k, kh, gh: -na; ṅ: -ta] chadmī [gh: chaghī] gurutyāgī mahāpaśuḥ ||
īdṛśaṁ varjayec chambho ācāryaṁ [ṅ: ācārya] paścime gṛhe |YKh (1) 25/23cd-25ab.

[8] *tasya saṁbhāṣaṇāt saṁgād [k, kh, gh: saṁgā] rauravaṁ narakaṁ vrajet* ||
asantānī sa vijñeyo [gh: vijñayo] nādhikāraṁ [k, kh, gh: -rāṁ; ṅ: -rī] kulānvaye |

However, elsewhere in the same recension of the YKh, we are told that a good teacher (*deśika*) is not only intent on truth and purity, he is also a Tāntrika devoted to his teacher.[1] This is a strange thing to say as one of the greatest defects of a Tāntrika is supposed to be his lack of devotion.[2] It seems that the term is not used consistently and has more than one application. The Kaula scriptures are, after all, Tantras. The KuKauM hardly refers to this distinction. However, in one place, with regard to the visualized form of a particular deity, it says that: 'this was previously explained according to the Tantric mode and Tantra is not part of the Kula teaching'.[3] In the KuKauM, we repeatedly find the expression Kulatantra (which does not appear in the KuKh) as well as Kulāgama (which does appear in the KuKh). The colophons of the KuKauM specifically say that the text is called a Tantra (*tantrābhidhāna*) and, more specifically a Śrīkula Tantra.[4] It seems then the term Tāntrika can also be applied in a general sense to Kaulas also, but this is not a common usage in our texts.

Moreover, the practice of Tantra – *tantrācāra* – is not uniformly condemned. Sometimes, along with Kulācāra, it is seen to be one of two acceptable modalities. In one place, the YKh presents a doctrine concerning the symbolism of the five gross elements. They are five sacred seats that 'arise day and night' in the flow of the inhaled and exhaled breath. YKh (1) begins by saying that there is no rite of adoration without the practice of Tantra (*tantrācāra*).[5] However, generally practice must conform to the Kaula modality even when it is derived from a non-Kaula source. At one place the YKh presents the thirty-two syllable mantra of Śikhārāja Bhairava, also called Śikhānātha. This is the mantra of Svacchanda who is the consort of Śikhādūtī, the embodiment of the energy of the goddess's Topknot (*śikhā*), the second of her six limbs. His mantra is that of Svacchandabhairava. The YKh says that this mantra 'is mounted on the plane of

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YKh (1) 25/25cd-26ab.

[1] *kathayāmi [ṅ: kathayanti] na sandeho ye yogyāḥ [k, kh, gh, ṅ: yogyā] paścime gṛhe [k, kh, gh: grahe]* |
nirmamo niṣprapañcaś ca na ca [ṅ: va] dveṣī [k, kh, gh, ṅ: meti] parigrahī ||
*śānto dāntas tathā tyāgī [ṅ: yogī] kulaśāstraparigrahī [gh: -hi; ṅ: kulā * strapari-]* |
kriyākāṇḍarato vīraḥ satyaśaucadayāparaḥ [k, kh: -saucayoparaḥ; gh: -saucapayoparaḥ] ||
tāntriko [ṅ: śāntiko] gurubhaktaś [ṅ: -bhakṣāś] ca tapasvī [k, kh, gh: tapaści; ṅ: tapasvi] janavallabhaḥ [ṅ: janavatsalaḥ] | YKh (1) 9/3-5ab.

[2] See note to KuKh 30/40ab.

[3] *tantrabhedena [g: tatra bhedena; ṅ: taṁ ca bhedena] pūrvoktaṁ na tantraṁ [g ṅ: tatraṁ] kulaśāsane* | KuKauM 13/195ab.

[4] See below, p. 277.

[5] *ataḥ parataraṁ [k, kh: paraṁtaraṁ; gh: paraṁtara] vakṣye jñānānāṁ jñānam uttamam* |
tantrācāravinirmuktā [k, gh: -vinimuktaṁ] kathaṁ pūjā pravartate [k, kh, gh: -tai] ||
pṛthivyāpas tathā tejo vāyurākāśam eva ca |
*pañcaite * mahāpīṭhā udayanti divāniśim [gh: -niśi]* || YKh (1) 5/23-24.

Tantra practice (*tantācāra*) and is devoid of the Kulakrama.'[1] However, although the YKh warns that 'what is worshipped through Tantric practice is fruitless on this Siddha Path',[2] this mantra is acceptable when it is a part of Kubjikā's body. Tantrācāra is thus integrated into Kulācāra.

The ṢSS also sometimes distinguishes between these two forms (*bheda*) of a mantra. The two are complimentary and can be used together or alternatively. Thus, after presenting the Five *Praṇavas* found in the KMT, the ṢSS declares that they belong to the Tantric mode (*tantrabheda*). It then goes on to present a variant form of the five, which said to be of the Kula type (*kulabheda*).[3] Similarly, the ṢSS presents the mantras of the goddess's faces 'according to the Tantric mode (*tantrabheda*)'[4] implying the existence of Kaula variants. Again, two mantras dedicated to Aghora are prescribed. One is for the practice of Tantra (*tantrācāra*) and the other of Kula (*kulācāra*).[5] Similarly, after describing how to make an amulet (*rakṣanī*) that protects against the wicked, the ṢSS declares that the form of the mantra has been explained according to the Kula mode (*kulabheda*) and that it is found in other Tantras in other forms.[6] However, in one place at least, the ṢSS says that the Tantric form is an extra that dilutes the power of the Kula form. Chapter forty, which is concerned with the worship of the *Kramamaṇḍala,* begins with the presentation of the mantras in the centre. These are the Samayā and the single syllable Vidyā (HSKHPHREṀ), which represent the goddess, and Navātman, which represents the god. The goddess begins by asking the god about the 'successfully accomplished Vidyā' (*siddhavidyā*), which is as free of the Tantric modality (*tantrabheda*) and seals (*kīlaka*).[7] In this case, the absence of the Tantric mode is considered to be a quality. Free of that, the root mantras and *maṇḍala* are purely Kaula and hence particularly powerful.

One of the ways the texts characterize the teachings of the Kubjikā Tantras that relates to their Kaula nature is that they are 'free of the sphere of *rajas* and (its mantras) are devoid of the (six) types (*jāti*)'.[8] The six 'types' are Vedic syllables, such as OṀ and VAṢAT that are prefixed or suffixed to mantras.[9] Their presence in mantras is coupled with the 'practice of Tantra' (*tantrācāra*). The texts pride themselves repeatedly in their tradition being free of these elements. In

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[1] *tantrācārapadārūḍhaṁ kulakramavivarjitam* || YKh (1) 9/72cd.
[2] *niṣphalaṁ [k, kh, gh: bhiḥ-; ṅ: niḥphalaṁ] siddhamārge 'smin tantrācāraprapūjitam [ṅ: statrācāra-]* | YKh (1) 9/75ab.
[3] ṢSS 7/250 ff..
[4] ṢSS 8/29.
[5] ṢSS 15/58 ff..
[6] ṢSS 15/251cd-252ab.
[7] ṢSS 40/2ab.
[8] See, for example, KuKh 4/10-11ab, 9/70 and 68/120-122.
[9] See note to KuKh 4/10cd-11ab.

the AS, we find a list of Tantras that are rejected because they teach mantras that contain *jāti*s.[1] At best, the lower Tantras can only lead to the upper extremity of Mahāmāyā. Only the Kubjikā Tantras, the mantras of which are devoid of the 'types', can lead to the supreme Śāmbhava state.[2] Moreover, as we are told there:

> All these (Tantras) are associated with the utterance of the *jāti*s and (so) they are not part of the venerable Śāmbhava Kula. How can they be (part of) the western tradition, which is within Bhairava who is free of (all) defects?[3]

However, despite the repeated insistence in the later Kubjikā Tantras, especially the MBT, that mantras should be free of the 'types', this was not originally the case. The common practice of adding the *jāti*s to the limbs of mantras is accepted by the KMT and its expansions where they are taught to be the syllables added to the division of the goddess's Vidyā into six limbs and six faces. Moreover, the ṢSS enjoins that they should also be projected into the Six Wheels of the subtle body.[4] According to the *Mālinīstava*[5] of the KMT, the Vidyā of the goddess is 'transcendental and full′ when linked to these syllables. However, while the version of her Vidyā in the KMT begins with NAMO, it has been altered in the MBT to eliminate it. The Vidyā that is free of the *jātis,* says the KuKh, is successful.[6] Conversely, according to YKh (1), the presence of the 'types' may be positively harmful.[7]

Clearly, as the Kubjikā Tantras developed, their exclusively Kaula character asserted itself in various ways. One was that as the tradition grew it distanced itself progressively more from the Veda by divesting itself as much as possible of

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[1] AS 28/45ff., cf. KuKh 68/27-32ab.
[2] See note to KuKh 68/27-32ab.
[3] *jātyuccāreṇa [jātyoccāreṇa] te sarve na te śrīśāmbhave kule* ||
kutas te paścimānvaye [-mavaśye] bhairavānte nirāmaye | AS 28/57cd-58ab.
[4] See KMT 7/41-43. The KMT explains there how the thirty-two syllables of Kubjikā's Vidyā are distributed in the goddess's six limbs and faces. 'This', concludes the KMT, '(with the limbs, body and faces) is the Samayā Vidyā as it is on the Path of Kula'. The ṢSS reproduces most of this passage and confirms that the *jātis* are associated with each limb. Moreover, that they are projected into the Six Wheels as prescribed in the following lines missing in the KMT:

> (The syllables OṀ) VAṢAṬ, HŪṀ, VAUṢAṬ, SVĀHĀ, and NAMAḤ are said to be in the Six Wheels. O fair lady, one should place the *jāti* of each limb in the six places.

ṣaṭcakre [k: -cakra] vaṣaṭ hūṁ vauṣaṭ [k, kh: vauṣaḍ] tathā svāhā namas tathā smṛtāḥ [k kh: -tā] |
aṅgajātiṁ varārohe ṣaṭsthāneṣu [k, kh: -ne tu] niyojayet || ṢSS 13/60
[5] KuKh chapter four, line 101.
[6] KuKh 9/70.
[7] YKh (1) 2/52-53.

elements of Vedic ritual. The later texts repeatedly stress that the use of these six syllables is related to the Tantric modality of practice (*tantrācāra*). However, this was not always the case. The earlier JY makes free use of these 'types' and, moreover, considers them to be 'energizers' (*dīpana*) of mantras used especially for Kaula rites.[1] However, the later Kubjikā Tantras took pride in being free of them and linked this absence to their capacity to lead the adept to the realization of the Śāmbhava state. Thus, 'beyond the belly of Māyā' and so free of the 'sphere of *rajas*' (*rajamaṇḍala*) and the *jāti*s, it is the western Śāmbhava tradition that 'always stands above the Tantra'.[2]

Now we have seen that the terms Tantra, Tāntrika and the practice of Tantra may not refer to a separate school, we should attempt to ascertain what is meant by Tantra when it is contrasted with Kula as a distinct category. We shall see that YKh (1) lists seven schools through which the fettered soul progresses in stages, one for each life. In the seventh life he reaches the Western House where the Śāmbhava teaching is transmitted through the lineage of the Siddhas and is free of Tāntrika practice. Elsewhere, the YKh outlines a hierarchy of merit acquired by making offerings to votaries of various schools. The best is, of course, the offering made to yogis of the western tradition who are '*kramikas*'. The others, in ascending order, are the Buddhists, Jains, Vaiṣṇavas and Sauras. Better than them are the Śaivites to whom *maṭha*s are offered as gifts (i.e. Siddhāntins and Pāśupatas). Elsewhere YKh (1) presents the same sequence in reverse, enjoining that a Kaulika who keeps the company (*bhuñjate*) of Śaivas, Tāntrikas, Sauras, Vaiṣṇavas, Jains, Brahmins (!), Buddhists and those who have killed their teacher, must undergo progressively more sever penances to purify himself.[3] Systems are graded, like castes, in terms of their concern with purity. The Vedic, which is the most so, is at the bottom with Buddhists ('atheists') and murderers.

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[1] The use of these syllables in the mantric system of the JY can be inferred from the following reference:

The (Kaula) offering (*tattva*) is encapsulated by HUṀ and PHAṬ. The energizer (of a mantra) is considered to be (the series of types) ending with PHAṬ. And (the series) ending with SVĀHĀ is the firm root that should be used when (uttering the mantra) during lustration (*tarpaṇa*).

huṁphaṭpuṭagataṁ tattvaṁ phaḍantaṁ dīpanaṁ matam ||
svāhāntaṁ dhruvamūlaṁ ca tarpaṇe saṁprayojayet | JY 1/17/200-201ab.

[2] KuKh 68/33cd-34.

[3] *śaivānāṁ [k, kh, gh: śaivāṁ *] tāntrikān [ṅ: -kā] śaurān vaiṣṇavān [ṅ: -vā] jinabrāhmaṇān [ṅ: yenavrāhmaṇaṁ]* |
*bauddhānāṁ guruhantārān [k, kh: -nāṁ; ṅ: guruha * nāṁ] kauliko [gh: -kau] bhuñjate yadi* ||
lakṣajāpyena pūrṇāyāṁ [ṅ: pūrvāyā] kāmataśca caturguṇān [gh: catuguṇāṁ] |
YKh (1) 8/90-91ab.

Kaula, which is the least so, is at the top. In this context Tāntrikas are placed below Śaivites. In the one before, it appears that they are above them. In the first reference there is no direct mention of Śaivites, even so it is clear that those who are 'the most excellent (*uttamaṁ param*)' are the Śaivites and the Tāntrikas. The Śaivites meant here are, most probably, the Siddhāntins and members of Śaiva sects like the Pāśupata. If so, these are not those who are said to be Tāntrikas. We have noted that the YKh accepts the Tantra practice of the *Svacchandatantra* as legitimate. Perhaps, according to the YKh, those who practice according to this Tantra are the Tāntrikas meant there.

However, this is probably not the only group of Śaivites to which the KuKh refers as Tāntrikas. We have seen that according to the KuKh, Tāntrikas are devoid of devotion.[1] This probably means that they are Śaivites who did not have any special regard for the goddess. If so, Tāntrikas are all kinds of Śaivites of this sort. When the YKh affirms that Yoginīs are born in the Western House, not in the field (*gocara)* of Tantra.[2] This may amount to a claim that the Yoginī cults of all the other traditions are derived from that of the goddess Kubjikā. More likely Tantra in this case means Śaivasiddhānta, which does not generally accommodate the Yoginī cults.

Chapter 28 of the AS lists a series of Tantras that are tainted with Tantric practice and stresses that the Kubjikā Tantras are Śāmbhava.[3] Similarly, the YKh glorifies the liberated Śāmbhava state to which the Kaula teachings lead as the ultimate nature of the Western House, that is, the transmission of the Kubjikā Tantras. This is 'where the Śāmbhava state emerges. It is pervasive and omnipresent (*sarvatomukha*). (Here) Kula has emerged from Akula and it is the manifold Western House. Free of Tantric practice (*tantrācāra*), it is the extending flow (*prasara*) which is Śambhu's Circle'.[4] According to YKh (2):

> The Great Mata is above all Tantric practice. It is the Śāmbhava tradition that has come down through the series of teachers. It has come from the invisible (unmanifest) form and gives success in the Age of Strife. O god, it gives worldly benefit and liberation and is sealed in the First Seat. It is the venerable Ciñciṇīkula present in the

[1] KuKh 30/40cd.

[2] *yoginyas te gṛhe jātā na jātās tantragocare* || YKh (1) 23/26cd.

[3] These Tantras are listed in AS 28/44-54. See concordance concerning references to Tantras in the Kubjikā sources.

[4] *śāmbhavaṁ [k, kh, gh: śābhavaṁ] yatra līnaṁ tu vyāpakaṁ sarvatomukham* |
akulāc [k, gh: akulā] ca kulaṁ jātaṁ [k, kh: jāṁtaṁ] vividhaṁ paścimaṁ gṛham ||
tantrācāravinirmuktaṁ [kh: -vinimuktaṁ] prasaraṁ [k, gh: praśaraṁ] śambhumaṇḍalam [k, gh: saṁbhu-] | YKh (1) 4/224-225ab.

venerable Kadamba Cave, established (there) by the God of the gods in accord with the Rule.[1]

Kulācāra leads to the Śambhava state, whereas Tantrācāra does not. Those who are devoted to the practice of Tantra (*tantrācāra*) cannot attain the Śāmbhava plane. In the Age of Strife, the Śāmbhava state and the teaching that leads to it is only transmitted through the lineage (*santāna*) of Siddhas.[2] Tantric practice as understood here extends up to the frontier of the Śāmbhava state which 'beyond the belly of Mahāmāyā, always stands above the Tantra'.[3] The KuKh is very keen to make this distinction. Tāntrikas cannot manage to purify the Self from Karma. Thus there is no liberation for them here (in this world), as there is in the Kula teaching.[4] There is no accomplishment (*siddhi*) to achieve in Tantra during this Age of Strife[5] and so the god wants the goddess to impart the Command to him. He is implying that the previous teachings, apart from those of the 'preceding' Kaula tradition (*pūrvāmnāya*) are not Kula ones, but Tantric and so are ineffective. This is rather more than saying that only the Kubjikā Tantras teach the way to attaining the Śāmbhava state, which is anyway not true. The Kālīkula sources, also teach that this is the highest state. However, they are generally less insistent than the Kubjikā ones that their teachings are Śāmbhava and lead to that condition. Unlike the Kubjikā Tantras, it is not a badge they wear with special pride.[6] The Kubjikā tradition for its part came to refers to itself especially as the Śāmbhavakula.[1] Moreover, above all, that it is free of Tantra.

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[1] *tantrācārasya sarvasya uparisthaṁ [k, kh: -stha] mahāmatam* |
śāmbhavaṁ saṁpradāyaṁ tu pāramparyakramāgatam ||
adṛṣṭavigrahāyātaṁ kalikāle tu siddhidam |
muktidaṁ bhuktidaṁ deva ādipīṭhe tu mudritam ||
śrīkadambaguhāyāṁ tu sthitaṁ śrīciñciṇīkulam |
sthāpitaṁ devadevena kṛtvā samayapūrvakam || YKh (2) 6/29-31.

[2] *tantrācāraratā [ṅ: -rato] ye ca na [gh, ṅ: ta] teṣāṁ śāmbhavaṁ padam* ||
śāmbhavaṁ siddhasantāne vartate [ṅ: -tai] ca kalau sphuṭam [ṅ: yuge] | YKh (1) 23/16cd-17ab.

[3] KuKh 68/34.

[4] KuKh 13/72cd-73ab.

[5] KuKh 5/15-17.

[6] Referring to its own tradition, the ŪKau says:

The radiant Kaulika tradition is a Śāmbhava one by just knowing which Kaula accomplishment (*siddhi*) arises.

sasphuraṁ kaulikāmnāyaṁ saṁpradāyaṁ tu śāṁbhavam |
yena vijñānamātreṇa kaulasiddhiḥ [-siddhi] prajāyate | ŪKau fl. 22a.

The ŪKau distinguishes between the three modalities, Āṇava, Śākta and Śāmbhava, which is the highest. This is also the case in other Kālīkrama texts including the KS and the DP (see intro. vol. 1, p. 441 ff., especially 449-450). In the latter Bhairava supplicates the goddess:

At first sight, this is not an easy position to understand and one wonders how its votaries found support for it. However, this is not an untenable view for one who feels and wishes others to feel also that his own tradition is unique. This is possible because the previous traditions did not call themselves Kaula. This includes those of the Bhairava Tantras that in effect were and did tacitly acknowledge this in their own way.

We can see that similar developments were taking place generally by observing the development of the Trika tradition. The distinction that developed between Tantrācāra and Kulācāra in the milieu of the Kubjikā Tantras is reflected in an analogous distinction between the Tantra modality (*tantraprakriyā*) and Kula modality (*kulaprakriyā*) in the grand synthesis of Tantric traditions Abhinavagupta presented as his Anuttaratrikakula. Abhinava maintains that Kula is not only the highest tradition, it is the one to which all the others ultimate lead, because it is all the traditions together. Just as the Kubjikā Tantras tacitly present their Kula as all of Kaulism, Abhinava considered his own Trika tradition to be such. As he says:

> Thus, there is only one tradition. On it everything is founded, from popular doctrines up to that of the Vaiṣṇavas, the Buddhists and the Śaivites. The supreme end of all of it is the reality called Trika. As it is present in everything and is undivided and uninterrupted, it is

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O Bhairavī, abandon (your) deceitful nature and grace me so that I may quickly attain the excellent Śāmbhava plane.

tyaja kauṭilyabhāvaṁ me 'nugrahaṁ kuru [g: kulu] bhairavi ||
prāpnuyām acirād yena śāmbhavapadam [kh, g: śāṁbhavaṁ-] uttamam | DP 7/7cd-8ab.

Emanation is above and its nature is supreme bliss. It is Śāmbhavī, the supreme energy who rains down a shower of nectar.

ūrdhve tu saṁsthitā [g: sa-] sṛṣṭiḥ [g: sṛṣṭi] paramānandarūpiṇī |
pīyūṣavṛṣṭiṁ varṣantī śāmbhavī paramā kalā || DP 3/3.

Also MP (2):

The Ś*āmbhava* (state) is the one in which the power of consciousness (*citi*) suddenly (*sahasā*) dissolves away into the Great Void known as the Inactive (*niḥspanda*) that is profound and has no (phenomenal) abode.

mahāśūnye [-śrūnye] tu gahane niḥspandākhye 'niketane |
sahasā vilayaṁ yāti citir [citi] yatra sa śāmbhavaḥ || MP (2) 129.

[1] *etā mudrā mahāmudrāḥ [k, gh: -drā; kh: mahā * drā] kaulike śāmbhave [k, gh: sāṁbhave; ṅ: saṁbhave] kule* | YKh (1) 24/9ab.

> known as Kula by name. Just as the various parts of the body, superior and inferior, are divided one from the other, but even so life is nonetheless just one, similarly Trika is present in all things, as scripture confirms. It is written in a Kālīkula Tantra: 'Transcending the five currents (of scripture) this reality is said to be the essence of the ten and the eighteen divisions (i.e. the twenty-eight Siddhāntāgamas). Just as there is smell in a flower, oil in sesame, life in the body, nectar in water, similarly Kula is present in all things.' Thus, this tradition, which is one, presents itself in various ways, in accord with the variety of perceivers. Belief is indeed only one even though it belongs to people of differing creeds, whether votaries of our doctrine or that of others. As the *Svacchandatantra* says, the Sāṁkhya, Yoga, Pāñcarātra and the Veda should not be censored as they (all) originate from Śiva.[1] These various traditions current in the world are isolated fragments of a single tradition. They obscure and delude their devotees.[2]

Abhinava's way of establishing the supremacy of his own Trika tradition by identifying it with the many Kula traditions as a whole, tells us a great deal about how Kaulism appears in his scriptural sources. It is present in them in a pervasive way, not as a separate corpus of teachings. Kula is not a school or cult, but a presence within diverse schools and cults of the Śaiva scriptures. One independent Kula school, at least, already existed in Abhinava's time, as he suggests in this passage, namely, the Kālīkula.[3] He could have promoted this one as the highest. Instead, he prefers his own Trika tradition which he roundly identifies with all the Kaula elements he finds present in the Śaiva scriptures. Indeed, Kula for him is the essence of all that is spiritual in the religious traditions he knew and, indeed, in all others. In this extended sense, they are all Kaula. The earlier view, voiced by the SvT, is that they were all ultimately Śaiva because they 'originate from Śiva'. However, they 'delude their devotees' because they do not have insight into the greater whole to which they belong. This insight is only possible from the perspective of a 'perceiver' who sees the lower traditions from the perspective of the highest one that contains them all. The higher contains the lower. The highest contains everything. Each tradition contributes to the whole. However, only the highest tradition is complete and therefore fully liberating. The

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[1] SvT 5/44cd-45ab.
[2] TĀ 35/30-37.
[3] According to Gnoli the Kālīkula is the name of a text. It is also likely that Abhinavagupta is referring to the school of this name. However, even if this is a text, its title suggests that it belonged to an independent Kaula school of which Kālī was the main deity.

lower ones are just fragments of the whole; alone they cannot lead to liberation. Individually, they are misleading.

Like the series of principles of existence, religious traditions are arranged in a hierarchy in which the higher members pervade the lower ones. This is because they are arranged in a chain of cause and effect. Thus, the highest principle pervades them as does the cause its effect. As we rise along the chain, the ultimate, totally pervasive principle becomes progressively more evident. Thus, as we rise through the lower traditions the presence of the Kaula element in them becomes more evident. This phenomenon in the development of Śaivism allows Abhinavagupta to find the common thread he is looking for. His Trika Śaivism is all of Kaulism. The Trika tradition that preceded him could not be this tradition if it were nothing more than an independent school, like the others, even if it is the best of them. Thus, Abhinava identified his Trika with all the Kaula traditions and Kaula elements in the scriptures he considered to be most important. This he understood to be the true ultimate identity of all Śaiva scriptures. Accordingly, Abhinava marshalled scriptural authority to support his formidable exegesis and synthesis of the Tantric traditions to which he had access in his Anuttaratrikakula,[1] which he presented as the ultimate identity of all Kaulism. Abhinava's approach is an extension of what he found in his sources and conscious of this he quoted them. Thus, he refers to the *Kularatnamālā*, for example, as saying: 'Kaula (doctrine), based on the (Tantras of) the left and the right, is the essence of all the Tantras gathered together in one place in the venerable teaching of the Trika (*ṣaḍardha*).'[2]

Abhinavagupta distinguishes between two basic liturgical modalities, namely, Tantraprakriyā and Kulaprakriyā. He treats the rituals of the Tantraprakriyā as basic (*nitya*) and those of the Kulaprakriyā as optional ones (*naimittika*) for which only some initiates are fit. The rites described in chapters fifteen to twenty-eight belong predominantly to the former modality, while chapter twenty-nine is concerned exclusively with Kulaprakriyā. The remaining eight chapters are concerned with common matters that are accessory to the rituals such as the drawing of the *maṇḍala*, mantras, the authoritativeness of the scriptures and more. The two together constitute the liturgy (*paddhati*) of the Anuttaratrika.[3] Jayaratha explains that the Tantraprakriyā was taught in the tradition (*maṭhikā*) founded by Traiyambaka[4] (also called Tryambakāditya). He, along with

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[1] See TĀ 1/14 and in relation to that Dyczkowski 1988: 180 fn 117.

[2] *aśeṣatantrasāraṁ tu vāmadakṣiṇam āśritam* |
ekatra militaṁ kaulaṁ śriṣaḍardhaśāsane | *Kularatnamālā* quoted in TĀ 37/26.

[3] The *Tantrāloka* is, according to Abhinava, a manual of Trika ritual (*anuttaraṣaḍardhārthakrama*) TĀ 1/14c. Jayaratha calls it *anuttaratrikārthaprakriyā* ibid vol. I p. 33 comm. on TĀ 1/16. Abhinava refers to the liturgy of his *Tantrāloka* as a '*prakriyā*' which is complete (*pūrṇārtha*).

[4] *śrīsantaty-āmardaka-traiyambakārdhatraiyambakākhyāsu sārdhāsu tisṛṣu maṭhikāsu madhyāt*

Āmardaka and Śrīnātha, taught non-dualist, dualist and dualist-cum-non-dualist Śaivism, respectively.[1] A fourth lineage issuing from Śaiva monastic centres (*maṭhikā*) called *ardha(tryambaka)maṭhikā*[2] was founded by Tryambaka's daughter. This transmitted the teachings of the Trikula. Abhinava studied the doctrines of Āmardaka's line from Vāmananātha, spiritual son of Erakavara, those of Śrīnātha from the son of Bhūtirāja. Abhinava praises Maheśvara as teaching the doctrines of Śrīnātha's school along with those transmitted through the lineage of Ardhatryambaka.[3] Āmardaka, who is well known as the founder of an important lineage of the Siddhānta, did not teach Trika doctrine in any form. Finally, the 'omniscient Śambhunātha, son of Somadeva, (illumined for him), like the full moon, the sea of the so-called fourth spiritual lineage.'[4] Somadeva learnt from Sumati who resided in the South of India[5] while Śambhunātha came to Kashmir from Jālandharapīṭha were he taught before.[6]

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vakṣamāṇatantraprakriyāyāḥ traiyambakamaṭhikāśreyaṇena āyātikramo 'sti iti | Introductory lines to TĀ 1/8.

[1] See TĀ 36/11-15.

[2] Jayaratha quotes from the *Śivadṛṣti* (chapter 7) which states that in the past the secret Śaiva and other doctrines where known to the great ṛṣis who taught it to others, but it fell on bad times in the Kali age and the Śaiva teachings (*śāśana*) were about to be lost. Then, Śrīkaṇṭha, who was walking on mount Kailāśa, transmitted it to the world at the request of Durvāsa by generating a mind-born son called Tryambakāditya. Through the lineage of Tryambika the 'wisdom of the Trikakrama, which is the secret of all the scriptures' was revealed in the world.

ity ādyuktyā kalikāluṣyād vicchinnasya nikhilaśāstropaniṣadbhūtasya ṣaḍardhakramavijñānasya traiyambakasantānadvāreṇa avatārakatvād adyaṁ kailāsasthaṁ śrīśrīkaṇṭhanāthākhyaṁ guruṁ comm TĀ 1/8.

[3] TĀ I p. 28-9, comm. on TĀ 1/9).

[4] TĀ 37/61.

[5] *iti--śrīsomadevādayaḥ* | *śrīsumatināthasya śrīsomadevaḥ śiṣyaḥ, tasya śrīśambhunāthaḥ iti hi āyātikramavidaḥ* | *yadvakṣyati--*
śrīsomataḥ sakalavit kila śambhunāthaḥ... | *iti* |
yat tu-- "kaścid dakṣiṇabhūmipīṭhavasatiḥ śrīmān vibhur bhairavaḥ
pañcasrotasi sātimārgavibhave śāstre vidhātā ca yaḥ |
loke 'bhūt sumaistataḥ samudabhūt tasyaiva śiṣyāgraṇīḥ
śrīmāñ chambhur iti prasiddhimagamaj jālandharāt pīṭhataḥ ||"
ity anyatroktaṁ tatparamagurvabhiprāyeṇaiva yojyam | *yad vā--*
iti śrīsumatiprajñācandrikāpāstatāmasaḥ |
śrīśambhunāthaḥ sadbhāvaṁ jāgrad ādau nyarūpayat ||
ity ādāv api jñeyam || comm. on TĀ 1/213.

[6] Abhinava prescribes that a sacred seat (*pīṭha*) be worshipped in conjunction with the *maṇḍala* he decribes at the beginning of chapter twenty-nine of the TĀ (TĀ 29/28) which is worshipped at the beginning of the rites of the Kulaprakriyā. It is probable that the *pīṭha* he meant is the place where the scripture is placed and worshipped. However, Jayaratha does not understand it this way. According to him it is 'Jālandhara from which this system (*darśana*) originates (and has spread) by means of the succession of Siddhas and Yoginīs' (comm. on TĀ 29/27cd-29ab).

Somānanda was the first to make a written contribution to the philosophical school that his disciple, Utpaladeva, called Pratyabhijñā. This was affiliated to Tryambaka's non-dualist (*advaya*) lineage. Lakṣmaṇagupta who learnt from Utpaladeva taught it to Abhinava.[1] The Pratyabhijñā is not at all concerned with ritual (*prakriyā*) or, indeed, Yoga. Instead, it teaches a direct intuitive insight into reality cultivated through the exercise of right reasoning (*tarka*). It affords metaphysical depth to Abhinava's Trikula who systematically integrated the philosophical theology of the Pratyabhijñā into it. He was supported in his method by the tradition that the Trikakula was transmitted originally through Tryambaka's daughter, and so shared common roots with non-dualist Śaivism (that came to be roundly identified with the Pratyabhijñā) right from its inception. Similarly, the Tantraprakriyā was closely linked to the Kulaprakriyā which, according to Jayaratha, was transmitted to Abhinava by Śambhunātha[2] whom Abhinava venerated above all his other teachers because he taught him Trika.[3] This is the tradition 'called the fourth', which is that of Ardhatryambaka.[4]

Another fundamental figure in this tradition, we shall need to discuss at length, is Matsyendranātha. He is universally acknowledged as the teacher who revealed the Kula scripture (*śāstra*)[5] and with it the Kula modality, which for Trika Kaulas is the fundamental one. Jayartha writes:

> . . . It is said that: 'just as the stars, although they remain in the sky, do not shine when the sun is present, in the same way the (Śaiva) Siddhānta Tantras do not shine in the presence of the Kulāgama. Therefore, nothing apart from the Kula (teachings) can liberate from transmigratory existence'. Thus, even though the work about to be expounded (namely, the *Tantrāloka*) has two aspects because it consists of (an exposition of both the) Kula and the Tantric methods (*prakriyā*), and because, as the above reference declares, the Kula method is more fundamental (*prādhānya*) than other methods, (Matsyendranātha) who has revealed it, the fourth teacher (*turyanātha*) (who belonging to this, the fourth Age), is praised first in accord with the following view:

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[1] Abhinava writes:

> Lakṣmaṇagupta, is the (spiritual) son of Utpaladeva, the (spiritual) son of Somānanda who belong to the ocean of the lineage of Traiyambika. TĀ 37/60.

[2] See TĀ 1/16 and ibid. 1/21.

[3] *śāstramārgo vimalo jātaḥ ity anenāsya trikādyāgamavyākhyātṛtvam api prakāśitam* comm. on TĀ 1/13.

[4] *turyākhyasaṁtatīti ardhatryambakābhikhyā* comm on TĀ 37/60-64.

[5] *sakalakulaśāstrāvatārakatayā prasiddhaḥ* comm. on TĀ 1/7.

> Beloved, Bhairavī first obtained (the teachings concerning the practice of) Yoga from Bhairava and so pervaded (the entire universe). Then, fair-faced one, it was obtained from their presence by the Siddha called Mīna, that is, by the great soul, Macchanda (i.e. Matsyendra), in the great seat (*mahāpīṭha*) of Kāmarūpa.[1]

At first sight, it appears that Jayaratha understands Kulaprakriyā to be simply what is taught in the Kulāgamas and Tantraprakriyā in the Siddhāntāgamas. However, the distinction between them is not so straightforward. According to Jayaratha the Tantraprakriyā is taught in all the five currents of the Śaivāgama. These include both the Siddhāntāgamas and the Bhairava Tantras. Moreover, the two are intimately connected in all of them. There close relationship is expressed through an interesting analogy. The five currents of Śaiva scripture issue from the five faces of Sadāśiva. Jayaratha links them to the Tantraprakriyā. Associated with them are the five configurations of energies embodied in Yoginīs who constitute the core of the Kālīkrama. These are worshipped in what Jayaratha calls the 'special modality' (*viśiṣaprakriyā*).

Thus, it is clear that Tantraprakriyā is not simply Śaivasiddhānta. Indeed, Abhinava's construction of the rites of the Tantraprakriyā draws from both Siddhānta sources and the Siddhānta-like *Svacchandatantra* and Bhairava Tantras. To do this he generally takes the former two as his base and then supplements or presents alternatives from the Bhairava Tantras. These include, we should not forget, the Tantras of the Trika and those that teach Kālīkrama. Tantraprakriyā is already a mix of the two modalities at the original scriptural level, especially in the Bhairava Tantras. Generally in most Siddhāntāgamas the Kula modality is not represented or very poorly. However, they supply a substantial part of the basic world-view and practice of the Bhairava Tantras, although they do also contain much of their own. These are especially centred on the worship of Yoginīs, which is largely absent in the Siddhānta, and female divinities, who are secondary there. Thus, perceiving his sources globally, Abhinava draws from one and then the other to form his composite system, just as the Tantras themselves do but more systematically, drawing from a larger pool and taking care also to name them, which Tantras only rarely do. Thus, he may begin with a rite drawn from Siddhānta sources and then present its equivalent from a Tantra of a different school. In this way his Tantraprakriyā includes many Kaula elements that even when they are not the basic rite are presented as the highest and most important. They are not just alternatives, they empower and complete the rite. These Jayaratha calls 'special modalities' because he wishes to maintain, true to Abhinava exegesis, the purity of Kulaprakriyā. Whereas the Tantraprakriyā is sustained by Kaula elements, the Kulaprakriyā does require

[1] Intro. comm. to TĀ 1/7.

anything else. Tantraprakriyā is the basic, necessary, and essential modality of ritual that must be regularly performed (*nityakarman*). In this sense, Kulaprakriyā is not an independent modality. However, it is insofar as it draws exclusively from Kaula elements. This independence is represented by the view that the Kulaprakriyā is the teaching of a sixth current, which comes from the Yoginī's mouth.[1]

Abhinava refers to the rites of the Kula modality collectively as Ādiyāga or Kulayāga. They involve the offering and consumption of meat and wine and the practice of ritual sex and require separate, additional initiations. Abhinavagupta received one such initiation from his Trika teacher Śambhunātha, who imparted it to him according to the procedure laid down by the *Tantrasadbhāva,*[2] which is a Trika Tantra. An essential feature of these initiations is the piercing (*vedha*) of the Wheels and other centres of the body and so are known as `initiations by piercing' (*vedhadīkṣā*). Abhinava draws the varieties of this form of initiation from the *Kularatnamālā* and *Kulagahvara*. As we would expect, this is also the basic form of the varieties of initiation described in our text and elsewhere in the Kubjikā literature, which also draws from the latter source,[3] amongst others, and contributes much of its own. Śaivites of other traditions in which this kind of initiation is not given are generically called Tāntrikas. The culmination of this form of initiation and its practice, according to the Kubjikā Tantras, is the realisation of Śiva's state, the Śāmbhava plane.

Abhinavagupta praises Matsyendranātha first,[4] before all the other teachers mentioned at the beginning of his monumental *Tantrāloka*. In this way, he clearly declares his predilection for Kaulism. The Kula modality is a secret practice (*rahasyavidhi*).[5] There are many types of such modalities (*prakriyā*).[1] The Kula one

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[1] Now the rite taught in the *Triśiro*(*bhairavatantra*) is clearly written (in what follows). It concerns Śaivas for whom the reality to be known is tripartite. It consists of five and five, eighteen and ten (Āgamas) and six currents. TĀ 28/146cd-147.

Jayaratha explains that: 'the reality to be known is tripartite because it consists of Nara, Śakti and Śiva. It consists of five and five as Tantraprakriyā as the face (of the five-faced Sadāśiva) and as a particular modality (*prakriyā*) as Vāmeśī and the rest. This is the meaning. The six currents (are the five) along with Picu's mouth'. Concerning the sixth face, see intro. vol. 2, p. 117 n. 1 and intro. vol. 3, 15.

[2] TĀ 29/211cd-212ab.

[3] See KuKh chapter 31.

[4] May he, the pervasive Lord Macchanda (the Fisherman)[4] be pleased with me, he who has cast along the outer path the net (of Māyā) which, spreads and extends (in all directions) and red with attachment, strewn with knots and holes, is made of many parts. TĀ 1/7.

Concerning Matsyendra, the fisherman see below, p. 321-322.

[5] Now here we will explain the secret ritual that concerns those (whose nature is particularly elevated) and properly fit for it. Now, all of this practice (*upāsā*) that is said to be (performed) in the Kula modality (*kulaprakriyā*) is fit (only) for the masters and disciples who are mounted on the (supreme) plane. TĀ 29/1-2ab

is particularly associated with the transmission of the Siddhas (*siddhakrama*) who are, specifically, Matsyendranātha and the teachers who came before him in previous Ages.[2] According to Abhinava and his chosen sources, especially the MVT, the difference between this and the Tantric modality is that outer forms such as the *maṇḍala*, fire pit (*kuṇḍa*), depositions of mantras on the body and the rest are unnecessary. It is the modality in which they are all internalised. However, he does not wish to eliminate all outer forms and so allows that even if they are observed, there is nothing wrong with this on the principle that 'excess is no defect'.[3] Indeed, his presentation of the Kula modality is couched in ritual action, albeit closely related to inner equivalents within the body and consciousness. Specifically, it is centred on ritual sex.

The rite begins with the worship of a *maṇḍala*. It is the *maṇḍala* of the Siddha Transmission (*siddhakramacakra*). The energy of consciousness (*citi*) is worshipped in the centre as Kuleśvarī who is identified with Parā Mātṛsadbhāva, along with Parāparā and Aparā,[4] the three goddesses of the Trika. Although this is essentially a Trika *maṇḍala*, the Trika teachers are not worshipped in it. Instead, in a corner of it, we find Matsyendra and the teachers of the lineages he founded along with the Kula teachers of previous Ages (*yuga*). Why does Abhinava chose to begin this way? His model here is the Kālīkrama. Jayaratha writes that the ritual is based on the family of Siddhas and their consorts. These are Matsyendra and the Kula teachers of the previous Ages first of all and then the teachers of the Kālīkrama. However, the *maṇḍala* is specifically intended for the first Kula teachers. Accordingly, Abhinava says it is sufficient just to recall the other teachers. These Jayaratha tells us are those specifically connected to the Kālīkrama and quotes the *Devīpañcaśataka* where these teachers are named.[5] The previous verses in the DP

Jayaratha comments: The secret (ritual) is in the Kula modality (*rahasya iti kulaprakriyāyām*). The practice (*upāsā*) (performed) in the Kula modality is the Kula sacrifice. This is the meaning. (*kulaprakriyayā upāseti kulayāga ity arthaḥ*).

[1] Thus, for example, in his commentary on the NT (19/53cd-54ab) Kṣemarāja uses this term to refer to the rites required to remove the evil influences of demons.

[2] Jayaratha explains that: the transmission of Siddhas (*siddhakrama*): consists of the Siddhas commencing with the venerable Khagendranātha onwards (up to Matsyendranātha) who descended (successively into the world) in due order (in each Age) from the *Kṛta* Age onwards into the Krama, that is, into the Kulaprakriyā that belongs to that lineage (of teachers). Comm. on TĀ 29/3.

[3] Referring to the use of outer ritual for the practice of Kulaprakriyā, Abhinava writes:

Bathing, the *maṇḍala,* the fire pit, the sixfold deposition and the like is of no use here. However, if (any of this) is done, there is no harm in it. TĀ 29/8.

[4] TĀ 29/46b-48.

[5] This is DP 3/15cd-17ab quoted in the introduction to TĀ 29/43. The same verses are also found in the *Yonigahvaratantra* fl. 18a of MS no. 10000 deposited in the Asiatic Society of Calcutta.. They are quoted in the catalogue (vol. I p. 108).

refer to the Yuganāthas as the earlier teachers. By Abhinava's time the Kālīkrama had emerged as an independent Kaula tradition (*kulāmnāya*). The sources to which he refers and Jayaratha quotes, refer to many Kaula traditions,[1] but they may not all have been independent ones. Certainly by Abhinava's time the Kālīkula possessed a number of independent scriptures. Two at least – the *Yonigahvaratantra* and the *Ūrmikaulārṇavatantra* – which we know preceded him and others in the same line like the *Kālīkulakramasadbhāva* and the *Devīpañcaśataka* have survived in a few manuscripts. A study of these sources reveals that they too follow the same approach. Without fail they all refer back to Matsyendra and his team as the oldest, most revered teachers. This is not the case at the earlier stage when the Kālīkula was still embedded in the Bhairava Tantras.

This interesting fact is highlighted again by Abhinava's method in chapter twenty-nine of his *Tantrāloka*. A substantial part of the Kula modality he expounds there is drawn from the *Mādhavakula.* This, the third *ṣaṭka* of the JY, does not refer to the Yuganāthas. Nor does the rest of the JY or the BY that precedes it. However, for the independent sectarian Kaula schools, whether the Kālīkula or that of the goddess Kubjikā, Matsyendra is a major authority. The first distinguished founder of an independent Kula, of which the *Kaulajñānanirṇaya* and other such Tantras attributed to him are the scriptures, he is regarded as the founder of all Kaulism. The deities of the KJN are Kuleśvara and Kuleśvarī, that is, Bhairava and Bhairavī, who are identified with Akula and Kula. They are worshipped in the midst of a circle of the Eight Mothers whom they govern and, by extension, all the Yoginīs. They are worshipped in parallel with the teachers - the Siddhas known as the Yuganāthas.[2] Neither the god nor the goddess in the KJN has a specific identity. All the gods of the Kaula type are Bhairavas and the goddesses Bhairavīs. One could say simply, in a nondescript way, that they are Śiva and Śakti. Thus one could describe the cult of the KJN as non-sectarian Kaulism. Some other works attributed to Matsyendra, such as the printed *Akulavīratantra* and the unpublished *Kulapañcaśikā* are of the same type. However, we also have examples of sectarian texts attributed to Matsyendra. One is the *Guhyasiddhi*, which should not be confused with its Buddhist namesake.[3] Overall, this text is also non-sectarian, but it contains passages that relate it to the Kubjikā tradition that may have been inserted to appropriate it for the Kubjikā cult. Another sectarian text attributed to Matsyendra is the *Ūrmikaulārṇava*, which belongs to the Kālīkrama.

Thus, Matsyendra, who may well have been a historical figure, represents a major watershed in the development of Kaulism. The evidence suggests that prior to him Kaulism existed only in the diffuse form outlined above as a feature of the

[1] Cf. reference quoted in comm. to TĀ 29/99.
[2] Cf. Sanderson 1988: 681.
[3] The Buddhist *Guhyasiddhi* is by Advayavajra and has been published.

Yoginī cults of the Bhairava Tantras. The transition out of this pervasive presence into independent Kaula schools is invariably signalled by his legendary intervention, which we shall examine further ahead. Initially non-sectarian, independent Kaula schools are soon centred on the goddesses Kālī and Kubjikā.

Conscious of this distinction the KMT says that: 'this is a Kaula tradition, it is Śākta, derived from the Plane of Śakti'.[1] Similarly, the *Ūrmikaulārṇava* says that its tradition is Śaktikaula[2] or just Śākta.[3] In this case Kaula and Śākta combine, although they may be distinct. The KMT, which is an independent Kaula Tantra, refers to itself as a Devī Tantra.[4] The KRU similarly describes the *Siddhayogeśvarīmata* as a 'great Devī Tantra (*devīmahātantra*)'.[5] Concerned as it is with the worship of goddesses and Yoginīs, this characterization is not mistaken. Moreover, they are worshipped in a typically Kaula way but, even so, it is a Bhairava Tantra. It does not consider itself to be Kaula. Indeed, as it is one of the earliest Bhairava Tantra, along with the BY, it hardly refers to Kula at all. The JY similarly claims that it is a Devī Tantra. The same is the case with the TS that comes between the JY and SYM in time. The extensive worship of Yoginīs, their sacred sites, and practices related to them as well as other characteristic features of Kaula Tantras are strikingly evident in the TS, as they are in the JY. Nonetheless, neither of them consider themselves to be specifically Kaula Tantras. On the contrary, the TS insists that one who observes 'Tantric practice' (*tantrācāra*), is successful.[6] One who is devoted to the rule grounded in oneness, which came to be one of the specific characteristics of Kaula practice, is said in the TS to be 'devoted to Tantric practice' instead.[7] The TS considers its teachings to be that of the Tantra (*tantrāmnāya*).[8] Along with ritual (*kriyā*), Yoga and knowledge (*jñāna*), the TS claims that it teaches Tantric practice (*tantracaryā*)[9]

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[1] KMT 6/35cd.

[2] The Great Kaula, the Kaula of Śakti bestows the accomplishments of the Mothers and the Yoginīs.
mahākaulaṁ śaktikaulaṁ mātṛyogininisiddhidam | ŪKau fl. 24a.

[3] The Krama teaching that gives life and is Śākta is sevenfold.
saṁjīvanī tathā śāktaṁ saptadhā kramanirṇayam || ŪKau fl. 6a.
Also: 'The Kālikā tradition is Śākta and is known as Bhogahasta' (which is the branch of the Kālīkrama to which the ŪKau belongs).
śāktaṁ kālikramāmnāyaṁ bhogahasteti viśrutam || ŪKau fl. 10a.

[4] Referring to the Samayā Vidyā of the goddess, the KMT says: *etat paramasamayaṁ devītantre prakīrtitam* || KMT 7/4cd.

[5] KRU 1/16ab.

[6] *yas tu pālayate guptaṁ tantrācāraṁ (k: tatrā-; kh: tatrā- -ra; g: ra-) sudurlabham* |
sa siddhyati na sandeho yathā bhairavam abravīt || TS 5/51.

[7] *advaitakriyayāsaktaṁ tantrācāratātmanam [k, g: -nāṁ]* || TS 12/56cd.

[8] TS 1/482.

[9] Ibiḍ 1/35.

and there is no mention of the Kaula modality (*kulācāra*). The reason for this is simply that the Kaula modality came to understand itself as such only gradually and in various ways as the Tantric traditions developed. Ultimately, Kaulism was seen to be the most essential characteristic and focus of these traditions. It was this that Abhinava took to be the most elevated type of Śaiva tradition of which Trika was the finest fruit. However, Trika was not an independent Kaula tradition in the same way. For one thing there are no references to the Yuganāthas in the Trika sources. The TS, which Abhinava valued highly as a Trika Tantra, exalts Tantric practice (*tantrācāra*) and the Kula rites appear as modalities. The same is the case in the MVT, which Abhinava treated as the highest Trika authority. It appears, therefore, that on the model of the Kālīkula, the same transition took place in the Trika, establishing it as a Trikakula. This Kula is independent and the Kālīkula imbedded in it functions as does the Kula modality in the Bhairava Tantras as its deepest secret. Abhinava brought this process to completion in his own synthesis that he calls the Anuttaratrikakula.[1] There is evidence that this development was already in the making if it had not already taken place.

The form of the *maṇḍala* of Abhinava's Kulaprakriyā is one such piece of evidence. He does not tell us the source of this *maṇḍala*. It is possible that he created it himself, but this is not likely. His source, it seems, bore the mark of an independent Kula Tantra, namely, the worship of Matsyendra as the first teacher. Moreover, the worship of the Trika triad further suggests it was a Trika Tantra.[2] Again, we notice that in one place the Kālīkula Tantra[3] appears to be also called Trikakālīkula.[4] Similarly, the Tantra called *Bhairavakula* in one place is also called *Śrītrikabhairavakula*.[5] In another place Jayaratha refers to it as the *Śrītrikakula*.[6] Perhaps these names reflect the existence of two forms of Trika i.e. Trikabhairavakula and Trikakālīkula. Returning to the Kubjikā Tantras, it appears in the light of these observations that they developed at the end of this process of emergence of a distinct Kaula identity. What remained to be done was to shake off the last vestige of association with any element that was felt not to be Kaula, especially the Tantric that is the closest to it.

Like Abhinava's Trikakula, the Kubjikā Tantras identify their Kaulism with the one authentic Kula that pervades the teachings of all the schools. This is

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[1] TĀ 1/14.

[2] Perhaps this source was the *Kulakrīḍāvatāra* that Jayaratha quotes extensively to confirm Abhinava's presentation of Kula teachers and the traditions established by Matsyendra's disciples.

[3] Referred to in TĀ 29/43 and 35/33-34.

[4] Reference to this Tantra is in TĀ 18/15. Gnoli reads this as a compound name of two texts, namely *Trikakula* and *Kālīkula*.

[5] TĀ 28/51. According to Gnoli this is not one but two works namely, the *Trikasāra* and the *Bhairavakula*.

[6] *śritrikakulādāv anukto 'pi* ... ibid TĀ XI p. 25. Trikakula is listed is a separate work in TĀ 31/60.

because it teaches non-duality. It is essentially secret and its practices are the reverse of the common, public religion. It is a solitary path: it is not one for the masses and temples are not required. Although the recitation of mantras is essential and ritual has its value, the inner practice of arousing Kuṇḍalinī and piercing the Wheels of the subtle body is its foundation and essence.

> The bliss of Kula is like the sea because it is everywhere. The Kula graces everybody. All four castes, the last born and those without caste (*prākṛta*), including sweepers and foreigners (*mlecchajāti*), Buddhists, followers of the Sāṁkhya and Jains, ascetics with three sticks, those with staffs and clubs (i.e. the Pāśupatas) - all these reach the Supreme Śaiva reality. One reaches this by means of 'the Path of the practice of Kula,' which is that of oneness (*bhāvādvaita*). One should always maintain the practice of the world (*laukikācāra*) by following the path of the oneness of reality and so practice non-duality. The secret signs (*liṅga*) should be kept hidden. One obtains the best knowledge from the lowest (practice) if the seeker is of the best kind. One should not cheat one who desires the Command whether he be a Liṅgin or twice born. Everything should be done in solitude not in the midst of many people, otherwise the teaching is destroyed. One should avoid the Buddhist Kaulas and Mīmāṁsakas. [. . .][1]
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> Abandoning a fallen and destroyed Kula one should take refuge in the Kulakaula. One who does not have the Rule (*samaya*) is impotent and so, without power, the practice (*caryā*) is no practice (*nirācāra*).[2] Once known the entire plane of the tradition (*āmnāyapada*), namely, the Lord of Kula according to (his true) state, he who has gone beyond practice (*nirgatācāra*) by the Method of the Six Parts (i.e. the piercing of the six wheels),[3] pure, beyond the objects of sense, becomes one who is free of practice (*nirācāra*).[4]

Surprisingly, we do not come across the expression Kubjikākula as we would expect, but we do find others that incorporate other names of the goddess, namely, Ciñciṇīkula,[5] Khañjinīkula,[6] and, the most common, Mālinīkula.[1] Kubjikā's

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[1] These adepts are then severely criticized in the next few verses.

[2] There is a play of words here. The term '*nirācāra*' can also denote a very elevated level of practice. See intro. vol. 1, p. 100 ff..

[3] This is described in the next three chapters of the KMT.

[4] KMT 10/134cd-55.

[5] YKh (1) 3/179cd.

[6] YKh (1) p. 368, YKh (2) p. 28

tradition is variously named so as to relate it to her, whilst shying away, no doubt out of respect, from taking the goddess's name directly. Kubjikā is the eldest (*jyeṣṭhā*), most senior of all the deities and so her family is the Jyeṣṭhākula in which she is the dispenser of grace to all, even to the god.[2] Similarly, Kubjikā, is Parā – the Supreme One and so her school is the Śrīparākula[3] or simply that of the goddess - Īśvarīkula.[4] Several names of Kubjikā's Kula begin with '*śrī*'. In common usage the word is a simple honorific meaning 'venerable'. Śrīsamaya, for example, may simply mean the 'venerable Rule'. In the Kubjikā Tantras however, the word generally refers to the goddess, and so[5] we may translate the same expression as 'the Rule of the goddess Kubjikā'. Similarly, we find the expression Śrīśāsana[6] and Śrīmata, which are both the name of the scripture and its teachings. We also find the name Śrīkrama,[7] although mostly in the KRU. One of the most common names is Śrīkula.

The Śrīkula is the final conclusion of all the scriptures. Their most elevated essence, the Śrīkula is the first in the hierarchy of scriptures (*śāstrānukramaṇa*) beginning with the Upaniṣaḍs, the Vedas, and Śaiva Siddhānta. According to the KRU the Śrīkula is

> accomplished by the Command and, supremely divine, it is adorned with the lineage (*āvali*) of the Śrīkrama. The reality (to which it leads) is not an object of thought and, free of doubt, its mark is supreme non-duality (*paramādvaita*).[8]
>
> It is called the Lineage (*santāna*) of the Siddhas and is attended by Yoginīs and Siddhas. (The teaching concerns) many Wheels (*cakra*) and it is presided over (*adhiṣṭhita*) by the Six Goddesses.[9] It includes the six-fold (*ṣoḍhā*) deposition and its forms are Mudrā and *maṇḍala*. It includes (the teachings concerning) the group of eight Mothers and the liturgy (*krama*) of the Sacred Seats, the

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[1] KuKh 4/33cd-34.
[2] KuKh 4/19.
[3] YKh p. 192 Skt type.
[4] Appears once only KuKh 26/83.
[5] Mukundarāja explains that: ''the venerable one' (śrī) is the most excellent (goddess) Kujā, that is, Kubjikā (*śrī sarvotkṛṣṭā kujā kubjikā*).' SaṁP fl. 4b. The KuKh (4/8) refers to the goddess as *śrikārā* lit. 'she whose letter is '*śrī*'.
[6] *śrīśāsane [k, kh, gh: -sāsane; ṅ: śrī * sane] parā devī kuṭilā divyarūpiṇī* || YKh (1) 12/22cd. Jayaratha defines a *śāsana* as: 'the awakening of those who should be awakened by means of the teachings of the scripture and the like' (*śāsanaṁ śāstropadeśādinā bodhyānāṁ bodhanaṁ*). Comm. on TĀ 1/104.
[7] KuKh 4/12cd-13.
[8] See also note to 3/30-31ab.
[9] The so-called Ḍādiṣaṭka, concerning which see KuKh chapter 63.

beginningless (*anādi*) liturgy called that of the Child, Youth and the Aged. It is the great contemplation of Vidyā and mantra based (*pūrvaka*) on the teaching of the Kula tradition (*kulasaṁketa*). It is adorned with the primary and secondary sacred fields, meeting grounds (*sandoha*) and the secondary seats. (The teachings also) concern spiritual discipline (*sādhanā*), the rite of adoration (*ārādhana*), initiation, and the visualization (of the deities) (*dhyāna*). (Along with these things) I will tell you about the practice of the method of the Great Yoga (*mahāyogakriyācāra*) correctly and as it truly is. (I will impart) the teaching concerning the extraction of mantras and that concerning the Ages (*yuga*), the aeons of the descent (of the teaching) (*avatārakalpa*) and the rest (along with that concerning) conduct (*caryā*) and Yoga and the characteristic mark of (true) Yoginīs.[1]

The Yoginīkula and the Siddhakaula

We read in the previous reference that the Śrīkula is 'called the Lineage (*santāna*) of the Siddhas and is attended by Yoginīs and Siddhas'. The intimate association of Siddhas and Yoginīs with the transmission of a Kaula tradition is one of its most basic characteristics. The Kubjikā Tantras are the transmission of the Yoginīs (*yoginīkrama*)[2] and their teaching (*yoginīmata*).[3] The whole tradition is the Family of Yoginīs – Yoginīkula and the transmission and Family of Siddhas – Siddhakrama, Siddhakula. As Kubjikā is the supreme Yoginī the Yoginīkula, her devotees would say, is her Kula. Concerning Kubjikā's Samayā Vidyā, the KMT

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[1] *ājñāsiddhaṁ paraṁ divyaṁ śrīkramāvaliśobhitam* ||
*niḥsandigdham acintyārthaṁ [k kh g: nisandigdam acintyārtha] paramādvaitalakṣaṇam [kh: paramāddena lakṣa *]* |
siddhasantānasaṁyuktaṁ [kh: sannātra-] yoginīvīrasaṁyutam ||
nānācakrasamopetaṁ ṣaḍdevyadhiṣṭhitaṁ [k kh: ṣaṭdevyā-; g: ṣaḍdavyādhiṣṭhitaṁ] priye |
ṣoḍhānyāsasamopetaṁ mudrāmaṇḍalavigraham ||
mātryaṣṭakasamāyuktaṁ pīṭhakramasamanvitam [kh: -krame-; g: pīṭhacakrasa-] |
bālayauvanavṛddhākhyaṁ [k kh: bālaṁ-; g: bālayaivana-] anādikramasaṁyutam [g: -saṁpuṭam] ||
vidyāmantramahādhyānaṁ [kh: -mantre mahāvyāna; g: -dhyāna] kulasaṁketapūrvakam [kh: mahādhyāna-] |
kṣetropakṣetrasandohair [g: kṣatropakṣetrasandoher] upapīṭhair vibhūṣitam ||
sādhanārādhanopetaṁ dīkṣādhyānasamanvitam |
mahāyogakriyācāraṁ [k kh g: -ra] mantroddhāravinirṇayam [kh: -vinirgavaṁ] ||
yugāvatārakalpādicaryāyogaviniścayam [k: -ya; kh: -ye ; g: -caryoyogāvinirṇayaḥ] |
yoginīlakṣaṇaṁ [g: -nīrakṣaṇaṁ] caiva kathayāmi yathārthataḥ || KRU 2/4cd-10.
[2] Compare the expressions *yoginīkramayoginām* (YKh (1) 7/11b) and *paścimānvayayoginām* (ibid. 7/14b).
[3] *kathayāmi kramārthena [k, gh: kathārthena] durlabhaṁ yoginīmate* | YKh (1) 10/9ab.

says that: 'it is a treasure. As such it is the wealth (found) in the Yoginīkula and so this teaching, the Samayā is in all the sacred seats'.[1] Similarly, the Five *Praṇavas* are the wealth of the Yoginīkula[2] and the sacrificial substances that Siddhas offer in the Yoginīkula is discussed at the end of the KMT.[3] According to the ṢSS a certain method of `restraint' (*nigraha*) is 'kept well hidden in the Yoginīkula'.[4] The MBT is the essence of the Yoginīkula.[5]

In all these references we may understand Yoginīkula to mean both (or either) a particular Kaula tradition or Kaulism as a whole. Moreover, the term 'Yoginīkula' appears in various contexts with a range of meanings. The groups of eight types of Yoginīs that constitute the Octad of Kula are said to be the Yoginīkula.[6] In this case 'Yoginīkula' simply means a group or 'family' of Yoginīs. Elsewhere we are told that by repeating the Samayā Vidyā the practitioner is freed in a moment wherever he may be, whether in a sacred place, the *maṇḍala*, a cremation ground, in a gathering of initiates (*melaka*) or in the midst of the Yoginīkula. In this case, the Yoginīkula is a gathering of Yoginīs (y*oginīcakra*).[7] The body, understood as an aggregate of energies embodied in Yoginīs, is also a Yoginīkula of which, according to the KMT, Kuṇḍalinī is the essence.[8]

The colophons of the *Kaulajñānanirṇaya* claim that it was brought down to earth by Matsyendranātha into the great Yoginīkaula in Kāmarūpa, a place with which he is generally associated by all Tantric traditions, including that of the Kubjikā Tantras.[9] The KJN, which declares that a copy of it is found in the house of every Yoginī in Kāmarūpa,[10] is closely associated with Yoginīs. Accordingly, Bagchi believed that the Kaula sect he founded was the Yoginīkaula.[11] However, according to the KJN itself, he belonged to the Siddhāmṛta sect. Also called Matsyodara (the Belly of the Fish), it developed out of the Siddhakaula and that

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[1] KMT 7/26cd-27ab.
[2] KMT18/29d; cf. ŚM 23/31-33.
[3] KMT 25/231cd.
[4] ṢSS 36/88.
[5] KuKh 30/116.
[6] They are discussed in chapter 42 of the KuKh, see YKh (1) 4/76-82ab and 25/58-97ab.
[7] KuKh 23/37-38ab.
[8] In the body she is Kuṇḍalinī who is the treasure in the Yoginīkula. Thus she is the Mother, who is the main goddess (*samayā*) in all the sacred seats.

yasmād kuṇḍalinīty evaṁ sarvasvaṁ yoginīkule* ||
atha cet sarvapīṭheṣu māteyaṁ samayātmikā | KMT 7/26cd -27ab.
* The edited text reads *yasmād bhāṇḍāram ity evaṁ* which makes no sense.
[9] See Bagchi 1934: 35.
[10] KJN 22/10cd.
[11] Bagchi 1934: 35

from Mahākaula.[1] These, along with the Jñānanirṇītikaula, were founded in the four Ages. The name 'Siddhāmṛtakula' may be synonymous with the 'Siddhakaula' that preceded the Yoginīkaula. In his commentary on the *Mṛgendrāgama*[2] the Siddhāntin Bhaṭṭa Nārāyaṇakaṇṭha refers to the Siddhakaula and Yoginīkaula as similar, but separate traditions. The difference between them is that the teachings of the latter school are transmitted by the Yoginīs and those of the former by Siddhas. Thus, David White opines: 'Matsyendra's KJN is itself a synthesis of the Siddha and Yoginīkaula traditions, inasmuch as it portrays the latter as emerging out of the former.'[3]

However, although it is possible that the Siddhakaula and Yoginīkaula are specific independent traditions, they may not be more than common blanket terms for the Kaula teachings that are transmitted through Siddhas, the essence of which is 'born from the body of the Yoginīs'.[4] In actual fact the transmission takes place through lineages of Siddhas not Yoginīs even though the Siddhas attain their accomplishments (*siddhi*) through them and they, as Kaulas, require consorts. The teachers in the spiritual lineages mentioned in the KJN and, indeed, those worshipped in all similar Tantric and Kaula traditions are almost invariably Siddhas, not Yoginīs.

Moreover, from the Kaula perspective, the two are always found together. A Siddha can only become fully accomplished (*siddha*) if he is initiated into a Yoginīkula, that is, as the texts put it, if he is born in one. This is a universal requirement of all Kaula and related schools. The KJN insists that only a person

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[1] *mahākaulāt siddhakaulaṁ siddhakaulāt matsyodaram (masādaram)* |
caturyugavibhāgena avatāraṁ coditaṁ mayā ||
jñānādau nirṇītaḥ kaulaṁ dvitīye mahat sañjitam |
tṛtīye siddhāmṛtaṁ nāma kalau matsyodaraṁ priye ||
ye cāsmānnirgā devi varṇayiṣyāmi te 'khilam |
etasmād yoginīkaulān nāmnā jñānasya nirṇītau || KJN 16/47-49.

6. Table of the Kaula Schools of the Four Ages

Age	Nātha	Kaula school
Kṛta	Khagendra	Jñānanirṇītikaula
Dvāpara	Meṣa	Mahākaula
Tretā	Kūrma	Siddhāmṛtakaula
Kali	Matsyendra	Matsyodarakaula

[2] Commentary on MṛĀ (*caryāpāda*) 40cd-41.
[3] White 1996: 134.
[4] One should not give the essence of the Kaula (teaching) born from the body of the Yoginīs (to those who are unworthy to receive it).
na deyaṁ kaulikaṁ sāraṁ yoginītanusambhavam | KJN 6/14cd.

who is born in a Yoginīkula can receive the energy of Kaula accomplishment.[1] In a chapter of the KuKauM drawn from the *Kramasadbhāva*, a Kālīkrama Tantra, the teacher of that school is said to belong to the Yoginīkula.[2] The JY refers to its own Kālīkrama teachings as those of the Yoginīkula. Referring to a group of twenty-four Yoginīs the JY says that they are 'leaders in the Yoginīkula'.[3] By achieving success in a certain practice described in the JY, it declares that the entire Yoginīkula is disturbed when the adept laughs seven times.[4] This expression is not very common in the JY or the TS and is always used there in a generic, rather than specific sense. So, for example we read in the TS:

> There is nothing higher than this Tantra, sustained by Rudraśakti. (Only) those born into the Yoginīkula, with their minds intent on its essential meaning (*tadbhāva*) know this scripture whose meaning is profound and is an ocean of knowledge.[5]

The TS insists that those who are not born in a Yoginīkula do not attain the supreme plane of existence.[6] The KuKh further strengthens this view by declaring that they do not even get initiation into the Kubjikā teachings.[7] According to YKh (1), the adept who understands the true nature of the initiation he has received by the goddess's grace knows that he is her son (*devīputra*) born into her Kula (*kulaputra*). A person who is not meritorious is rejected from the Yoginī's womb and so cannot acquire the *Śrīmata*.[8] One must have devotion for the Yoginīs.[9] Those who do, please them and they look at him, not with the evil eye of the lower Yoginīs, but the loving kindness of a mother.[10] The advanced adept, the so-called 'Lord of the Heroes', is generated in the Yoginīkula by receiving the sacrificial pap of the Yoginīs.[11] Those born in the Yoginīkula are excellent yogis. They are elevated beyond the other members of the tradition:

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[1] *yoginīnāṁ kule jāte [jaatau] lābhate kaulikī sphuṭam* | KJN 9/14ab
[2] KuKauM 15/534.
[3] *caturviṁśatir yoginyaḥ yoginīkulanāyikāḥ* | JY 1/19/52ab.
[4] *saptadhā hasitenaiva kṣobhayed yoginīkulaṁ* | JY 3/23/143ab.
[5] *asmāt (k, g: asmānt) tantrāt paraṁ nāsti rudraśaktiradhiṣṭhitam* |
ye yoginīkule jātās tadbhāvagatacetasaḥ ||
jñāyante te tv idaṁ śāstraṁ gūḍhārthaṁ jñānasāgaram | TS 27/94-95ab.
[6] *nāyoginīkule jātāḥ sūkṣmaṁ vindanti tatpadam* || TS 9/37cd.
[7] KuKh 33/70ab.
[8] ibid. 30/39.
[9] KuKh 5/51.
[10] KuKh 31/122cd-124.
[11] KuKh 16/20.

> The Yoginīkula of a (true) yogi is in all respects wonderfully beautiful (*vicitra*). Born in the Kula of the Yoginīs, when engaged in Kaula Yoga the yogi is more excellent than (others) by virtue of his birth (*jāti*) and possesses all the qualities of wonder.[1]

Just as the initiate is the son of his teachers and elders, he is so also that of the Yoginīs. However, when Kubjikā says that she is pleased with those who are born in the Yoginīkula,[2] she is referring to her own Kula. These receive the teachings, such as those concerning the five sacred seats[3] and those of their own lineages.[4] Conversely, even though one is an initiate in the Kubjikā Tantras, and thus a member of the best Kula, but does not persevere steadfastly in the practice, he is a 'fettered soul in the Yoginīkula. He is not a disciple belonging to (any) Kula tradition (*kulakrama*).'[5] He may even bring down a great curse upon himself from the Yoginīkula.[6] Clearly, although the Kubjikā Tantras boast, as do those of other traditions, that theirs is the Yoginīkula, it is one amongst others.

Like 'Yoginīkula', the name 'Siddhakula' is both generic and specific. In one place at least in the Kubjikā sources,[7] it is clear that the Siddhakula or Siddhakaula refers to the tradition established by Matsyendranātha with its lineages. It is also called the Siddhakrama. The secret Kula teachings that at first belonged to the gods are transmitted through the Siddhakrama, that is, the series of Siddhas. As Bhairava says to the goddess in the KMT:

> Well done! Well done! O Great Lady! You who bestow great bliss! What you have asked is very astonishing and free of defects. It is the secret of all the Rudras and (Tantric) heroes and Bhairavas, namely, the (transcendent condition of) Stillness (*nirācāra*), the Siddhakrama. Even so, I will tell you (the teaching) that has come down through the sequence (of the transmission) along the Path of the Siddhas, (the teaching that is) established by the lineage of Siddhas. Hidden on all the paths, that has been revealed to you today. [. . .] This

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[1] *yoginaḥ sarvabhāvena vicitraṁ [gh: vicitra] yoginīkulam* ǀ
yoginīnāṁ kule [k, kh, gh: kula] jāto [k, kh, gh: jāta] yukte yoge [k, kh, gh: yogai] ca kaulike [k, kh, gh: kolike] ǁ
jātyādhiko yadā [gh: padā] yogī sarvāścaryaguṇānvitaḥ [k: -ścaryaṁguṇāṁnvitaḥ; kh: -caryaṁ-; gh: -ścaryaṁguṇāṣṭhitaḥ] ǀ YKh (1) 4/91-92ab.
[2] KuKh 20/29.
[3] KuKh 8/118.
[4] KuKh 15/45.
[5] KuKh 46/282.
[6] KuKh 30/38.
[7] KuKh 25/55.

> (teaching) should not be told to anybody devoid of the lineage of Siddhas.[1]

Elsewhere the god declares to the goddess: 'the transmission of the Command (*ājñākrama*) was established by you in the Siddhakaula'.[2] Also called Siddhāmnāya and Siddhaśāsana, like a wire that conducts electricity, it is the line of transmission for the energy of the goddess's Command that is thereby absorbed into her tradition. Thus the initiate is a member of both the Siddhakrama and the Yoginīkula. In this context, the Yoginīkula is the Kula of Kubjikā, the most excellent Yoginī. This name is largely derived from the presiding deity of the tradition rather than the Yoginīs who transmit it. In this perspective, the MBT is both the scripture of the Siddhakula and the Yoginīkula. Referring in both instances to the MBT, the KuKh says:

> The Great Penetration (*mahāveśa*) takes place quickly by listening to the scripture. O Great God, one should lay hold of (this), the essence of the Yoginīkula. [. . .] This is the scripture of the Siddhakula. This is the Kaulika teaching established by the practice that takes place at night (*niśācāra*).[3]

Clearly the Kubjikā tradition is both a Siddhakula and a Yoginīkula, as is every independent Kaula school.

Akula, Kula and Kaula

Now we have examined how the term 'kula' denotes a modality of practice, school, tradition or teaching, we turn to another range of meanings. The word 'kula' and its derivatives came to denote a surprising number of metaphysical concepts ranging across the whole gamut of reality from the absolute, through to the godhead, deity, its energies and those of the entire cosmic order. Kula is also their microcosmic counterpart ranging from the innermost Self through to the energies of the psycho-physical body. Thus, Kula and the related words Akula and Kaula, denote aspects or modalities of the one non-dual reality.

The Kubjikā Tantras, like those of other schools and their exegetes, find a wealth of meaning in these terms. In the following presentation, drawn from Kubjikā sources, we shall see how the one reality, contemplated as this triad can be understood and ultimately experienced as a single dynamic whole. It is not

[1] KMT 1/44-46, 48.
[2] Chapter 12 of YKh (1), *Ādyoghadaṇḍaka*.
[3] KuKh 30/116, 177d-178ab.

necessary to relegate diversity into the realm of illusion or error to safeguard oneness, if we understand oneness as a dynamic continuum that alternates without changing between immanence, as the union of opposites, and transcendence beyond them. These terms, free of concrete reference are well suited to denote the one abstract and essential reality and its modalities in the various contexts it generates for itself to which it imparts Being, Life and Consciousness.

By way of introduction to the Kubjikā sources, we turn first to what the Kashmiri ones have to say. The presentation there is clear. Kula and Akula are complimentary polarities. One polarity is the female deity. She is Kula. This term, which literally means `family' or `aggregate', denotes the energy or power - Śakti - of the male polarity understood both as the one source of manifestation and the complex of energies deployed in the series of states through which it becomes manifest. Thus, Kula is both the pleroma of energies *in potentia* and their progressive explication through their application to their cosmological, psychological, soteriological and other functions. It is the sum of all activity at all levels of existence both potentially and concretely. In short, the absolute as the plenitude of all things.

The other polarity is the transcendental source of this power. It is the male deity who is Akula. This term implies that the male aspect is all that the female aspect is not. The privative prefix 'a' indicates that this polarity is to be understood apophatically not as what it is, which, transcendent, is beyond predication, but what it is not, namely, the sphere of its manifestation. It is pure transcendental consciousness and being which, in a sense is all that, in phenomenal terms, Kula is not. Accordingly, Akula, the male deity, is emptiness - the Void which is the source of power and its energies that constitute Akula's 'fullness' (*pūrṇatā*) through which the process of creation and destruction takes place and of which it is its inner nature. Thus the two polarities – the emptiness of Akula and the fullness of Kula - work together. Any group of metaphysical entities could be called Kula. As Kula they are a dynamic whole consisting of vitally interacting parts, each reflecting an aspect of the microcosm of which Kula is the whole of which each part contains the others. The Kubjikā Tantras represent this unity by the goddess's Triangle. This is the goddess's body that, as an aggregate of energies working in unison, is Kula. The Point in the centre of the Triangle is Akula. The goddess emerges from Akula to enter Kula (*akulakulagatā*) which is her entry into the body from beyond it.[1]

Abhinavagupta explains that the term 'kula' is derived from the root 'kul', which means `coming together as a group'. Another meaning of this root is 'condensation'. While the first meaning alludes to the collection of the vital breaths, sense organs, elements and so forth that constitute the psycho-physical

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[1] Comm. on KuKh 1/1b.

body, the second denotes the `condensed' state of consciousness that, for those ignorant of this process, is bondage.[1] From another point of view, Kula is Kaulikī śakti, which is both the energy of Kula and the energy that is Kula. Moreover this energy is the power of consciousness that gives life to the body and empowers the senses and the mind. Thus, Kula is both the essential nature of outer phenomena, their manifestation as their perceptual and conceptual representation as well as the Self of every living being. Abhinava lists these various perspectives:

> Kula is the Supreme Lord's energy, power, (His) excellence, freedom, vigour, vitality, the mass (*piṇḍa*) of consciousness and the body.[2]

Jayaratha comments:

> `Power' is the capacity to merge (the universe into consciousness) and extract (it from it). (The epithet) `excellence' - (indicates that Kula) is above all things as their cause. `Freedom' is the capacity to do of all things and the rest (that the word implies). (Kula is said to be) the `mass' (of consciousness) because the universe here is in a state of oneness (*sāmarasya*). `Consciousness' (is) the Self. It is said:
>
> Kula is the supreme power (*śakti*) ... As the nature of consciousness is to arise and dissolve away it is called Kula. Kula is the stainless consciousness in the innate nature (of all things) and is the universal cause (of all things). O best of women, Kula is that which does all things, is all-pervasive and subtle. O goddess, Kula is the Lord of all, it is (wherein) everything is established. Its effulgence (*tejas*) is supremely terrible (*paramaghora*). ... Know that all-pervasive Kula is the vitality (*vīrya*) in the field of the operation of power.[3] Kula is Supreme Bliss. ... Kula is the innate nature of the Self. ... It is said that Kula is the body.[4]

Kula is said to be all these things in the Kubjikā Tantras also. In addition, they open up other perspectives. These are largely derived from the incorporation of a third aspect along with Kula and Akula. This is Kaula. Kula is energy and

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[1] PTv p. 32-33; see Pandey p.594-595.
[2] TĀ 29/4.
[3] Another important, although less known meaning of the term Kula is the sperm emitted in the Kula rite that is passed from mouth to mouth between the two partners (TĀ 29/128cd-129ab) This is the physical aspect of 'the vitality (*vīrya*) in the field of the operation of power'.
[4] Cf. KuKh 14/55.

Kaula is the union of Śiva and his energy that precipitates into manifestation when the balance of this union is disturbed. An interesting passage in the ŚM expounds the nature of these principles. Bhairava tells the goddess:

> Akula is (the reality) that should be understood (*prameya*) and, O lady of good vows, Kaula comes from Kula. (Although) formless (*amūrti*), one should meditate on it as having form (*mūrtimat*) (because) its pure cognitive state (*pramā*) cannot be perceived. Akula is the supreme principle. Śakti, which is five-fold, is Kula. While, (one could say) simply that its permutated (*vikāra*) (phenomenal) state is (the reality called) Kaula of those who maintain the tradition.[1]

The permutations (*vikāra*) of Śakti are configurations of the aggregate of the energies that are its parts (*kalā*). They are at one with it in such a way that each unit of energy is also the whole. This is the difference between the terms 'śakti' (`energy') and 'kalā' (`unit of energy'). Śakti is energy as such, *kalā* denotes its permutations. However, although distinct, the two terms are in many ways equivalent and interchangeable. The same ambiguity, namely, their oneness and difference, is reflected in the terms Kula and Kaula. Kaula is Kula in its dynamic, transformative state. All that belongs to Kula and comes from it is Kaula.

> Akula is said to be the principle that, self-existent, does not require Kula in order to exist. It is Śiva, the supreme cause. Kula is that from which the universe arises. It is that in which it is established and where it is dissolved away. That Kula is said to be Kaula.[2]

Kula imparts existence to transitory phenomena. Śiva is eternal, he does not depend on Kula, the energy of Being, to exist and so is, as it were, without Kula. Kaula is Kula as the source, foundation and cessation of phenomena, the fundamental energies of which are the letters. Thus Kula in its original metaphysical form is the goddess, who embodies the will that generates the fifty

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[1] *prameyam akulaṁ nāma kulāt kaulaṁ ca suvrate* |
amūrti mūrtimad dhyeyaṁ tatpramā nopalabhyate [k, kh, g: ṇo-] ||
akulaṁ paramaṁ tattvaṁ śaktiḥ pañcavidhā kulam |
tadvikāraḥ samāsena kaulam anvayavādinām [kh: -vādinī] || ŚM 4/14-15.

[2] *na vidyate kulaṁ yasya saṁbhavāya [kh: śaṁbhavāya] svayaṁbhuvam [g: svayaṁbhuveḥ]* |
tad uktaṁ akulaṁ [kh: sakalaṁ] tattvaṁ śivaṁ paramakāraṇam ||
yato viśvaṁ samutpannaṁ yatra viśvaṁ vyavasthitam |
viśvasya vilayo [g: vilayā] yatra tat kulaṁ kaulam ucyate [k, g: kaulavedinām] || ŚM 4/16-17.

Siddhas and Yoginīs who preside over the energies of the letters.[1] Kula is the pure energy of Being as such within itself. It is related to absolute existence that does not undergo transformation, into phenomena. The series Akula - Kula - Kaula ranges in descending order from transcendence to immanence, that is, from the self-existent through to the power that imparts being (*sattā*) to phenomena and finally down into their concrete manifest form. This descent corresponds to a progressive separation between Akula / Śiva and Kula / Śakti. When it reaches its furthest limit, the two unite again in and through each phenomenon and their collective whole here termed `Kaula'. Thus, this triad is the absolute and abides within it. The cosmic process is the dynamic exchange and transformation of these principles. Rightly understood, it involves no decadence of absolute being, which is deity in a state of oneness. As the teachings of the Kubjikā Tantras adhere to this view of oneness based on the dynamics of Śakti, i.e. the goddess who is Kula, the tradition calls itself Kulakaula. Also:

> Akula is said to be Śiva who, flawless, is the first of all things (*ādibhūta*). He is unmanifest (*avyakta*), without phenomenal appearance (*nirābhāsa*), devoid of modifications and is undisturbed. Very subtle and free of supports, he pervades the universe and is without stain (*nirañjana*). When the unmanifest become manifest out of his unmanifest nature, the supreme, imperishable power of the will emerged from his body. In this way, O fair lady, all the fifty mistresses of Kula who are the letters and are established in the Body of Kula (*kulapiṇḍa*)[2] were born.[3]

From another perspective Kaula is not Śakti, it is Śiva who contains all things and pervades them. Kaula is the union of Akula and Kula. Akula is Kaula which is Maheśvara who is Śiva in his immanent form. Kula is the goddess who in the following passage is called Pārvatī. Thus Kula is within Kaula as the goddess who is within Śiva. They unite inwardly and so the Self penetrates the Self. We read in the KuKauM:

> Akula is said to be Kaula. It is Maheśvara, the womb in the womb of the most excellent body. O mistress of the gods, he is present everywhere. The abode of Kula is in Kaula, that is, in one's own divine Kula, one's own nature and form devoid of the body. One should enter into the Self by the Self. The Great Goddess engaged in intercourse

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[1] KuKh 3/31-33.
[2] See KuKh 2/32-34ab, note 64.
[3] ŚM 12/115-118ab.

> within the great Śiva is Pārvatī. By means of the bliss (of this union one) attains the supreme principle and by (that) principle, the supreme (state).[1]

These are not just metaphysical principles. They are also states and aspects of the ultimate experience of the liberated condition that the following passage from the *Kularatnapañcakāvatāra* describes. The bliss of Akula is the ultimate state of rest (*nivṛti*) and liberation. It is of two kinds. Initially it is the bliss of liberation the realised soul experiences while still alive (*jīvanmukti*) and then the liberation he attains when he dies:

> The supreme (reality) attained by the teacher's Command is Akula that bestows worldly benefits (*bhoga*) and liberation. It is pure consciousness free of the impurity (*mala*) of Māyā. The omnipresent and tranquil Void (*viyat*) - that is said to be Akula. Akula's supreme bliss (*nivṛti*) arises within consciousness (*saṁvitti*). Its state, which is two-fold, is (now) going to be explained. Listen.
>
> Equality (*samatā*) (with respect to the opposites), a condition free of thought constructs, detachment in the midst of the objects of the senses, contentment because free of attachment and non-dual - such is liberation in this life (*jīvanmukti*).
>
> Knowledge of reality, contentment, realisation of the supreme Self, right action - this is the purification of the sources of transient emotions (*vibhāvaśuddhi*). The one (supreme) liberation is said to (take place) by detachment (from the world) when the body comes to an end and is (essentially) the absence of a fall in (that) condition of (pure) consciousness.
>
> O fair lady, by just knowing (that) dispassion (*virāga*) arises. That is of two kinds and should be understood by the wise.[2]

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[1] *akulaṁ kaulam ity uktaṁ [kh g: sarva; ṅ: kolamityuktaṁ] garbhaṁ garbhe [k, g: garbhaṁ * *; gh: garbha * *] maheśvaraḥ* ||
*uttamāṁgasya [kh g: tulamāsasya; gh: * (?) lamāsasya; ṅ: tulamāpaśya] deveśi sa vai [kh, g: sarvve; ṅ: sa caiva] sarvatra saṁsthitaḥ* |
*kaule [gh: *(?) le] kulāśrayaṁ [ṅ: kulāśraye] divye svakule [gh: *(?) kule; ṅ: tvakule] dehavarjite [g: dehavarjita]* ||
svasvarūpe svabhāve ca [g: va; gh ṅ: vā] svātmanyevātmanā [kh, g, ṅ: svātmanātmano] viśet [kh: viśeṣataḥ] |
mahāśive [ṅ: sadāśive] mahādevī [ṅ: mahādevi] ratibaddhā [kh: vivadvā; g: ravivaddhā; ṅ: rativadvā] tu pārvatī [k, gh, ṅ: pārvati] ||
*sukhena [kh g ṅ: mukhena] paramaṁ [gh: parama] tattvaṁ [gh: tatva] tattvena param aśnute [k, g: ṅ: paramaṁśrute; gh: paramanaśru * (?)]* | KuKauM 20/505cd-508ab.
[2] *gurvājñādigataṁ paraṁ tad akulaṁ bhuktipradaṁ [k, kh: bhuktiṁ-] muktidam* ||

These two kinds are called 'spontaneous dispassion' (*sahajavirāga*) and 'dispassion by control' (*niyamavirāga*) and are as follows:

> The dispassion that is in the state of 'I' and 'mine' should (exert itself to) control fettered existence. The one called 'spontaneous' is free of 'I' and 'mine' and its attribute is insight (*jñapti*). One who is spontaneously dispassionate is certainly not obstructed (in his quest) even though he enjoys the objects of the senses.
>
> One who suffers knows (reality) in the midst of suffering because (of his) impermanent ignorance. O fair lady, (the consequences of) Karma must be experienced due to the (power) of Karma and that is inevitable. Having understood this there is no attachment or (even) detachment in pleasure and pain. One who knows the condition of his own consciousness does not become subject to Karma. Nor should one take up any other means (*yukti*) on the supreme plane that consists of (pure) consciousness. Thus, O goddess, this is said to be the supreme Kulakaula.
>
> Will, knowledge, action and bliss - the fifth - is said to be Kuṇḍalī. That (reality), which has been explained in many ways, is the fivefold energy (*śakti*) in Kula. O fair lady, know that (this) Kula teaching is internal and it pervades the entire universe along with the gods, demons and warlocks.[1]

śuddhabodhasvarūpaṁ [g: -pan] taṁ māyāmalavivarjitam ǀ
sarvagaṁ viyad suśāntaṁ [k kh g: utsāntaṁ] tad akulaṁ parikīrtitam ǁ
akulasyaiva saṁvittau jāyate nirvṛtiḥ parā [k, kh, g: parāḥ] ǀ
tasyāvasthā dvidhābhūtā brūyamāṇā niśāmyatām [k: -myātāṁ; g: niśamyatāṁ] ǁ
samatākalpanabhāvaṁ [k, g: -kalkanaṁ-; kh: -kalkana-] udāsitvaṁ ca viṣayasadbhāve [kh: -bhadbhāve] ǀ
vigataparigrahatoṣī [k: -goṣī; kh: -roṣī] nirdvandvīti ca jīvanmuktiḥ [kh: - jīvamuktiḥ] ǁ
tattvajñatā tṛptiḥ [k,kh, g: tṛpti] parātmabodhaḥ samyakkriyā sā hi [k, kh, g: ha] vibhāvaśuddhiḥ ǀ
no vicyutiḥ [k: vidyutiḥ] bodhavidhau visaṁgāt kāyāvasāne gaditaikamuktiḥ [k, kh: gati-] ǁ
jñātamātrā varārohe virāgaś ca prajāyate ǀ
sa eva hi dvidhābhūto lakṣaṇīyo [k, kh: lakṣaṇāyo] vicakṣaṇaiḥ [kh: viva-] ǁ KRP 1/10cd-15.

[1] *ahaṁ mameti bhāvastho [k: -sthe; kh: vivastho] virāgo niyamed bhavam [k, kh, g: -vaḥ]* ǀ
nirmamo nirahaṁkāraḥ [g: rira-] sahajākhyo [k, kh: -jāṁkhyo] jñaptiguṇaḥ [kh: - -rguṇaḥ] ǁ
bhuñjīto 'pi hi [k: pim] viṣayān [k, kh, g: viṣayā] sahajavairāgī na bādhyate nūnam ǀ
vetti saṁtāpe [g: saṁtāve] saṁtāpī anityājñānasvabhāvataḥ ǁ
bhojyaṁ karmavaśāt [k, kh, g: -vaśā] karma tad anivāryaṁ [k, kh, g: -nivārya] hi sundari [k, kh, g: sundaraiḥ] ǀ
matvaivaṁ sukhaduḥkhe hi na rāgo na virāgatā ǁ
svasaṁvittividhānajño [g: svasaṁviti-; k, kh, g: -jñe] na karmavaśatāṁ vrajet ǀ
na cānyayuktiḥ [k: cāgrayuktiḥ; kh: -yuktiṁ; g: cātrayuktiḥ] saṁgrāhyā [k: saṁgrāhya] cinmaye parame pade ǁ

Sound, touch, form, flavour, smell, mind (*manas*), intellect, ego, and Karma, which is considered to be the ninth - the goddess has assumed nine aspects and (she is) my pervasive power. She brings about (this) multifarious wonder in the three worlds by means of (her) Māyā. Due to (that) will, which is supreme and most inferior, the entire universe is pervaded by these (nine). O dear one, pleasure and pain arise and fall away. (Whereas) those who know the reality of Kula (*kulatattva*) are born from the path of Kula. Once drunk the divine nectar of Kula there is no rebirth again. Kaula is the permutation (*vikāra*) of those two and abides in the form of the individual soul. Nothing arises without that in the mobile and immobile universe. When known, the gods, demons, people, animals, vegetation and birds dissolve away (into the absolute). O dear one, the cause of that is Kaula. As the triple universe along with the gods, demons and men, belongs to Kaula, it is said to be Kaula, the cause of the birth of the body.

Whatever is visible or invisible to embodied beings in the three worlds is all, O goddess, certainly Kaula, the cause of union (*saṁyoga*) (with the absolute). O goddess, the ten-fold divine source (*devayoni*) (of phenomena, that is, the above nine and Kaula) is the fourfold womb (*yoni*) (of the four kinds of living beings).[1] They arise and dissolve away in Kaula. (All that) moves and is immobile, the triple world with (all) that moves and does not is born from Kula and comes from Akula. O beloved, that is said to be Kaula.[2]

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ity evātaḥ paro [k, g: ityegotaḥ paraṁ; kh: tyethotaḥ paraṁ] devi kulakaulo 'bhidhīyate [k, kh: -kaulābhi-; g: kṣalakaulobhi-] |
icchā jñānī [kh: jñāni] kriyānandā pañcamī kuṇḍalī matā ||
tad etad vividhākhyātaṁ śaktiḥ [k, g: śakti] pañcavidhā kule |
abhyantarātmikāṁ [k, kh: abhyaṁnavā-] bhadre [k: bhade] jñāyatāṁ kulasūcanām [k: kulamracanāṁ; kh: kulasūyatāṁ] ||
yayā vyāptaṁ jagat sarvaṁ sadevāsuraḍāmaram [k: sadaivā- -drāmaraṁ] | Ibid. 1/16-23ab.

[1] See note 32 to KuKh 2/14.

[2] *śabdasparśaṁ ca rūpaṁ ca raso gandhas tathaiva ca* ||
mano buddhir ahaṁkāraḥ karma [k, kh, g: karmaṁ] ca navamo mataḥ |
navaprakāragatā devī [k, g: devi] mama śaktis tu vyāpinī ||
karoti vividhāścaryaṁ triṣu lokeṣu māyayā |
ebhir vyāptaṁ [k: -vyāptiṁ] jagat sarvaṁ parāparatarecchayā ||
sukhaduḥkhasamutpattir jāyate kṣīyate [kh: kīyate] priye |
kulatattvavido [k: -tattvido] ye ca kulamārgasamudbhavāḥ [g: chala-] ||
pītvā kulāmṛtaṁ divyaṁ [kh: dīvyaṁ] na saṁbhūtiḥ punar bhavet |
kaulaṁ tayor vikāraṁ tu [kh: tuṁ] jīvarūpaṁ vyavasthitam ||
na ca tena vinā kiñcij jāyate sacarācare |
devāsuramanuṣyāṇāṁ paśusthavarapakṣiṇāṁ [k: pakṣiṇī; g: paśusthāva-] ||

Hymn to Kula and Kaula

The following hymn is dedicated to Kula and Kaula, the Navakaula and the Octad of Kula (*kulāṣṭaka*). Kaula and Kula are presented differently in this Hymn. Kaula is not the permutation of Kula, it is the Nameless Absolute. It is the indefinable 'neuter' whereas Kula is deity that, twofold, is both the god and the goddess, Śrīnātha Bhairava and Kuṇḍalinī. Kula is the condition of reality in which there are states and levels. Kaula contains Kula but is not defined or conditioned by the levels within the sphere of Kula.

Kaula is the Absolute devoid of all phenomenal characteristics. The foundation of all things, it cannot be characterized positively as any particular thing, however abstract, whether subjective consciousness or objective Being. All that can be said of it is what it is not. Accordingly, the first part of this hymn eulogizes Kaula through nine negations metaphorically called the Nine Kaulas (*navakaula*). These nine negations characterize the apophatic Absolute - that cannot be attained by any means whether mantra, ritual or even meditation - in the only way possible. However, although Kaula cannot be grasped by the finite intellect or reached by anything we do, the last of the nine Kaulas does show us a 'wayless' way. This too is negation, but not the denial of the absolute existence of the categories of phenomenal existence or the effectiveness of action - it is the denial of the agent. Just as the anonymous Christian mystic who wrote the Cloud of Unknowing mysteriously apprehends the inscrutable Deity by the wise ignorance of faith, so the Kaula Siddha realises the Kaula Absolute by doing nothing. He is what the text calls a 'non-agent' (*akartṛ*) and, as such, enters spontaneously into that great reality beyond the processes (*krama*) of phenomenal existence, ritual and perception, all characterized at one stroke in this, the last of the Nine Kaulas, as the condition in which there is no subject or object:

> (1) I praise Kaula, worshipped by Kula (which is both Śiva and Śakti). It is stainless, luminous (*viraja*), pure, free of phenomena (*niṣprapañca*), omnipresent and free of Being and Non-being.

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vilayatveti [k: tvati; kh: tyanti; g: tpati] vijñāte [k, g: vijñāne] kaulaṁ tatkāraṇaṁ priye |
kaulinaṁ [kh, g: kaulitaṁ] tribhuvanaṁ yena sadevāsuramānuṣam ||
tena tat kaulam ity uktaṁ piṇḍasaṁbhūtikāraṇam [k: vibhuṁ-] |
yat kiñcit [k, g : kikit] triṣu lokeṣu dṛśyādṛśyaṁ śarīriṇām [k, kh: śarīraṇāṁ] ||
tat sarvaṁ niścitaṁ devi [kh: devī] kaulaṁ saṁyogakāraṇaṁ |
daśadhā devayonir yā [k: yoni yo] bhūtayoniś caturvidhā ||
kaule teṣāṁ samutpattiḥ [k: -bhyanti; kh: -tyanti] kaule ca vilayo [kh: vira-] bhavet |
sthāvaraṁ jaṁgamaṁ yac ca [g: pañca] trailokyaṁ sacarācaram ||
akulāt kulasaṁbhūtaṁ kaulaṁ tad ucyate priye | KRP 1/23cd-33ab.

(2) Devoid of (phenomenal) being (*niḥsvabhāva*),[1] without lord, I praise Kaula, which is ever manifest (*sadodita*).

(3) Free of Dharma and Adharma, liberation and bondage, I praise Kaula; non-dual, omnipresent and eternal, it is (both) supreme (transcendent) and inferior (immanent).

(4) I praise Kaula that is completely without stain. Devoid of beginning, middle and end, it is pure, consists of consciousness, is unmanifest and without foundation.

(5) Free of (both forms of liberation, namely) ultimate (*sāvadhi*) and otherwise (*niravadhi*),[2] devoid of emanation and withdrawal, I praise Kaula the Nameless (absolute) free of differentiation (*kalojjhita*) that accomplishes (all things).[3]

(6) Free of sound and touch, devoid of what is to be taken up and abandoned, what exists and what does not, the Great Kaula, the Nameless, is free of the repetition of mantra and worship (*pūjā*), meditation, and concentration.

(7) I praise Kaula without defects and free of the utterance of Mantra.

(8) Devoid of Navātman, subtle, the expander of thought and its object, free of the Wheels and Foundations, I praise Kaula, (the transcendent beyond) the purview of the senses (*agocara*).

(9) He who does not act (*akartṛ*) and enters (therein) awakens within (reality) devoid of (all) process (*akrama*). Where there is no one that is penetrated (*vedhya*) and none that penetrates (*vedhaka*) - that is said to be Mahākaula.[4]

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[1] See Dyczkowski 2004: 51ff. for a discussion of ultimate reality in these terms.

[2] Concerning these two modalities of liberation, see KuKh 68/60cd-98ab and notes.

[3] *nirmalaṁ virajaṁ śuddhaṁ niṣprapañcaṁ [k, kh: niprapaṁca; gh: niprayaṁca] ca [k, kh, gh: sa] sarvagam* |
bhāvābhāvavinirmuktaṁ [k, gh: -vinimuktaṁ] vande kaulaṁ kulārcitam [k, kh, gh: kulārjitaṁ] ||
niḥsvabhāvam [k, kh, gh: niśva-] anāthaṁ ca vande kaulaṁ sadoditam |
dharmādharmavinirmuktaṁ bandhamokṣavivarjitam ||
advaitaṁ [k, kh, gh: dvaitaṁ] sarvagaṁ [gh: -ga] nityaṁ vande kaulaṁ [gh: kaula] parāparam |
yasyāntanādimadhyaṁ [k, kh, gh: yasyātaṁnādimapyaṁ] ca [k, kh: caṁ] nirmalaṁ citsvabhāvakam [k, kh, gh: citsvamāśraye] ||
avyaktaṁ ca nirādhāraṁ vande kaulaṁ sunirmalam |
sāvadhiniravadhimuktaṁ [k, kh: -dhirmuktaṁ; gh: māvadhiniravadhirmuktaṁ] sṛṣṭisaṁhāravarjitam ||
anekaṁ [k, kh, gh: anaka] ca kalojjhitaṁ [k, kh, gh: kalājisitaṁ + yad] vande kaulaṁ [k, kh, gh: kaulā] nivartakam | YKh (1) 4/16-20ab.

[4] *śabdasparśavinirmuktaṁ [gh: -vinimuktaṁ] heyopādeyavarjitam [k, gh: -yādeyavarjitaṁ; kh: -deyavarjitaṁ]* ||
astināstivinirmuktaṁ mahākaulam anāmikam |

After expounding Kaula and the Nine Kaulas, the Tantra moves on to expound Kula and the Eight Kulas (*kulāṣṭaka*). Mahākaula is purely transcendental. Its 'sphere is the unmanifest'. It is the one reality with no levels or planes and so is 'free of Wheels and Foundations'. Kula is the immanent aspect. Set in relation to planes and stages of ascent, it is the summit. Kaula is the aspect of reality that abides eternally as it is unaffected by anything. Kula is the same reality set in relation to manifestation of which it is the source and ultimate end. Pervading all that exists between these two moments of emergence and merger, it is 'the omnipresent Lord where everything dissolves away'. Kula is Śrīnāthabhairava, who although inscrutable – 'nameless' - as Kaula, is definable in relation to Kula, the sphere of manifestation, as its Lord, Kuleśvara. Kaula is that aspect of reality that is realised by abandoning all gradations and distinctions, and every means of attainment. Kula is that aspect which stands at the summit of every stage and level of existence and can only be attained by knowing them. Kaula and Kula are a single reality. Without knowledge of these planes it cannot be realised and freedom from bondage is not possible. However impossible it may seem to reason, Kulakaula combines in the one reality that is both.

The first five verses enumerate the planes (*bhūmi*) of reality arranged in a progressive series, first descending from Kula and then ascending back to it. They correspond to stages in the emergence and withdrawal of the sonic *maṇḍala* through and into which the Krama unfolds. The Lord of Kula stands at the summit at the end of Sound within Śakti. Descending into the polarity of Śiva and Śakti, he assumes the form of Śrīnāthabhairava who is in the centre of the goddess's fertile energy, which is the seventeen digit of the New Moon. He governs the Krama that unfolds around him and then merges back into him. The sequence of descent leads out to the Krama through the phases of AIṀ: Śrīnātha and energy of the New Moon > 16 energies of the Moon > 12 energies of the Sun > the Triangle containing the letters > the hexagram containing the Krama. The return from the Krama follows: Triangle containing the seats > Śiva and Śakti > New Moon > Half Measure > Nameless / Kuleśvara.

Kula is not only the male polarity. It is also Kuṇḍalinī, that is, the power that gives rise to this cycle of emanation and merger. Kula is both Śiva and Śakti.

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japapūjāvinirmuktaṁ [gh: apa-] dhyānadhāraṇavarjitam ||
mantroccāravinirmuktaṁ [k: vinimuktaṁ] vande kaulam anāmayam |
navātmavarjitaṁ [k, kh, gh: navāṁtavarjitaṁ] sūkṣmaṁ cittacetyavikāsinam [k, kh, gh: ciṁtacetādhikāsinaṁ] ||
cakrādhāravinirmuktaṁ [k: -vinimuktaṁ] vande kaulam agocaram |
akartā saṁkrāmed yas tu akramānte [k, kh: -māna; gh: aktamāna] ca budhyate [k, kh, gh: vadhyate] ||
na vedhyaṁ [k, kh, gh: vedhaṁ] vedhakaṁ [k, kh, gh: vedhakāṁ] tatra mahākaulaṁ [k, kh, gh: mahākolaṁs] tad ucyate [k, kh, gh: ta ucyate] | YKh (1) 4/20cd-24ab.

Kula is Śakti as the dynamic three-fold energy of will, knowledge and action, through which all things are created and destroyed. Śiva is also Kula as their source and ultimate end. The Absolute - Kaula - abides throughout untouched and undivided by any of this process. So Kula is the Absolute which is both Śiva and Śakti, whereas Kaula is the pure abstract Absolute free of all polarities and predication. Between these 'two' Absolutes are all the planes of existence arranged in a hierarchy of heightening yogic states. Knowledge of these two is liberating, just as ignorance of them is bondage.

> At the end of Śakti is Supreme Sound and at the End of Sound is Kuleśvara. One should know that what is born from Kula is on that plane (and) abides (there) in two divisions (as Śiva and Śakti).
>
> The energy (*kalā*) you are, (O goddess) is the god Time who abides perpetually on the plane of the (ultimate) goal (*lakṣapada*). Kula is Śrīnāthabhairava who is in the midst of the (the lunar energies of the goddess's) fertile period (*ṛtukāla*).[1] The sixteen (lunar) energies dissolve away there into the sequence of the twelve (solar energies). The twelve dissolve away into the *Merumaṇḍala* in seven (parts).[2] (These) seven dissolve away with the six (parts of the Krama)[3] and with the six into the group of four (sacred seats within the triangular Yoni). The four are there where the two parts (*kalā*) (that is, Śiva and Śakti) are. The two parts dissolve away there where (the energy of the Transmental symbolized as) the digit of the New Moon (*amākalā*) resides.[4]
>
> The New Moon dissolves away into the Half Measure (of the energy of Sound)[5] and the Half Measure into the plane of the

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[1] See KuKh 3/74-75ab and note.

[2] These are the seven layer of letters in the goddess's Yoni, the triangular *Merumaṇḍala*. See KuKh 8/19-20 and notes.

[3] Concerning the six parts of the Krama see intro. vol. 1, p. 323.

[4] *śaktyante [k, kh: śaktyānte; gh: śaktyānta] yat paraṁ nādaṁ nādādyante kuleśvaram [k, kh, gh: kuśaikharaṁ]* |
tatpade [kh: -padaṁ] kulajaṁ jñeyaṁ [k, kh, gh: jñayaṁ] dvikabhedena [k, kh: -bhaidena] saṁsthitam ||
kalā yāsi [k, kh, gh: -sī] tu sā devaḥ [k, kh, gh: devā] kālaṁ lakṣapade sadā |
ṛtukālasya madhye [k, gh: madhya] tu kulaṁ [k, kh, gh: kula] śrīnāthabhairavam ||
kalāḥ [k, kh: kalā] ṣoḍaśa tatraiva līyante [gh: līyate] dvādaśe krame |
dvādaśaiva vilīyante [gh: vilīyate] dvipañcamerumaṇḍale [kh: -mairu-] ||
dvipañca ṣaḍbhir [k, kh, g: ṣaḍbhi-] līyante ṣaḍbhiś [k, kh, gh: yadbhiś] caiva catuṣkale |
catus tatraiva yat [k, kh, gh: yaṁ] taddvau [k, kh, gh: tadvau] kalau dvau [k, kh, gh: nāsti] yatra [gh: patra] saṁsthitau ||
dvau kalau tatra līyete [k, kh, gh: līyante] yatraiva sā amā kalā | YKh (1) 4/26-30ab.

[5] Concerning the Half Measure, see into. Vol. 1, p. 382-386.

Nameless (absolute). O god, the Nameless is Kula where the lord is Kuleśvara. I praise Kula, the essence of Kaula, the venerable ocean of knowledge.

Kula is the goddess Kuṇḍalinī, Karaṅkinyā, she who transports (the energies). She is Śakti who goes to Kula. I praise her who is auspicious in every way.

All that is perceived in the mortal (world) is just an entity (*vastumātra*) born of Kula. Kula, the omnipresent Lord is where everything dissolves away.

Kaula, whose sphere is the unmanifest, is in the triple abode of the energy of Kula. That which is within Kula (Śiva / Śakti) and Kaula (the Absolute) is said to be (the supreme) plane (of existence). All that is contrary to enjoyment and Yoga is devoid of Kaula.[1]

The Eight Kulas that are at the core of the theogonic emanation of Kula each with their own pantheons of Yoginīs and Bhairavas are inwardly assimilated to the phases and aspects of absolute reality. They are defined accordingly:

1) Without plane (of existence) (*niṣpada*), established in Rudra's energy, that is Kula in the Kula teachings. 2) Kula is said to be the body. 3) Kula is said to be the end of meditation (*dhyāna*). 4) Kula is the aggregate of the (Eight Mothers who are the) Octad of Kula.[2] 5) The Lotus (i.e. Yoni) of Kula (at the End of the Twelve above the deity's head) faces downwards. 6) One should know that Kula is Śakti. 7) It is said here that Kula is knowledge. 8) Kula is the instrument (of emanation and attainment). Kula is of eight kinds in the Kula (teaching). He who knows the omnipresent Kula is a teacher in the Kula (*kulācārya*). He who says that Kulakaula is devoid of the knowledge of the planes (of existence) (*bhūmikājñāna*) does not have

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[1] *amā līyati [k, kh, gh: līpati] mātrārdhe [k, kh, gh: mātrāddhai] mātrārdhānāmake pade* ||
anāmakaṁ kulaṁ deva yatra nāthaṁ kuleśvaram |
taṁ kulaṁ kaulasadbhāvaṁ vande śrījñānasāgaram ||
kulaṁ kuṇḍalinī devī karaṅkinyātha vāhinī |
sā śaktiḥ kulagāminyā vande tāṁ sarvamaṅgalām ||
yat kiñcid [k, kh, gh: kiṁci] dṛśyate [k, kh, gh: dṛsyate] martye vastumātraṁ kulodbhavam |
[k, kh, gh: + na] kule [k, kh, gh: kulo] yatra [gh: patra] vilīyeta tat kulaṁ sarvagaṁ [gh: missing] vibhuḥ [k: vibhuṁ; kh: vibhuṁ + | *5* ||*; gh: missing]* ||
kulaśaktitridhāmasthaṁ kaulaṁ [k, kh: kolaṁ] cāvyaktagocaram [kh: cāvyaktaṁ-] | [This and following two lines are missing in MS Gh.]
kulakaulasya yo madhye tat padaṁ parikīrtitam ||
bhogayogaṁ [k, kh: gobhayogaṁ] vilomaṁ [k: vilomayaṁ; kh: vilomaṁyaṁ] yat sakalaṁ kaulavarjitam | Ibid. 4/30cd-35ab.

[2] Concerning the Eight Mother see KuKh chapter 16.

liberation and he wanders in the world of transmigration full of the wombs (within which he is reborn).[1]

The Śrīkrama

Now we have examined the meaning of the important term 'kula' we move on to another one that appears repeatedly in the Kubjikā sources and in those of other Kaula schools, namely: 'krama'. We may distinguish four basic meanings of the term 'krama' that coincide with the common usage of the word. These are as follows.

1) The immediate, literal meaning of the word is sequence, serial order, progression, progressive motion, and succession.

2) The word 'krama' may also convey the meaning of 'going', 'proceeding', 'course', 'the way', 'regular progress', 'order', or 'method'.

3) A 'krama' is also the correct procedure or rule sanctioned by tradition.

4) A 'krama' may also be a hereditary descent or lineage.

The various meanings of the term in the context of the Kubjikā Tantras and those of other schools derive from these literal meanings of the word. We can distinguish varying shades of meaning by examining the context in which the term is used. First, we observe that 'krama' can denote a particular Kaula tradition, its teachings, lineages, ritual, and pantheon. In many respects, Krama, in this sense of the word, is similar in meaning to Kula. The Kubjikā cult is called the Śrīkrama. The equivalent Kālī cult is the Kālīkrama. The Western Path (*paścimamārga*) of the Kubjikā Tantras is the Śrīkrama.[2] It is the tradition – *krama* - of the goddess who bestows well-being and prosperity – *śrī*. It is also called the Paścimakrama or Paścimaśrīkrama.

They can equally well be called Kālīkula or Śrīkula. The term Krama like Kula is non-specific - it is a generic term for a number of different Kula traditions. At times the two terms may be juxtaposed as in the expression Kālīkulakrama or Śrīkulakrama. We do occasionally find the form Kramakula[3] but this is rare

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[1] *niṣpadaṁ rudraśaktisthaṁ taṁ kulaṁ [kh: + kulaṁ] kulaśāsane* ||
kulaṁ śarīram ity uktaṁ kuladhyānāntam [kh: kulaghā-] ucyate |
kulaṁ kulāṣṭakagrāmaṁ kulapadmam adhomukham [kh: adhyo-] ||
kulaṁ śaktir vijānīyāt [k, kh: śakti vijānīyā; gh: śati vijānīyā] kulaṁ jñānam ihocyate |
*karaṇaṁ hi [k, kh, gh: karaṇīti] kulaṁ śambho [gh: * bho] kulam aṣṭavidhaṁ kule* ||
*kulaṁ [k, kh, gh: kula] sarvagataṁ vidyāt kulācāryaḥ [k, gh: kulā * ryaḥ] sa ucyate* |
bhūmikājñānanirmuktaḥ [k, gh: -nimukta; kh: -nirmuktai] kulakaulaṁ [k, kh, gh: -kaula] tu yo vadet ||
na tasya mukti - saṁsāre bhramane yonisaṁkule [k, kh: saṁkulai] | YKh (1) 4/35cd-39ab.

[2] KuKh 4/12cd.

[3] That energy who is the Triangle delights in the Kramakula . . . .
yā sā śaktis trikoṇā [g: -ṇāṁ] kramakularamaṇā . . . YKh (1) 38/79a.

compared to the common form, which is Kulakrama.[1] The word Kālīkulakrama, for example, means hardly more than Kālīkula or Kālīkrama, which in the sense of 'school', 'tradition' or, as I often translate 'transmission' are virtually synonymous. Even so, the juxtaposition of the two terms is significant. Many Kulas are not Kramakulas. An example is the one to which the *Kaulajñānanirṇaya* and *Kulapañcāśikā* belong and so too, the Kulas listed in the KJN.

A Krama may also be the succession - *krama* - of teachers in a spiritual lineage (*gurukrama*). The progression in time from one teacher to the next is also a sequence - *krama*. The analogy is with a family's genealogy. It is the line through which a person's ancestors have descended and so, by extension, it is that person's pedigree. Even though the Kubjikā Tantras, as do the Kaula Tantras in general, allows access to all castes, they are very careful not to give the teachings to those who are without the appropriate spiritual lineage, that is, to one who is devoid of a Krama (*kramahīna*). Thus, the Tantra denounces those who speak badly (*nindaka*) of the Krama as this amounts to speaking badly of someone's family.

A teacher who belongs to such a lineage can be called a 'kramaguru'. He imparts initiation into the Krama (*kramadīkṣā*). Although, one could theoretically use this expression to refer to any initiation, as they all involve entry into a spiritual lineage, but it is a particular type of initiation as it not only affords entry into a lineage, it also involves the transmission of a Krama which is a type of Kaula liturgy (*kramārcana, kramapūjā*). There can be various 'kramapūjās', according to the variety of lineages. Indeed, each one is very distinctive and specific to a particular school. One school may possess various Kramas.

The Krama is the teaching transmitted through the lineage. The Kulakrama is the tradition of the teachers,[2] or just the tradition as a whole.[3] The Krama teaching (*kramanaya*) is the teaching transmitted by the teachers who belong to a Krama. More specifically, a Krama is a sequence of mantras projected into the *maṇḍala*, which is accordingly called the *Kramamaṇḍala*. A Krama ritual may be made up of a series of Kramas. The Śrīkrama is the totality of all these sequences.

That from which the pure Kramakula has come forth and where everything dissolves away.

ādau yasmāt [g: yammāt] pravṛtaṁ kramakulam amalaṁ līyate yatra sarvam Ibid. 39/3a.

(She is) that goddess of the tradition who is the glorious power of the Kramakula; who having abandoned (all phenomenal) existence is not a (common) object of knowledge,

yāṁ [g: yā] tām āmnāyadevīṁ [g: sāyāmnāya-] kramakulavibhavāṁ nyastabhāvāprameyāṁ [g: nyambhavatprameyāṁ (?)] Ibid. 39/10a.

[1] He who knows (the teachings) in the Western Tradition is a teacher in the Kulakrama.

yo vetti [k, gh: veti] paścimāmnāye [k, gh: -ya] sa ācāryaḥ kulakrame | YKh (1) 3/213ab.

[2] KuKh 1/3c.

[3] KuKh 2/3cd.

Specifically, the Śrīkrama is three-fold as the Krama of the three lineages. It is the one Krama in three parts (*trikaṇṭaka*).[1] All the Kramas can be said to belong to these three. Amongst them are not only the permutations of the main three, they also include other Kramas variously connected to them. An example is the Kramas associated with the six limbs (*aṅga*) of the goddess.[2] The female deities worshipped in each Krama are aspects (*aṁśa*) of the corresponding form of the goddess, just as the male ones are of the god. Emitted from them, they are deployed and worshipped systematically, that is, 'sequentially' (*krameṇa* - 'in accord with the Krama') around them in their respective spheres (*maṇḍala*).

The Śrīkrama should be worshipped in the manner taught in the *Śrīkulāgama*.[3] If this is not done correctly, that is, if the Krama within the *maṇḍala* is not worshipped in the proper sequence, it becomes impure.[4] The 'purity' of a sequence is preserved by maintaining its exact sequential order not just its contents. The sincere initiate should be devoted to the Krama. Moreover, he should know it. In this context this means both the ritual procedure and its object and means through which it can take place, that is, the deities and their mantras. The rite must be performed in the correct way, in the right place, and at the right time. The officiant must know the Krama and so must have been properly initiated and instructed. Otherwise he is not a *kramika*, that is, a member of the tradition.

Mantras are particularly effective if repeated in front of the Śrīkrama, projected into the *maṇḍala,* just as they are if repeated in front of a teacher.[5] Clearly then, the Śrīkrama is external, although it should also be worshipped 'on the top of the head'.[6] Indeed, the goddess is herself the Krama and all the forms of it are aspects of her.[7] Just as *Śrīmata* and other names of the scripture also denote the entire tradition, in this case it takes its name from the Krama which is the main object of worship (*kramapūjā, kramārcana*). When we are told that liberation is found in the Śrīkrama,[8] this may mean both the Krama, that is, the object of worship and the entire tradition. When we are told that the worship of the Śrīkrama is essential[9] and that a Siddha was intent on the worship of the Śrīkrama

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[1] KuKh 28/126-133ab.
[2] See below chapter 11.
[3] KuKh 27/26cd-27.
[4] KuKh 28/108-110. Note how evident it is from this reference that the Krama is also quite literally the sequence of the mantras and ritual actions.
[5] KuKh 39/119cd-120ab.
[6] KuKh 37/69.
[7] See KuKh 3/19 and note.
[8] KuKh 42/12.
[9] KuKh 46/123cd-127 and 46/258cd-261ab.

maintaining silence for a year[1] because the Command is accomplished (*ājñāsiddhi*) in front of the Śrīkrama,[2] it clearly means the concrete projection of the Krama into the *maṇḍala*. It is clear that Śrīkrama also means the entire tradition in passages that tell us, for example, that the Command expands out through the current (*ogha*) of the Śrīkrama[3] and that mortals attain the ultimate goal in the Śrīkrama[4] which is the Krama Path (*kramamārga*).[5] However, in many instances the expression is ambiguous. It can mean both the concrete Krama itself and the tradition as a whole, as when we are told that once obtained the Śrīkrama the initiate can reach the very vertex of supreme reality.[6] Thus, the revelation of the Śrīkrama that takes place in various modalities of the initiation[7] is at once the transmission of the entire tradition through the energy of the Command and, concretely, the teaching of the Krama.

The Worship of the Krama

The Krama is also the entire body of the transmission that is represented concretely in the *maṇḍala*, that is, the society of divine forms and their mantras that constitute collectively the body of the Deity. In other words, the Krama is the Deity in its expanded most 'concrete' manifest form. Thus, the Krama is the supreme object of worship even for the Deity itself who by worshipping it relates its own transcendental essence ('Self') to its immanent, cosmic form. The god is engaged in 'non-dual worship', offering substances from his own body that he consumes. Thus, he and his consort generate the bliss that is their most intimate inner experience. In the same perspective Abhinavagupta presents the three principle sacrificial substances (*makāra*) - wine (*madya*), meat (*māṁsa*) and the fluids generated through sexual intercourse (*maithuna*) as the bliss of the Brahman.[8] Produced by the body they are close to the deity who is consciousness and as such supremely pure. Bhairava explains in the KRU:

> Initially, O great goddess, Ādinātha created the Paścima Krama lineage and then, O dear one, he worshipped it himself with a sacrificial substance (*dravya*) born from his own body and possessing marvellous power (*tejas*). O fair one, (this is) the most excellent

[1] KuKh 46/133.
[2] KuKh 46/154cd-156ab; cf. ṢSS 46/207.
[3] YKh (1) 29/5 quoted in the beginning of KuKh chapter 59.
[4] KuKh 67/22.
[5] KuKh 67/23.
[6] KuKh 68/100.
[7] KRU 6/101.
[8] TĀ 29/97cd-98.

Krama (*kramavara*) which bestows the fruit of enjoyment and liberation.

O one of good vows, I have talked about Ādinātha and the goddess who originates from his body. When he had enacted this most excellent union (*melāpaka*) with her and externalized all the *Kramamaṇḍala* from his body, the lord of the gods worshipped it. (He did so) along with the mantras and Vidyās and (their) limbs with heaps of the aforementioned sacrificial substances (*dravya*) as divine offerings and with lamps (*dīpaka*) of many forms fed by the Great Clarified Butter (made from human fat). (He also made) food offerings (*naivedya*) born from the energy of his will, (with many kinds of) human flesh (*māhāpala*), divine offerings of flowers and tasty food (*bhakṣabhojya*), (each offered) separately.

(He worshipped thus) with (offerings) of the most excellent and divine Great Incense and many kinds of ornaments, established in supreme non-duality with (substances) born from (his) great bodily essence (*mahādhātu*). Endowed with supreme bliss and holding the great *argha* vessel, the Lord of the gods, worshipped, O dear one, the great and excellent Wheel and he, the emperor and Lord of the Śrīkula, deftly put all the Śrīkramas, including the sequence of the Child and the rest, in place in accord with the sequence.[1]

He worshipped the Great Transmission (*mahākrama*) with hymns and excellent divine lauds, by exhibiting the Great Gestures

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[1] *aadaav eva mahaadevi aadinaathena nirmitam* |
pa"scima.m kramasantaana.m [k: sa.mj~naata.m] svaya.m [g: suuya.m] ya.s.ta.m [kh g: ye.s.ta.m] tata.h priye ||
svakaayasa.mbhavenaiva [g: svekaayasa.mbhaveneva] dravyenaadbhuutatejasaa [g: dravyaanaa-] |
ya.s.ta.m [g: ya.s.ta] kramavara.m [kh: kramecara.m] bhadre bhuktimuktiphalapradam ||
yaa saa devii [kh: devi] mayaakhyaataa aadinaathasya suvrate |
svadehotthaa [g: svadehonthaa] tayaa saardha.m [g: saarddha.m] k.rtvaa melaapaka.m varam ||
svadehastha.m bahi.h [g: vahi.h] k.rtvaa a"se.sakramama.n.dalam |
puujayaamaasa deve"so mantravidyaa"ngasa.myutam ||
upahaaravarair divyai.h puurvoktair dravyasa~ncayai.h |
diipakair vividhaakaarair mahaagh.rtavibodhitai.h [kh: -mahaam.rta-] ||
*nijecchaa"saktisa.mbhuutair [kh: nijecchaa *kti-] naivyadai"s ca mahaapalai.h* |
pu.spopahaarair divyai"s ca bhak.sabhojyai.h [kh: -bhojya] p.rthak p.rthak ||
mahaadhuupavarair divyair naanaala.mkaarabhuu.sa.nai.h [g: -naanaalakaara-] |
mahaadhaatuprasuutai"s ca paramaadvaitasa.msthita.h ||
paramaanandasampanna.h mahaapaatraarghahastaka.h |
puujayaamaasa deve"so mahaacakravara.m priye ||
sthaane sthaane nive"syaasau [k: -sur; kh: nive.syaasur; g: -sur] yathaanukramayogata.h |
baalakramaadikaan [k kh g: daya.h] sarvaan [k kh g: sarve] "sriikramaan [k kh: -kramaa.h; g: "sriikramaa] "sriikule"svaraa.t [kh, g: -raat] || KRU 2/12-20.

and with salutations and the waving of lamps along with divine words of praise and rites of adoration centered on the *maṇḍala* and the Krama.

Taking up then the energizing (*dīpaka*) (substances), O fair one, he who does all things, was conjoined (*yukta*) with the goddess. O Supreme mistress, praised by the heroes, the Lord of the heroes (*vīrarāṭ*) and the universal Self took up the vessel with the meat (*dīpa*) and put it in (his) mouth[1] along with the sacrificial pap (*caru*).

O Bhairavī, once the lord had made the three vessels in this sequence, he worshipped the Wheel by acting (freely) as he desired (*yatheṣṭaceṣṭā*). Seeing the Lord of the Wheel within the Wheel intent on worship, the Supreme goddess, her mind full of humility (*vinaya*), asked (him): "O god and lord, what is worshipped in the great union (*mahāmelāpaka*) that arouses great wonder with (all this) great heap of sacrificial substances and the divine wheels that generate great bliss? Śrīnātha, if you do (indeed) bestow boons tell (me this) by (your) grace."[2]

The venerable Ādinātha said:

"O (goddess whose) face is beloved (to all)! You who move within (me) and outside (me)! Supreme one who is both supreme (transcendent) and inferior (immanent)! Divine one who resides in the great Void! Do you not know, O large eyed one, that you are, just as I am, without either beginning or end? Such (also) is this Krama lineage (*santāna*) that has come down through the sequence of the series (of

[1] Note that the imperative `*yojayet*' is here used to denote past action

[2] *stutistotravarair divyair mahaamudraapradar"sanai.h [kh: stutimraatrava-]* |
niiraajananamaskaarai.h [kh: niiraa.mjana-] divyavaacaabhivandanai.h [g: -candanai.h] ||
ma.n.dalakramapuujaabhi.h puujayitvaa mahaakramam [g: -krama] |
*aadaaya diipaka.m bhadre devyaa yukta.h sa [kh: *] sarvak.rt* ||
uddh.rtya paatra.m sarvaatmaa sadiipa.m yojayet [g: yojayen] mukhe |
sacaru.m [kh: sa eva; g: sacaruu] parame"saani viiraraa.t viiravandite ||
anena kramayogena k.rtvaa paatratraya.m prabhu.h |
yathe.s.tace.s.tayaa [g: yathe.s.tave.s.tayaa] cakra.m [g: cakra] arcayaamaasa [g: marcayaa-] bhairavi ||
tathaarcanarata.m d.r.s.tvaa cakrastha.m cakranaayakam |
papraccha parame"saanii vinayaavi.s.tacetasaa ||
kim ida.m puujyate deva mahaamelaapake prabho |
mahaadravyasamuuhena mahaavismayakaarakam ||
mahaacakravarair [k: -vanair; kh: -varaa] divyair mahadaanandakaarakai.h [kh: devair mahadaanada-] |
kathayasva prasaadena "sriinaatha varado yadi || KRU 2/21-27.

teachers). O mistress of Kula, it is worshipped by the troupes (*saṁgha*) of Siddhas and by the Yoginīs. This is the reality (*artha*) of my life, O dear one, it is my wealth (*sarvasva*). I am myself its creator and I am (its) worshipper. This, O goddess, mistress of Kula, is the ultimate Paścima Śrīkrama. Hard to acquire, it is worshipped with this along with the associated sequences (of mantras). It should be worshipped, O fair one, by Siddhas with unlimited energy (*tejas*)."[1]

The term 'krama' can also denote the sequence of the phases of manifestation. The term is commonly used in this sense in the Tantras of the Kālīkrama. Indeed, one can say that it is specific to them. Thus, although the term is virtually never understood or applied in this sense in the Kubjikā Tantras, this sequence, supplies the basic format for the liturgies of the Kālīkrama. This Krama may be four-fold (*kramacatuṣka*) as the Kramas of emanation (*sṛṣṭikrama*), persistence (*sthitikrama*), absorption (*saṁhārakrama*) and the inexplicable (*anākhyakrama*), which contains the previous three in oneness. Some schools add a fifth, called Illumination (*bhāsākrama*) in which the deity and its essential, pure conscious nature manifest. This homology with the cosmic process further sustains the sense of the term 'krama' as the sequence of actions in the course of a ritual and hence, by extension, the ritual itself.

The Kubjikā Tantras return repeatedly, one could say obsessively, to geographic parallels, subordinating to them associations with the sensory faculties. This is the reverse of the situation in the Kālīkrama where associations with the senses and the entire process - *krama* - of perception, of which they are the instruments, emerged progressively in the history of its development, to the foreground. The Kālīkrama, like the Kubjikā tradition and, indeed all the Kaula ones, represents ultimate reality as a sacred site.[2] However, whereas the Kubjikā tradition exploits this symbolic representation extensively, the Kālīkrama reaches beyond it and with it all other representations, including mantras and their deities, to understand the Krama purely as the sequence of the phases of perception. This

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[1] *ki.m na vetsi priyamukhe [kh g: priye-] bahirantaracaari.ni* |
pare [g: para] paraapare divye mahaa"suunyanivaasini ||
yathaaha.m tva.m [g: nva.m] vi"saalaak.si anaadinidhanaav ubhau [g: -dhanovabhau] |
tatheda.m kramasantaana.m paaramparyakramaagatam ||
puujyate siddhasa"nghai"sca yoginiibhi.h kule"svari |
madiiyajiivitaartheda.m [k: -arthaida.m] sarvasva.m [kh: -sva; g: sarvastva.m] maamaka.m priye ||
aham evaasya sa.msra.s.taaha.m [g: -.taaaha.m] ca [k kh g: naasti] puujayitaa tathaa |
ida.m hi pa"scima.m devi "sriikrama.m kulanaayike ||
anena [g: aanata] kramasa.myogai.h puujyate ca [k kh g: da.m] sudurlabham |
puujaniiya.m yathaa bhadre siddhair amitatejasai.h [k kh: -mita.m] || Ibid. 2/29-33.
[2] See intro. vol. 1, p. 579.

usage is prominent in the schools of the Kālīkrama of the Kashmiri masters and their followers who applied and developed the term in this sense to a high degree.

The Division into *Āmnāyas*

As Kula schools developed and grew in number and size, they aligned themselves into traditions called *āmnāyas*. By the time we reach Jayaratha's time (mid 12th century) several such *āmnāya*s had developed.[1] A classification of the major schools evolved on the analogy of that of the Śaivāgamas based on a directional model devised by the earlier Śaivasiddhānta into '*śrotas*' or 'currents'[2] of which the Kaula equivalent are the *āmnāya*s.

The term *āmnāya* goes back to Vedic times. According to Monier-Williams the word means: 'sacred tradition, sacred texts handed down by repetition; that which is to be remembered or studied or learnt by heart; a Veda or the Vedas in aggregate; received doctrine; traditional usage, family or national customs; advice, instruction in past and present usage; a Tantra; a family, series of families.' In this case, the meaning is 'received doctrine', which corresponds to my translation 'tradition' or White's translation 'transmission', which I prefer to use to translate the word 'krama'. The Kubjikā tradition is the *Divyāmnāya*[3] the Divine Tradition and *Kulālikāmnāya*[4] of the goddess Kulālikā. Leading to the Śāmbhava state, it is the Śāmbhava Kula,[5] which is the *Śāmbhavāmnāya*.

Ultimately, the Kaula Tantras came to be divided into six *āmnāya*s symbolically set in the four quarters of space, nadir, and zenith. The first of these to emerge were the Uttarāmnāya and the Paścimāmnāya. It is hard to say which of these developed first. The myth in the KMT presents Kubjikā as a transformation of Kālikā and so, obviously, Kālī predates Kubjikā, however, it is not certain whether at that stage an independent Kālīkula had evolved. There is no reference to one in the KMT or in its expansions, nor do we find any in the KRU. However,

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[1] Thus Jayaratha quotes the following from an unnamed source:

Those who are devoted to the Kula traditions but have set aside these substances, are said to be fettered souls (*paśu*) and one should not keep their company.

kulāmnāyeṣu ye bhaktā ebhir dravyair bahiṣkṛtāḥ |
paśavas te samuddiṣṭā na tais tu saha vartanam || Comm. on TĀ 29/99-100ab.

[2] See Dyczkowski 1988 and Sanderson 1989.

[3] KMT 25/195.

[4] *etat kulālikāmnaye*... KMT 17/59a. Concerning Kulālikā see above, p. 104 ff..

[5] The Transmental, which is void, ageless and free of defects is, by it very nature, present in the House of the Full Moon within the Śāmbhava Kula.

svarūpād unmanā śūnyā [k, gh, ṅ: śūcyā] nirjarā ca nirāmayā ||
candrapūrṇasya veśmasya saṁhatā śāmbhave [ṅ: sobhave] kule | YKh (1) 34/73cd-74ab.

there are several references to the Kālīkrama in the KuKh. These may not be references to an independent Kālīkrama, but it is very likely that they are. It appears, therefore, that the two traditions largely developed together and that the first to be formed was the Paścimāmnāya. As the first independent sectarian Kaula school centred on the worship of a goddess, it distinguishes itself as an *āmnāya* not just as a Kula or a Krama.

The meaning of both the names Paścimāmnāya and Uttarāmnāya are ambiguous. 'Uttarāmnāya' may mean both the 'higher tradition' and the 'tradition of the north'. Both were probably meant right from the inception of the use of this term. Although the name 'Paścimāmnāya' in the sense of the 'Western Tradition' never appears in the earliest Kubjikā sources, it became one of the standard names for the Kubjikā school in the later ones. Moreover, with the passage of time and the development of other '*āmnāya*s' it became a convenient way of locating it in the context of the other Kaula schools. Several stages of the development of the *āmnāya* system of classification are discernable in the Tantras of the Kubjikā corpus. Absent in other schools at this early stage, it appears that this system of classification of Kaula schools can be credited to the teachers of the Paścimāmnāya.

The word '*paścima*' has several meanings. One is 'west' and so the Paścimāmnāya is the Western Tradition. Although this has become the main way of referring to the Kubjikā school by Western scholars and the Newars refer to it in this way also, this is a relatively late sense of the name. It is not known to the earliest sources, as the directional classification of Kaula schools into *āmnāya*s had not yet developed. Instead, we find the other possible meanings of the word *paścima*. These include 'last' or 'final', 'behind' or 'beyond', 'ultimate' and 'subsequent'. The Paścimāmnāya is the 'last' or 'final' tradition because it is revealed in a special way at the end of the Age of Strife. It is the final revelation. It is also 'behind' or 'beyond' Meru. Mukunda Rāja proposes, without any apparent textual reference, that there is a mountain in the quarter behind (*paścimadigbhāga*) Kailāsa called Kujā which is where the tradition originated.[1] However, the intended meaning is probably not a reference to a physical location. The Paścimāmnāya is the tradition that originates from 'behind' in the sense of 'beyond' Meru, that is, from the transcendental domain beyond the goddess's Triangle in the End of the Twelve. As the Transmental, it is the goddess who, one with Śambhu, is his very state of being (*avasthā*) - the Śāmbhava state (*śāmbhavāvasthā*) and hence his power - *Śāmbhavīśakti*. This is the origin and essential nature of the Paścimāmnāya - the Ultimate Tradition that contains within itself all things objective – the world – and subjective – the teachings, lineage and transmission.

[1] *kailāśapaścime kubjācalas tatra paścimāmnāyatvaṁ veditavyam*. SamP fol. 6a.

Finally, this tradition is 'subsequent' because it comes after and completes the 'previous' (*pūrva*) Kaula tradition founded by Matsyendranātha. When Himavat presented the goddess to Bhairava and she had declared her devotion to him, the narrative in the KMT continues:

> When the Great Lord heard this speech born of (the goddess's) joy, (everything) was quickly accomplished. (She was) shown how everything in the purview of the earlier (Kaula) tradition (*pūrvasantānagocara*) was mounted on the seat of the Command and burnt brilliantly with the quality of the bliss of the Command impelled by Śambhu, the endless one.
>
> Then Kuleśvarī, who is the Awakened State, said this: "O Kujeśvara, everything has been shown to me. What is (this) wonder? O Lord, I have come to know everything in the field of action and (its) cause. Tell me Kujeśvara, how has it been brought about in this way?
>
> O Supreme Lord, the (divine) quality of Lordship has originated from the Command. Tell me truly the essence of the purport of the Tantras concerning it. (I have) seen the entire universe by means of your Command. O Kujeśvara, if you are pleased (with me) tell me everything according to the teaching. The essence of (all good) qualities comes from the Command. O god, tell (me) about the (manner in which all good) qualities arise just as everything has been shown (me) by means of the Command.
>
> The essence of (all) that has occurred in the past, all that has been heard in the previous recitation (of the Tantra) (*pūrvapāṭha*) and the teaching (*nirdeśa*) of the previous age has been imparted by you, O Lord, by means of the Command. O god, the Great Awakening (*mahodaya*) of the qualities of the Command was revealed in the past, by falling from that there has been a (general) falling (from the Path), so tell (me) clearly about (that) reality. Mantra, Tantra, ritual (*kriyā*) and Yoga have been explained (but have) not been understood (*nāvadhārita*). Now, O Lord, tell (me) everything clearly about the great arising (*mahodaya*) of the qualities of the Command and its power from which all things come into being. How do the six modalities (*prakāra*) (of the Kula tradition) abide, namely, Ānanda, Āvali, Prabhu, Yogin, Atīta and Pāda?[1]

The goddess's last question concerns the six lineages established by Matsyendranātha. She implies that they continue to exist and are a part of the

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[1] KMT 1/32-43.

Kubjikā tradition, which is a revived or 'subsequent' - *paścima* – form of the previous Kula tradition propagated by the Command. Bhairava refers to this earlier tradition with its six divisions generically as the transmission of the Siddhas (*siddhakrama*). He identifies this with Stillness (*nirācāra*). This is the supreme state of the vital breath when reaches the summit of existence where the Siddhas reside beyond the End of the Twelve.[1]

The *Kularatnoddyota*, probably the earliest independent Tantra redacted after the KMT,[2] resumes this theme. In the first chapter, Bhairava lists a large number of Tantras and outlines their various types and divisions. The goddess wishes to know which one amongst them is the best. Bhairava responds:

> O fair lady, what you are asking about, namely, the most excellent of them all is that special (realisation) that is accomplished by the Command (*ājñāsiddha*) in the Kula tradition (*anvaya*). It is the teaching (*mata*) that has come down (to earth and is based on) six authorities (*ṣaṭpramāṇa*). It is characterized by the (presence of a true) teacher (*guru*) and god (*deva*) and has come down through the transmission of the tradition (*pāramparyakrama*) by the sequence of teachers and disciples. And that also, O fair lady, consisting of six authorities, is two-fold, divided into prior (*pūrva*) and subsequent (*paścima*). O most excellent daughter of the mountains, this Kula has six modalities (*prakāra*), namely, Ānanda, Āvali, Prabhu and Yogin, in due order, (along with) Atīta, and the one called Pāda. Such is the Kula tradition (*āmnāya*) characterized by supreme non-duality (*paramādvaita*).
>
> The goddess rejoins: O god, that supreme Kula tradition (*anvaya*) that is accomplished by the Command and very hard to acquire has issued forth with two names, `prior' (*pūrva*) and `subsequent' (*paścima*).[3]

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[1] Concerning Stillness, see intro. vol. 1, p. 100 ff..
[2] See intro. vol. 3, p. 363.
[3] *yat [k kh: ya; g: yūt] tvaṁ [g: tva] pṛcchasi kalyāṇi sarveṣām uttamaṁ kila* ।
tad viśeṣaṁ varārohe ājñāsiddhaṁ kulānvaye [g: kulātvaye] ॥
ṣaṭpramāṇamatottīrṇaṁ [kh: ṣanpramālamatottīrṇṇa] gurudevopalakṣaṇam [kh: -devodhanajvalaṁ] ।
pāramparyakramāyātaṁ [g: -yāntaṁ] guruśiṣyakrameṇa tu ॥
tac cāpi [g: tathāpi] ṣaṭpramāṇaṁ [kh: -nāṁ] tu dvidhābhinnaṁ varānane ।
pūrvapaścimabhedena śailarājasutottame [kh: -sutonume; g: -ma] ॥
ānandāvalibhedena prabhur yogī [k kh: pratur yogi] krameṇa [k kh: kameṇa] tu ।
atītaṁ [k kh g: -ta] pādasaṁjñā [kh: -damajñā] ca ṣaṭprakāram idaṁ kulam ॥
itthaṁbhūtaṁ [k kh: bhūta] kulāmnāyaṁ [k kh: -ya] paramādvaitalakṣaṇam ।
śrīdevyuvāca

These six 'modalities' or 'authorities' are the lineages established by Matsyendranātha. The `prior' Kula tradition is the one in which this six-fold division prevailed originally. The subsequent - *paścima* - Kula tradition of the Kubjikā Tantras took it over. Also incorporated into the other two major independent Kaula traditions, the Kālīkrama and Trikakula, their names are well known. Matsyendranātha and his consort had twelve disciples. Out of these twelve 'princes' (*rājaputra*), six were 'celibate' (*ūrdhvaretas*), that is, they did not have spiritual offspring.[1] The other six founded the six lineages (*ovalli* also called Kulas)[2] mentioned above. They are worshipped along with Matsyendranātha and his consort in the Wheel of the Siddhas[3] at the beginning of the Kaula ritual (*pūjā*) described by Abhinava in his *Tantrāloka*.[4]

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yad etat paramaṁ deva ājñāsiddhaṁ kulānvayam ||
pūrvapaścimasaṁjñābhiḥ [kh: -saṁjñāti] sarpitedaṁ sudurlabham [kh: -bhāṁ] | KRU 1/30-35ab.

[1] Abhinava explains:

These six - Bhaṭṭa, Indra, Valkala, Ahīndra, Gajendra and Mahīdhara are celibate (*ūrdhvaretas*) and so do not possess authority, as authority (*adhikāra*) is the expansion of vitality (*vīrya*) along the path of Kula. TĀ 29/41-42ab.

Notice, by the way, that the 'vitality' (*vīrya*) to which Abhinava refers is effectively what the Kubjikā Tantras call the Command (*ājñā*). The Yuganāthas, their consorts and disciples and other details are listed in TĀ 29/29cd-41. See Gnoli 1999: 697 for a summarial chart.

[2] *ānandāvalibodhiprabhupādāntātha yogiśabdāntā* |
etā ovallyaḥ syur mudrāṣaṭkaṁ kramāt tv etat || TĀ 29/36.
Jayaratha glosses the term *ovallī* as 'current of knowledge' (*ovallyaḥ jñānapravāhāḥ* comm. TĀ 29/39).

[3] See Dyczkowski 1988: 81 for a diagram of this *maṇḍala*.

[4] TĀ 29/25-43. See Dyczkowski 1988: 80ff. The names of the six lineages mentioned here are those we generally find in the Kubjikā Tantras. For example, in the commentary to ṢSS 43/11 we read: *prakārāntare prasūtāḥ ṣaḍ yathā ānandaḥ āvaliḥ prabhuḥ yogī atītaḥ pādaḥ iti.* Also:
ānandaś cāvaliś caiva prabhur yogī tathaiva ca ||
atītaś caiva pādaś ca ṣaḍbhedaṁ tu kulaṁ smṛtam | ṢSS 18/49.

After briefly describing the six Wheels (*cakra*) in the subtle body, the KRU states that the six lineages should be worshipped within them in the same order:

ānandaś cāvaliś caiva prabhur yogī [k kh: -yogis; g: -yāgas] tathaiva ca |
atītaś caiva pādaś ca cakrasthānaiḥ [g: -sthāne] prapūjayet || KRU 10/40 The order is the same in the ŚM also (see ŚM 15/40cd-44, quoted below, in note p. 312).

The CMSS is an exception. There we find one or two variants in the names of the lineages and the order differs. These variants agree with the readings of the *Kulakrīḍāvatāratantra* from which Abhinava probably drew these details. The following verses in the CMSS are virtually the same as those quoted from there by Jayaratha. The variant readings from the *Kulakrīḍāvatāra* are noted in round brackets:

tripurottarasaṁketaṁ [k g gh: -ta] (tripurottare niketaṁ) siddhasthānaṁ (siddhi-) tu tam viduḥ |
amarasya varārohe varadevasya kāmadaḥ ||

Matsyendranātha[1] is worshipped as the teacher of this Age along with three other teachers and their consorts who brought the Kaula Tantra into the world in the previous three Ages. These four Lords of the Ages (*yuganātha*) are highly revered in the Kālīkrama[2] and came to be considered to be embodiments of

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citrasya aṭṭahāsaṁ [g: aṭuhāsa] vai [k: vair; kh gh: vaid; g: sthai] devikoṭaṁ alisya ca (ales tathā) |
dakṣiṇādi ca [all MSs: sa] vindhyasya kolāgiryāṁ tu goḍikaḥ (guḍikā kaulagiryatā) ||
CMSS 7/73-74; TĀv comm. 29/34-39.

Unfortunately, the *Kulakrīḍāvatāra* has been lost and so it is not possible to determine the tradition to which it belonged. However, it may well have been the Kālīkrama which, by Abhinavagupta's time (c. 975-1050 CE), had developed independent Tantras of its own. The names of Matsyendra's twelve disciples are listed in the same order in the *Devīpañcaśataka* which belongs to the Kālīkrama. This suggests that this was the standard form for this set in the Kālīkrama tradition and that the redactor of the CMSS drew from there. Moreover, the CMSS supplies extra details not found in other Kubjikā Tantras, such as the names of the disciples and their sacred seats, some of which are found in these other sources.

[1] Matsyendranātha has a variety of cognate names. See Dyczkowski 1988: 163 n23. Bagchi lists the following names found in the sources he edited: Macchagnapāda, Macchendrapāda, Matsyendrapāda, Mīnapāda, Mīnanātha, Macchendapāda, Matsyendra, and Macchindranāthapāda. He notes (1934: 6) that: 'the forms Macchendra, Macchenda and Macchindra are all colloquial variants of the name Matsyendra'. The names of the other three Yuganāthas are practically the same in all the sources whereas those of their consorts vary. A sample of these variants, drawn from the KuKrī, CMSS and DP are tabulated below. Those listed in the KRU are recorded in a table below on p. 318 note 1.

7. Table of the Yuganāthas and Consonants

Yuganātha	Khagendra	Kūrma	Meṣa	Matsyendra
Consort (KuKrī)	Vijjambā	Maṅgalā	Kāmamaṅgalā	Kuṅkunāmbā
Consort (CMSS)	Vijāhūtī	Maṅgalājyoti	Kāmamaṅgalā	Kuṅkunāmbā
Consort (DP)	Vijñāmbā	Maṅgalāmbā	Kāmamaṅgalā	Koṁkaṇāmbā
Disciples (KuKrī)	Viktaṣṭi, Vimala	Jaitra, Ajita	Vindhya, Ajita	Twelve Princes
Disciples (CMSS)	Vimala, Suśubha	Ajita, Vijita	Vicitra, Vidhīndunātha(	Twelve Princes
Disciples (KuKrī)	Illāīambā, Ananta-mekhalā	Kullāīambā, Ānanda-mekhalā	Kullāīambā, Ajaramekhalā	Consorts of the Twelve

* Khakulanātha then made more than 64 Kulas and united the lineages (CMSS 7/62).

[2] Jñānanetra, the founder of the Kashmiri Kālīkrama bows to the four Yuganāthas at the beginning of the *Yonigahvaratantra* he 'brought down to earth'. See catalogue of the ASB vol. 8, part 2 p. 107-108.

the basic states of consciousness. In the following passage, drawn from the *Mahānayaprakāśa* by Arṇasiṁha, they are projected into the cycle of persistence (*sthiticakra*) as they generally are in the Kālīkrama.[1] They are described as follows:

> The supreme arising of the Wheel of Emanation has (also) been explained from this, the aforementioned point of view, to be the supreme expansion (of consciousness) that is incomparable and void of (phenomenal) existence (*niḥsvabhāva*). Those rays of consciousness (*saṁvidraśmi*) that, luminous (*dīpta*), free of phenomenal signs (*nirlakṣa*) and limitations are the sole cause of the outpouring of the four levels of Speech, are the best of Siddhas, namely, Khagendra and the rest who, always free of the perception of duality, reside in the abode of the Void (of pure consciousness) (*vyomadhāman*) in the form of the perceiving subject. They are manifestations (*udaya*) of the perception (*prathā*) of the unfolding of the Fourth State along with (those) called waking, dreaming and deep sleep which, endowed with supreme unity (*paramādvaya*), always abide with the highest (energies of consciousness). [. . .]
>
> The indestructible Skyfarer (*khaga*) is the one whose body is the pulsation (of consciousness and vitality) which is the Supreme Self (*paramahaṁsa*). His lord (*indra*) who is this (absolute) free of contact (with the phenomenal world) (*asparśarūpa*) is said to be Khagendra.
>
> The pure Lord who consumes the destruction of the three abodes (of emanation, persistence and destruction) and, limitless, attains the supreme (state) in a moment is said to be Khagendra.
>
> He who is one (*advaya*), supreme and whose glorious power is the unfolding of the first (impulse of the) cosmogenic imagination (*pratibhā*) who, undivided, constantly withdraws into (himself) the womb (of emanation) and the diverse deployment of all things, that is, the perception of individual differences, as does the tortoise (*kūrma)* its limbs, is the one called Kūrmanātha who is free of the obscuration of thought constructs (*kalpanāvaraṇa*).
>
> He who, by virtue of the innate expansion (of his own consciousness) and freedom, assumes the nature of the senses, without (this thereby) diminishing the glorious power of the Inexplicable (*anākhya*) (Fourth State of consciousness) in the sphere the objects of sense and who, abandoning (all) exertion (for what is conventionally

[1] This is also where they are worshipped in the form of the Kālīkrama described in chapter 15 of the KuKauM (15/113-116), which is drawn from the *Kramasadbhāva*.

considered to be) right or wrong, moves (freely) at all times, is known as Meṣanātha who, endowed with the expansion (*unmeṣa*) (of consciousness), is ever intent (on realisation).

He who is the master of all forms of perception, whether dual or non-dual, whose body is everywhere equally present and (yet) without abode, and is the destruction of egoism is said to be the venerable Matsyendranātha, the supreme doer (of all things).

He whose form is the (one) supreme and non-dual (reality) that is the supreme Void (*parākāśa*) free of alterations (*nistaraṅga*) and who makes all these modalities (of consciousness) one in his own essential nature through the process of reversal (*pratyāvṛttikrameṇa*), is famed as (the teacher) called Mīnanātha.[1]

The Siddhas shine everywhere, free of the duality of being and non-being. They are the arising of the undivided perception of the energy of the outpouring of their own expansion (of consciousness).[2]

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[1] Mīnanātha, 'the Lord of the Fish', is another name for Matsyendranātha.

[2] *anayoktadṛśā proktaḥ (proktāḥ) sṛṣṭicakrodayaḥ paraḥ* |
niḥsvabhāvaniraupamyaparonmeṣasvarūpabhṛt || 182 ||
jāgratsvapnasuṣuptyākhyaturyonmeṣaprathodayāḥ |
ye sthitāḥ satataṁ proccaiḥ paramādvayadharmiṇaḥ || 183 ||
teṣāṁ pramātṛvapuṣā niṣṭhitā vyomadhāmagāḥ |
khagendrādyāḥ siddhavarāḥ (-rā) sadā bhedagrahojjhitāḥ || 184 ||
vākcatuṣṭayarūpasya samullāsaikahetavaḥ |
te saṁvidraśmayo dīptā nirlakṣā (nilakṣā) niravagrahāḥ || 185 || [. . .]
khagaḥ paramahaṁsātmaspandadeho 'vinaśvaraḥ |
tasyendro 'sparśarūpo 'yaṁ (tasyondrosparśa- -yaḥ) khagendraḥ sa nigadyate || 188 ||
dhāmatritayasaṁhāragrāsako vimaleśvaraḥ (vimaleśvare) |
yo 'jasraṁ gacchati paraṁ (paraḥ) khagendraḥ so 'mitaḥ smṛtaḥ || 189 ||
prathamapratibhonmeṣamahimā yo 'dvayaḥ paraḥ |
jagadvicitraracanāṁ pṛthagbhedaprathātmikām || 190 ||
kūrmo 'ṅgānīva satataṁ garbhe dhatte 'vibhedataḥ |
sa eva kūrmanāthākhyaḥ kalpanāvaraṇojjhitaḥ || 191 ||
svonmeṣeṇa (svonmeṣaṇa) svatantratvād gṛhītvendriyarūpatām |
aluptānākhyamahimā viṣayagrāmavartmani || 192 ||
yo yuktāyuktaghaṭanāṁ saṁtyajya vicaret sadā |
sonmeṣaḥ (sameṣa) satatodyuktaḥ (satodyuktaḥ) sa meṣākhyaḥ prakīrtitaḥ || 193 ||
dvayādvayasvarūpāṇāṁ śāstā yaḥ sarvasaṁvidām |
samanirdhāmavapuṣo mama cchedanena (cchandena) tiṣṭhati || 194 ||
sa eva procyate śrīmānmatsyendraḥ (matsyeṁduḥ) kṛtakaḥ paraḥ |
nistaraṅgaparākāśaparamādvayavigrahaḥ || 195 ||
pratyāvṛttikrameṇemāḥ sāmarasyaṁ nijātmani |
vṛttīḥ saṁprāpayati yaḥ sa mīnākhyaḥ prakīrtitaḥ || 196 ||
prollāsanijavisphāraśaktyābhinnaprathodayāḥ |
vibhānti sadasadbhedamuktāḥ siddhāḥ samantataḥ || MP (2) 182-185, 188-197.

The goddess enquires about Matsyendranātha and the lineages founded by his disciples in the KMT, but nothing is said about them. They appear in the ŚM and ṢSS but, as in the Kālīkrama, they only serve an inner, symbolic function. In this case, they are projected into the Wheels (*cakra*) of the subtle body. In the ŚM this amounts to nothing more than aligning the six lineages with the six Wheels.[1] Collectively they are said to be the 'group of six of the sequence of withdrawal'. It is born from the energy of Kula, which is identified with the Command and is impelled by it. In other words, as one rises from the lowest Wheel upwards, one progressively traverses the states to which the six Kulas lead. The six Kula Siddhas reveal the 'current of the sixfold sequence'. God (*deva*) is the Lord of the Kula Siddhas. He reveals the unfailing Command and is the Lord (*nātha*) of the Six Kulas. The entire Kula tradition (*anvaya*) comes from that.[2]

A much more sophisticated projection into the Wheels is described in the ṢSS.[3] Here we find an exposition of a form of Sadāśiva with seven faces from which the Kaula schools originate in general and the Kubjikā tradition in particular. The ṢSS does not tell us directly, but it is possible that this form of Śiva is the consort of Mahantārikā.[4] Sadāśiva is the form Śiva assumes when he

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[1] The correspondences are as follows:
1) The Foundation: this is the anus, Ānanda, 4.
2) The Self-supported: born of the Liṅga, Āvaṇi, 6.
3) The Filler of Jewels: located in the navel, Prabhu, 10.
4) The Wheel of Unstruck Sound: located in the heart, Yogin, 12.
5) The Wheel of Purity: the throat, Atīta, 16.
6) The Command: between the eyes, Pāda, 2. ŚM 15/40cd-44.

[2] ŚM 15/44.

[3] ṢSS 42/61-61 and 42/66ab. This addition to the contents of the Six Wheels is well planned in the ṢSS. KMT 11/34-37 outlines the nature of the six Wheels (there called *padārtha*), the number of their energies and locations. These lines correspond to ṢSS 18/46cd-48ab, 49cd-51ab. The two extra lines inserted in between list the six lineages and identifies them with the group (*kula*) 'divided into six' (*ṣaḍbheda*) of Six Wheels (ṢSS 18/48cd-49ab).

[4] Five of Mahantārikā's faces are those of Sadāśiva. Of the remaining two, one is the Face of the Unborn (*ajavaktra*). Also known as the Teacher's Mouth (*guruvaktra*), it is situated above the upper face. The other is below all the others. It is the Face of the Yoginī called Picu. Also called the Face of Power (*śaktivaktra*), its shape is that of a downward facing triangle. Their mantras and accompanying deities are described in a passage in the ṢSS that begins as follows:

> The Face of the Unborn, free of defects, is the penetration of the energy of the will. Conjoined with the energy of knowledge (the face of) Īśāna is located above. It is said that the eastern face of the goddess is Tatpuruṣa. Aghora is the face that abides permanently in the western quarter. O lord of the gods, one should worship the face of Vāma located in the northern quarter. The face called Sadyojāta should be worshipped in the western quarter. The face of Picu is that of Śakti and faces downwards.

icchāśaktisamāveśaṁ ajavaktraṁ [k: ajāvatraṁ; kh: ajāvakrūṁ] nirāmayaṁ ||

utters the scriptures. He has five faces corresponding to the five types of exoteric scripture. From this form, with an extra two faces - one below and the other above – issue forth the seven currents (*srotas*) of the esoteric Kaula scriptures. The five faces in the middle are those of the Five Siddhas who first propagated the Kaula teachings.[1] The lower face is called Picu.[2] It is the face of Śakti.[3] These faces are in the six Wheels within the deity's body where they utter the teachings transmitted through the six lineages founded by Matsyendranātha's disciples.

The seventh, uppermost face is that of Tūṣṇīnātha, the revealer of the Kubjikā Tantras. This is the Unborn Face, also called the Teacher's Face. It is the ultimate source of all things, the Śāmbhava state and so is said to be the First or Original Face (*ādivaktra*). Śakti below is Kula and the god above is Akula. In this way all the Kaula traditions, like the entire universe, is encapsulated in these two principles. Akula is the apophatic and acosmic Void of transcendence. Kula is the plenitude of Akula's energies immanent in manifestation. Both are Void. Akula is the Void of transcendence. Kula is the Void of the plenitude of immanence that escapes specification.

Thus, just as Kula and Akula, the Void of Plenitude and the Void of Transcendence encapsulate and complete the five faces of the Sadāśiva, the exoteric Śaiva scriptures are encompassed and contained in the Kaula doctrines of the six lineages.[4] Above them all is the power of the uppermost, Unborn Face of Tūṣṇīnātha (the Silent Lord). He is Kujeśa the lord of the Kubjikā tradition. He possesses the first and foremost energy (*ādiśakti*) from which the energies of the other faces proceed. The god – Akula – is supremely tranquil (*paramanirvāṇa*) while the goddess – Kula – is perpetually active (*sadodita*). The former is above,

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jñānīśaktisamāyuktam īśānam ūrdhvataḥ sthitam ||
tatpuruṣaṁ bhaved vaktraṁ [k kh: vaktra] pūrvaṁ devyāḥ [k kh: devyā] prakīrtitam |
aghoraṁ tu bhaved vaktraṁ dakṣiṇāśāsthitaṁ sadā ||
vāmavaktraṁ [k kh: -cakraṁ] tu deveśi uttarāśāgataṁ yajet |
sadyovaktraṁ samākhyātaṁ paścimāśāgataṁ yajet ||
picuvaktraṁ bhaved etac chaktivaktram adhomukhaṁ |
ṢSS 28/162cd, 163cd, 165ab, 166cd, 168ab, 169cd, 171ab.

[1] See below, p. 401-402.
[2] See above, p. 271, note 1.
[3] Comm. on ṢSS 42/42ab.
[4] Ānanda is the face of Sadya and Āvali is the current of Vāma. Aghora is called Prabhu and the wise know that Yogin is Tatpuruṣa. Atīta is Īśāna, Śakti's (face) is called Pāda. The seventh is called Kula and is known as the Unborn face.

ānandaḥ sadyavaktraṁ tu vāmasrotaṁ [k kh: -śrotraṁ] tathāvaliḥ [k kh: -paliḥ] ||
prabhusaṁjñam [k kh: prabhuḥ -] aghoraṁ ca yogī [k kh: yogi] tatpuruṣaṁ viduḥ |
atītaś ca tathaiśānaṁ śāktaṁ pādābhidhānakam ||
saptamaṁ kulasaṁjñaṁ tu ajāvaktraṁ prakīrtitam | ṢSS 42/61cd-63ab.

the latter, his support, is below. Thus, the two Voids – that of the Root Lord and that of the Mother – face each other and unite:

> That is the supreme solace (*paramanirvāṇa*), (the universal) cause, the imperishable Śiva. Unborn (*aja*), it is omnipresent, subtle, omniscient and facing everywhere. It is the primordial god (*ādideva*) called `Endless' (*ananta*) whose nature is emptiness (*vyomarūpa*) and is without defect. Without beginning or end, it is tranquil, devoid of beginning, middle, or end.
>
> It is Akula, which is Tūṣṇiśanātha, Kujeśa who is imperishable and eternal. (He), the lord (*nātha*), is conjoined with the primordial power (*ādiśakti*) and, supreme, he is eternal and without defect. The supreme power has originated from that like a spark from a fire. Inconceivable and not an object of knowledge, her light is like that of ten million lightning flashes.
>
> Free of desire, she fulfils desires and, eternal (*nityā*), is like the rays of the full moon. Her form is dynamic (*cañcalākārā*) like a lightning flash. (She is) the primordial power (*ādiśakti*) who flames up from the mind (*manojjvalā*). She is the power of that god who is formless, imperishable, eternal, ancient, and conjoined with the power Kubjī. She is conceived to be in the face of the venerable Tūṣṇīśanātha. O goddess, this, the eternally active (*sadodita*) First Face (*ādivaktra*) (of lord Śiva) has been explained to you.[1]

Tūśnīnātha, the Root Lord (*mūlanātha*), that is, the First Siddha of the Kubjikā tradition, and his power, generate the six lineages headed by his six spiritual sons. Thus understood to be Matsyendranātha's deeper, metaphysical identity, Tūṣṇīśanātha replaces him as the founder of Kaulism. He is `unborn'

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[1] *yat tat paramanirvāṇaṁ kāraṇaṁ śivam avyayam* |
ajaṁ sarvagataṁ sūkṣmaṁ sarvajñaṁ sarvatomukham ||
ādidevam anantākhyaṁ vyomarūpam anāmayam |
anādinidhanaṁ śāntam ādimadhyāntavarjitam ||
akulaṁ tūṣṇināthaṁ tu kujeśaṁ cākṣayāvyayam |
ādiśaktiyutaṁ nāthaṁ paraṁ nityam anāmayam ||
tadudbhūtā parāśaktir visphuliṅgam ivānalāt [k kh: -lān] |
acintyā aprameyā ca taḍitkoṭisamaprabhā ||
akāmā kāmadā nityā pūrṇendukiraṇopamā |
vidyudvac cañcalākārā ādiśaktir manojjvalā [k: -lāḥ] ||
sā śaktis tasya devasya nairūpasyāvyayasya ca |
śāśvatasya purāṇasya kubjīśaktiyutasya ca ||
śrīmattūṣṇīśasya [k kh: śrīmadvitūṣṇināthasya] vaktratve [k kh: -dve] parikalpitā |
etat te kathitaṁ devi ādivaktraṁ sadoditam || ṢSS 42/9-15.

because, as the first teacher (*ādinātha*), he is not generated from any other teacher as his disciples are from him. According to the ṢSS:

> The face called `Unborn' (*aja*) is on the plane of the End of the Twelve. It is the supreme, eternally active Brahman who is born from the abode of all the energies. It is *Nirvāṇa*, the qualitiless, tranquil and faultless Bliss of Stillness (*nirānanda*). Know that that is Śiva, the all-pervasive Lord who is the ground (*āśraya*) of the energy of his own will. Inexplicable and beyond the three (levels of) Speech, he (can only be) praised indirectly (*upacāreṇa*).
>
> The face called the Lower World (*pātāla*) is on the path below. It is all bliss, secret, omniscient, and facing everywhere. It generates the six-fold path (of the universe).[1] It is all things, the place where death arises (as well as) the seed and womb (*yoni*) of the universe. It is the abode of the mother, the secret energy. That current is the lord Akula who, in order to emanate the universe, conceives his own imperishable Self to be Śakti.
>
> (The wise) know that power is in this way in the bottom face and Śiva is in the upper current. O lady of sound vows, Kula and Akula has thus been explained to you.[2]

Apart from the aforementioned identifications, the ṢSS equates the gods of the first four faces with the four Yuganāthas. The remaining three faces correspond to Sarvānanda, Śaktyānanda and Jñānadīpti who is the highest face.[3]

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[1] See intro. vol. 1, p. 460.
[2] *ajākhyaṁ nāma yad vaktraṁ dvādaśāntapade sthitam* |
paraṁ nityoditaṁ brahma sarvaśaktyālayodbhavam ||
nirvāṇaṁ nirguṇaṁ śāntaṁ nirānandam anāmayam |
tac chivaṁ tu vijānīyāt svecchāśaktyāśrayaṁ vibhum ||
akathyaṁ vāktrayātītam upacāreṇa kīrtitam |
pātālākhyaṁ tu yad vaktraṁ adhomārgāvilambitam [k kh: - mārga-] ||
sarvānandamayaṁ guhyaṁ sarvajñaṁ sarvatomukham |
ṣaḍvidhādhvānajanakaṁ [k kh: -naṁ] sarvaṁ mṛtyūdayāspadam [k kh: mṛtyu-] ||
jagadbījaṁ [k: jayad-] jagadyonir guhyaśaktyāmbikāśrayam |
tac chrotam [k kh: chrotram] akuleśānaṁ svātmanātmānam avyayam ||
jagatsṛṣṭinimittyarthaṁ śaktitve [k: śaktitvaṁ] parikalptam |
evaṁ śaktim [k kh: śaktir-] adhovaktre ūrdhvasrote [k kh: - śrotre] śivaṁ viduḥ ||
kulākulaṁ bhaved [k kh: bhave] hy evaṁ kathitaṁ tava suvrate | ṢSS 42/45-51ab.
[3] *viśuddhaṁ paścimaṁ jñeyam uttaraṁ tad anāhatam* |
dakṣiṇaṁ tu maṇir nāma svādhiṣṭhānaṁ tu pūrvagam ||
kūrmarūpam adhovaktram ājñā caiśānavigrahā [k kh: -haṁ] |
saptamaṁ ca ajāvaktraṁ śrīnāthaṁ tat paraṁ padam ||
sadyavaktraṁ khagendras tu kūrmaṁ vāmeśvaraṁ viduḥ |

Jñānadīpti is the consort of Niṣkriyānanda who is the First Siddha of the Kālīkula. The implication thus appears to be that the First Siddha of the Śrīkula has taken over his position also.[1] At any rate, as the first energy she is the Transmental who assumes seven forms by the development of her energies (*kalāvṛddhi*). These are distributed in the seven faces in the six Wheels and one beyond. They are equated with the six Yoginīs and aspects of the Transmental, that is, Rudra's energy, located in the Wheels and associated with the Siddhas and forms of Sadāśiva as well as the six groups of mantras that constitute the Krama of Twenty-Eight distributed in the six directions. The six energies fuse into one in the first energy, just as all the currents, faces and the rest merge in the First Face, which is that of the First Teacher. In its undifferentiated aspect, the one energy is the Transmental. In its differentiated aspect, it is the energy of the will, which is the first of the seven energies:

> The energy called `will' is the first and her form is consciousness (*bodhavigrahā*). (She is) the seventeenth (lunar) energy, eternal (*nityā*), (her) nature Sound, (she is) supreme and imperishable. She is the foundation of emanation, persistence, and withdrawal and is eternally active (*sadoditā*) in the End of the Twelve. She who is the Fierce One (*caṇḍikā*) of the Sky of Consciousness is within the primordial god (*ādideva*) and resides on the first plane which is the Teacher's Face called the Unborn (*aja*) that faces everywhere.[2]

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aghoraṁ meṣapādākhyaṁ macchendraḥ [k kh: -ndra] puruṣaḥ smṛtaḥ ||
sarvānandas tathaiśānaṁ [k kh: -nanda-] śaktyānandam adhomukham |
saptamaṁ jñānadīptyarthe nādānte saṁvyavasthitam || ṢSS 42/65-68.

[1] After Abhinava has listed the Yuganāthas, their consorts and disciples who are worshipped in the *Siddhacakra*, he says that 'there are other teachers and their consorts mentioned in the Kālīkula' (TĀ 29/43ab) Jayaratha explains that: 'because they are disembodied (*amūrta*) they should only be recollected and not worshipped in a special way (as) the previous teachers have not mentioned them' (ibid. commentary). Jayaratha quotes the *Devīpañcaśataka* (3/15cd-17ab) as an example of a Kālīkrama Tantra in which they are mentioned. They are: 1) Niṣkriyānanda and Jñānadipti; 2) Vidyānanda and Raktā; 3) Śaktyānanda and Mahānandā; 4) Śivānanda and Samayā (preamble to TĀ 29/43-46ab). Just before listing the names of the teachers of the Kālīkrama, the DP lists those of the four Yuganāthas and the twelve disciples of Matsyendranātha. It seems that these teachers are commonly linked together in the Kalīkula. According to the CMSS also, Niṣkriyānanda was the first teacher to reveal the Mahākālīkrama and his disciple was Vidyānanda (see Dyczkowski 1989: 72-73).

[2] *icchākhyā nāma yā śaktiḥ prathamā bodhavigrahā [k: voda-]* ||
kalā saptādaśī nityā nādarupā parāvyayā |
sṛṣṭisthitilayādhārā dvādaśānte sadoditā ||
guruvaktrapade cādye ajākhye [k: ajāgheṁ] sarvatomukhe |
cidvyomacaṇḍikāntasthe ādidevasya saṁsthitā ||ṢSS 42/23cd-25.

8. Table of Kaula Lineages in the Body

Directions	**Ages**	**Yuganāthas**	**Sacred Seats**	**Faces**	**Siddhas**	**Praṇavas And their energies**	**Kaula lineages**	**Yoginīs**	**Wheels**	**Paths of Manifesta-tion**	**Aspect of Rudraśakti**	**Six Groups of the Krama**
Uppermost	---	Jñānadīpti		Unborn/ Teacher Akula	Tūṣṇīśa	Avyakta	Kula	Pervasive	End of the Twelve	Six Paths in the middle of the five coverings (*āvaraṇa*)	Will (Caṇḍikā)	Four
Upper	Yama	Sarvānanda	All sacred sites	Īśāna	Sadākhya	Sadāśiva Unmanā	Atīta	Hākinī	Command (*ājñā*)	Tattva	Knowledge (Aparā)	Five of Knowledge
East	Kali	Matsyendra[1]	Kāma-rūpa	Tatpuruṣa	Śaṅkara	Īśvara Niṣkalā	Yogin	Śākinī	Pure (*viśuddhi*)	Kalā	Action (Parāparā)	Six
South	Dvāpara	Meṣa	Jālandhara	Aghora	Piṅgala	Rudra Samanā	Prabhu	Kākinī	Unstruck Sound	Varṇa	Raudrī	Four of the Self
North	Tretā	Kūrma	Pūrṇagiri	Vāma	Ananta	Viṣṇu Vyāpinī	Āvali	Lākinī	City of Gems	Mantra	Vāmā	Five
West	Kṛta	Khagendra	Udyānaka	Sadyojāta	Śrī-kaṇṭha	Brahmā Śakti	Ānanda	Rākinī	Self-supported	Pāda	Jyeṣṭhā	Four
Below	Bāla	Śaktyānanda		Picu /śakti/ Paṭala Kula			Pāda	Ḍākinī	Foundation	Bhuvana	Ambikā	

[1] Note Matsyendranātha's association with the eastern direction. This is the direction associated with his Kaula tradition (*āmnāya*).

Matsyendranātha and the Pūrvāmnāya

The Yuganāthas – the Lords of the Ages – are appropriated in other ways also by the Kubjikā Tantras. They may be understood to have propagated the earlier Kaula tradition from the sacred seats where the Kubjikā Tantras were taught later by the Siddhas of those seats.[1] Or they may be identified directly with the four Siddhas of the sacred seats. From that perspective the propagators of the Kubjikā Tantras in the four Ages also propagated the whole of Kaulism.[2] The Yuganāthas are regularly said to belong to the Pūrvāmnāya in the Kubjikā sources.[3] According to the KuKh Śrīkaṇṭha, the founder of the Paścimāmnāya,

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[1] KuKh 43/29-30. According to the KRU (11/29-30) the teachers and their consorts who brought the Kulāgama into the world in the four Ages are related to the four sacred seats in each of which grows a sacred tree. The text also lists the first disciples of these teachers who then go on to have many more. These equivalences can be tabulated as follows:

9. **Table of the Yuganāthas of the Four Sacred Seats**

Age	Sacred Seat	Tree	Yuganātha and Consort	First Disciples
Kṛta	Kāmarūpa	Ciñciṇī	Khagendra and Vijayā	Vimalastha and Samudrastha
Treta	Pūrṇagiri	Bilva	Kūrmanātha and Maṅgalāvvā	Acintyavidhānanda (son)
Dvāpara	Jālandhara	Tāḍa	Meṣeśa and Maṅgalā	Acintyavidhuka (son)
Kali	Odyāṇa	Kadamba	Macchendra and Koṅkaṇāvvā	Ramaṇīdeva (son)

The four seats are not normally associated with these teachers. No seats are mentioned in relation to the Yuganāthas in the TĀ (29/29cd-33ab). The names of the Yuganāthas are the same and those of their consorts are almost so. The TĀ reads Vijjambā for Vijayā. Instead of Maṅgalā, the TĀ reads Kāmamaṅgalā. Koṁkaṇāvvā reads Kuṅkunāmbā in the edition of the TĀ, but this may be a mistake for Koṅkaṇāmbā. The spiritual sons are quite different (see chart in Gnoli 1999: 697).

[2] ṢSS 42/16cd-19ab. The correspondences can be tabulated as follows.

10. Table of the Yuganāthas and the Siddhas of the Sacred Seats

Yuga	Yuganātha	Mūlanātha	Sacred Seat
Kṛta	Khagendra	Mitranātha	Kāmarūpa
Dvāpara	Kūrma	Caryānātha	Jālandhara
Tretā	Meṣa	Ṣaṣṭhanātha	Pūrṇagiri
Kali	Matsyendra	Oḍḍīśa	Oḍyāna

[3] Dyczkowski 1988: 68 ff..

initiated them into it.[1] According to the KRU the founder of the Pūrvāmnāya is Mitranātha.[2] Mitranātha is normally considered to be the first teacher of the Paścimāmnāya in this, the Kali Age. However, according to the KRU, the first teacher of the Paścimāmnāya is Vṛkṣanātha who is distinguished from Mitranātha, whereas other sources identify the two. Anyway, it is quite clear that in these ways the Pūrvāmnāya is absorbed by the Paścimāmnāya into itself and attributes the credit of founding the former to its own founder figures.

The Legend of Matsyendranātha

Numerous legends grew up around the important figure of Matsyendranātha to which the Kubjikā Tantras also contribute. Several of them were collected and analysed by Bagchi in the introduction to his edition of the *Kaulajñānanirṇaya*. He refers to legends from Bengal, Nepal, the Punjab and elsewhere in all of which Matsyendra figures as the teacher of Gorakhnātha. Gorakhnātha probably lived in the 13th century and so post-dates Matsyendranātha who appears in the Sanskrit sources by not less than four centuries. Relating them was a way of linking the Nātha cult founded by Gorakhanātha with the earlier Kaula traditions with which it has much in common. The legend of Matsyendranātha and how he brought the Kaula Tantras into the world narrated in the *Kaulajñānanirṇaya* is typical of the earlier Kaula traditions that preceded Gorakhanātha.

Bagchi has collected and discussed a number of legends concerning Matsyendranātha and how he came upon the Kulāgama. After the 14th century or so, the legends link him with the important figure of Gorakṣanātha. A group of Nine Nāthas is venerated in the Kubjikā Tantras redacted after the KMT. However, they have little in common with the group of Nine Nāthas revered by the followers of Gorakhnātha as the founders of the Nātha tradition (*sampradāya*). One could perhaps postulate that the grouping of nine Siddhas found in the Kubjikā Tantras inspired a similar grouping in the minds of those who developed and transmitted the legends and traditions of the Nāthas. That this is possible seems to be strengthened by the substantial presence of Gorakhnāthis in Mahārāṣṭra and Karṇāṭaka where the Kubjikā cult largely developed. The ending -nātha of the names of these teachers and the figure of Ādinātha common to both Nāthasaṁpradāya and the Kubjikā Tantras along with all the early Kaula Tantras

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[1] KuKh 43/24-26ab.

[2] O fair lady, this, the origin of the Pūrvāmnāya, has been explained and how the lord Mitranātha will do it in the future.

eṣotpattiḥ [g: -tparttiḥ] samākhyātā pūrvāmnāyasya sundari |
bhaviṣye [g: -ṣya] mitranātheśaḥ kariṣyati yathā priye || KRU 11/34.

and traditions, is one of a number of striking common features that associate the Nāthas to the early Śaiva and Kaula schools. Even so, as yet no direct link has been clearly established in the literature or any other source of that period. None of the references identified so far in the written sources, whether in Sanskrit or the vernaculars, indicate that the Nātha tradition founded by Gorakhnātha existed prior to the 13th or 14th century. Moreover, amongst the Gorakhnāthis no Tantric transmission takes place in the strict sense of the word, that is, of a Tantric corpus venerated as authoritative to which access is allowed by initiation. The Gorakhnāthis do, of course, take initiation and they possess a corpus of sacred literature both in Sanskrit and in the vernaculars. However, although much of the contents of their texts and oral teaching is of the type found in Tantras, the texts are not Tantras. However, there are clear indications that Gorakhnāthis studied the Tantras. Thus, for example, the *Gorakṣaśataka*, attributed to Gorakhnātha himself, contains several verses drawn from them.[1] The *Siddhasiddhānta-saṁgraha* and other such texts contain several references drawn from them. One gets the impression that the Goraknāthī tradition is a fresh start that echoes many cultural, religious, symbolic and, above all, yogic elements found in the Tantras. These Nāthas, however, did not generally focus on any one Tantric school or corpus.[2]

Bagchi quite rightly assumes that the versions of the Matsyendra legend in which Gorakhnātha does not figure are the oldest. Moreover, it may well be true that the version of the legend found in the KJN is, as Bagchi (1934: 21) suggests, the 'archetype' of the others. We have already noted that the KJN prefigures several important doctrines of the Kubjikā Tantras.[3] Similarly, the legend of Matsyendranātha found there coincides in many respects with the one found in the Kubjikā corpus. Indeed, the passage in the KJN is worth translating and comparing with our sources. The god is speaking to the goddess:

> When I went along with you to the Island of the Moon, (our son) Kārttikeya came in the form of a young boy. In a deluded state, (he) stole the (Kula) *śāstra*. O goddess, you told me that Kārttikeya stole it. O fair lady, I went to the sea and looked (everywhere) with the vision of knowledge. O beloved, having caught a fish (I) cut open (its) belly. Taking (the *śāstra*) that was in the belly of the fish, (I) took it home. Once wrapped in the cloth of knowledge, my (*śāstra*) was

[1] See, for example, KuKh 40/31cd-32ab (note 23) concerning the 10 *nāḍīs*. These verses are found in the *Gorakṣaśataka* (verse 33).
[2] But see intro. vol. 3, p. 325? ff. concerning the relationship between the ŚM and the *Gorakṣasaṁhitā*.
[3] See intro. vol. 1, p. 252 ff. with respect to the Devīliṅga.

> concealed and protected. Then, O mistress of the gods, (Kārttikeya) was angry and that same (god, assuming the form of a) mouse, made a hole and from the tunnel (he bored), (the *śāstra*) was thrown into the sea.
>
> It was eaten by a great fish of vast size. I became angry and made a net of energy (*śaktijāla*). The fish was (caught in the net) and dragged out of the seven seas. O beloved, that great fish did not come (out of the net). His strength was as great as mine. Generated by the radiant energy of knowledge, he was hard to overcome even by the gods. (I) then abandoned (my) Brahmin (caste-status) and (assumed) the nature of a fisherman. O goddess, I am that fisherman and I made (for myself) the condition of a fisherman. I then dragged the fish caught in the net of energy (out of the water) and having cut open the belly of the fish, took the Kulāgama.
>
> O greatly meritorious one! Although a Brahmin, I assumed the condition of a fisherman. The Brahmin who killed a fish is known as Matsyaghna (the Killer of the Fish). As (I) created the condition of (that) fisherman, (this) leader of Brahmins is a fisherman.[1]

The main points of this story can be summarized as follows. The Kulāgama was revealed by a fisherman in Candradvīpa ('the Island of the Moon'). The fisherman was Matsyendranātha who was originally a Brahmin who renounced his Brahminical status to secure this secret knowledge. He then went to Kāmarūpa where he revealed it for the first time. The Kulāgama was stolen from Candradvīpa by Kārttikeya in the form of a mouse[2] who threw it into the sea where it was devoured by a big fish. Matsyendranātha caught the fish and recovered it from its belly, which is why he is also called Macchagna 'the Killer of the Fish'. It is hard to say how close to the 'original' form of the myth this version is. As his name suggests, Matsyendra – the Lord of the Fish – was in all probability represented as a fisherman in the very first legends. Abhinavagupta portrays him casting his net in the ocean of transmigration.[3] However, he is silent about his original brahminical status. Similarly, in the version of the myth narrated in the KRU Matsyendranātha is not said to be a Brahmin. This is surprising as all the founders of schools and lineages mentioned in the Kubjikā sources are Brahmin ascetics.

However, the author of the KJN - whether, as the colophons claim, he was Matsyendranātha himself or not - is anxious to stress that the founder of Kaulism

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[1] KJN 14/27-37.
[2] The word for 'mouse' in Sanskrit is *mūṣka* lit. 'one who steals'.
[3] See reference above, p. 271, note 4.

was a Brahmin. He was not a real fisherman, we are told, but Bhairava himself who, when in human form is, first of all, a Brahmin and then, if he chooses to be, of any caste, however low. It sounds at first that the original Matsyendra was indeed a low-caste fisherman and that his authority to recover - or, some might prefer, compose - *śāstra* is derived from his being originally a Brahmin. Again, the fact that the *śāstra* is inside a fish compels the person who wishes to recover it, to kill it. In other words, the Brahmin Matsyendra had to fall from his high caste status to that of a low caste fisherman in order to gain access to the Kulāgama. The message is that this is the 'fall' every Brahmin will have to undergo. However, this degradation in caste terms is an upgrade in terms of Kaula practice.

A variant of this story is told in chapter eleven of the KRU. The narrative, set in the future tense, has a prophetic tone. It supplies `information concerning the coming down to earth of the future Pūrvāmnāya'. Reversing the actual order, the goddess wants to know, somewhat paradoxically, from the god about 'the previous tradition' (*pūrvānvya*) that will originate from the 'subsequent' (*paścima*) tradition[1] of the Śrīkula. In the previous chapter we find a description of the main *Kramamaṇḍala* in which the goddess is worshipped. This is followed by a brief description of the *Gurumaṇḍala* in which the teachers are worshipped. It concludes with the statement:

> O mistress of Kula, this is by its very nature the last (*paścima*) Kula tradition (*āmnāya*). [. . .] The previous tradition (*pūrvāmnāya*) will possess the mark (*aṁka*) of the venerable Mīna(nātha) and the transmission (*krama*) of the sacred seats and that lineage (*santāna*). It will possess the names of the Yoginīs and Siddhas and, along with the trees and creepers, O mother of Kula, there will also be an independent lineage (*pṛthaksantānabheda*).[2]

The story that follows in the next chapter is essentially a brief version of the one found in the *Kaulajñānanirṇaya*. It reads:

> When the (goddess) born in the family of the Himalaya will assume a body, Skanda (Ṣaṇmukha) will be her son. Then Mitreśa

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[1] *kathaṁ pūrvānvayaṁ nātha paścimāt [g: -māc] śrīkulānvayāt [g: chrīkulā-]* |
utpatsyate dvitīyaṁ [g: -ye] tu ādinātha tathā vada || KRU 11/35.

[2] *paścimedaṁ svabhāvena kulāmnāyaṁ kuleśvari* | [. . .]
mīnapādāṅkasaṁyuktaṁ pūrvāmnāyaṁ bhaviṣyati |
pīṭhakramasamāyuktaṁ tatsantānasamanvitam ||
yoginīsiddhasaṁjñābhir vṛkṣavallībhir anvitam |
pṛthak santānabhedaṁ [kh: bhedāna-] ca bhaviṣyati kulāmbike || KRU 10/152ab,154-155.

who is accompanied by his consort, will tell his consort the teaching of knowledge (*jñānanirṇaya*)[1] in a solitary place (but) will not tell (it) to (his) son. O fair lady, out of anger, his son Skanda will throw that book into the sea and a fish will swallow it.[2]

O beloved, there will be a great Siddha in (the fish's) belly born of the vitality (*vīrya*) of the Command and he will, O Mahāmāyā, practice the (teaching of) that scripture by himself. That scripture was thrown into the sea by (the goddess's) son by means of the Yoga of Knowledge. O beloved, having quickly caught that fish with the net of Śakti, the lord of Siddhas will study (the scripture) in the belly of that fish. Practicing (the teachings) of the book in the middle of that (fish), he (will become) powerful (*dīptimat*). He will see (reality) once seen that unique (*apūrva*) and excellent teaching.

(The goddess now addresses Ādinātha saying): "I have seen this unique (*apūrva*) miracle (*āścarya*) which inspires wonder (*vismaya*). Thus, you have attained another birth from the belly of the fish. This, your excellent spiritual emanation (*vibhava*), is graced with the name Matsyendra and this will be your great fame on the surface of the earth. Beloved, this is your lineage (*santāna*) which goes by the name Pūrvāmnāya. It is like the reflection of the Western path. Adorned with the six divisions Ānanda, Āvali (and the rest), it gives success."[3]

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[1] *svaśakter jñānanirṇayam* this is virtually a paraphrase of `*kaulajñānanirṇayam*', the Tantra Matsendranātha is said to have overheard.

[2] *yadā tuhinaśailendravaṁśajā [k: -śailendrātvāṁśajād; kh: -śailendratvāṁśajā; g: tuhinaśailendratvāṁśajād] dehasambhavam [k kh g: -vaḥ]* |
labhiṣyati tadā tasyāḥ ṣaṇmukho [k kh: ṣanmukho] bhavitaḥ [k kh g: -tā] sutaḥ ||
tadā saśaktimitreśaḥ [k: śā-; kh: sāmitreṇa] svaśakter [k kh: -śaktair-; g: svaśakte-] jñānanirṇayam |
kathayiṣyati ekānte na putrasya vadiṣyati [kh: cadi-] ||
tad eva pustakaṁ bhadre krodhāt tasya suto 'rṇave [kh: -ṇḍave] |
kṣepayiṣyati [kh: -kṣati] ṣaḍvaktro [k: ṣaṭvaktro; kh: ṣaṭcakro; g: ṣaṭvaktre] tad [g: staṅ] giliṣyati [kh: giti-] mīnakaḥ || KRU 11/36-38.

[3] *tasyodare [kh: -dale; g: tasyopare] mahāsiddha ājñāvīryodbhavaḥ [kh: -bhava] priye* |
bhaviṣyati mahāmāye tacchāstrābhyāsakṛt [kh: tacchrāstā-; g: tacchāstrotpāsakul] svayam ||
jñānayogena tacchāstraṁ kṣiptaṁ putreṇa sāgare |
śaktijālena [kh: -jātvena; g: śaktijājñena] tan matsyaṁ ākṛṣya [g: mākṛṣya] tarasā priye ||
udare [k kh: -raṁ] tasya matsyasya pāṭhayiṣyati siddharāṭ |
tanmadhye pustakābhyāsaṁ kurvantam eti [kh: kurvātamati] dīptimān ||
vīkṣayiṣyati [k kh: -kṣati] taṁ dṛṣṭvā apūrvaṁ [kh: apūrvāṁ] codyam uttamam [kh: cādya-] |
apūrvedaṁ tvayā [k, kh, g: mayā] dṛṣṭaṁ āścaryaṁ [g: māścarya] vismayāvaham ||
tasmāt tvaṁ matsya – udarāj janmāntaram avāptavān |
matsyendranāmnā [k kh: macchendranāmā; g: matsyandranāmā] bhavitas [k kh: -to; g: -tā] tavāyaṁ [k: tavedaṁ; kh: taṭhedaṁ; g: tāvedaṁ] vibhavottamaḥ [k kh g: -mam] ||

The legend has been reduced to its bare bones and a number of details have been omitted. Even so, Skanda's role in the transmission of the scripture appears to be an essential constant. Thus, all the CMSS has to say is that Matsyendranātha managed to get the essence of this knowledge because it was thrown into the sea by Skanda.[1] We notice in this reference that Matsyendra (here called Mīnapāda) is identified with Piṅgalanātha the same Siddha who, according to the ṢSS, spreads the teachings in Koṅkaṇa. Apart from the absence of any reference to Matsyendra as a Brahmin, there is no mention of the mouse or the Island of the Moon. A brief reference to the myth in YKh (1) is similarly silent on these points. According to YKh (1), the original form of the Kulāgama is the remnant (*ucchiṣṭa*) of the sacrificial food consumed in a Kaula sacrifice. Such remnants may be disposed of by throwing them into a body of water or eaten.[2] Despite their impurity, the remains of sacrificial food are extraordinarily powerful[3] and all the more so in this case as they are the sacrificial pap (*caru*) of a Kaula sacrifice:

> The remnant (*ucchiṣṭa*) of that (Kaula) gathering (*cakra*) was thrown into the ocean of milk and all that Kaulika sacrificial pap (*caru*) was eaten by a fish. There arose the one there called Mīna. He

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tavaiṣā [kh: taṭhaiṣā] vipulā kīrtir bhaviṣyati mahītale |
tvatsantānam idaṁ [k: tvaṁ-] vatsa pūrvāmnāyeti saṁjñayā ||
paścimasya tu mārgasya pratibimbam iva sthitam |
ānandāvalibhedaiś ca śobhitaṁ siddhidāyakam || Ibid. 11/39-45.

[1] *kalau [gh: karau] yuge mahāghore caturthe mīnapādakam* ||
*piṅgalaṁ nāma taṁ nāthaṁ [sarve: nātha] tatrāgatam [*all MSs: *tamāgata-]*
anāmayam |
*gṛhītaṁ jñānasarvasvaṁ [g: -sarvvaśvaṁ; gh: sarvasva] mokṣahetu carācare [*all
MSs: *-raṁ]* ||
*taṁ jñānaṁ kārttikeyena [*all MSs: *kartti-] sāgare nyasitaṁ tathā* | CMSS 7/63cd-65ab.

[2] Malamoud (1998: 10) quotes the ŚB (2/6/1/48) as saying:

> And here some people throw the remains of the oblation (into the fire). However, one should not do this, because these are the leftovers of what has been offered. And in order to avoid making an offering into the fire of the leftovers of an oblation, one should rather carry them off to throw into the water, or else one should eat them.

[3] The reader is referred to Malamoud's essay on this subject with reference to the Vedic rites (Malamoud 1998: 6-22). He concludes by quoting the *Atharvavedasaṁhitā* (11/7/1,3,25) which says:

> On remains are founded name and form, on remains is founded the world. Indra, Agni, and everything are concentrated [. . .] Being and non-being, both are remains, death vigour, Prajāpati [. . .] Inbreath and outbreath, sight, hearing, the fact that things are imperishable, and the fact that they perish: from remains are born al the gods in heaven, who live in the sky.

is Macchanda in the Age of Strife and is famous in the preceding tradition (*pūrvāmnāya*). Maṅgalā is in that House.[1]

The Island of the Moon is an important place for the KJN. The colophons declare that this is where it was 'brought down to earth', thus implicitly claiming that the KJN is the scripture (*kulāgama*) Matsyendra retrieved there from the fish. Bagchi identifies it with an island in the gangetic delta[2] thus claiming that the KJN was written in Bengal. The absence of any reference to the Island of the Moon in the versions of the myth in the Kubjikā sources is significant. The reason for this is, no doubt, because the Kubjikā tradition has appropriated this place for itself. It is where, as we have seen, the goddess's Liṅga is located[3] and where she transmitted the Command to Bhairava. We shall see that the Kubjikā Tantras claim that it was their scriptures that were revealed there by Matsyendranātha who went on to propagate them in Kāmarūpa.[4]

To conclude I should say that I agree with David White (2003: 23) that the KJN belongs to the 9th or 10th century and that the KJN contains doctrines that can be understood to be precursors of some of the central ones we find in the KMT and the rest of the Kubjikā corpus.[5] However, it is not likely that Matsyendra and his school were coeval with the aforementioned Tantras to which White refers as 'core Kaula texts' (2003: 23). I would prefer to call them 'proto-core Kaula texts' as Tantras that consider themselves to be purely Kaula (rather than Bhairava Tantras) emerge later. These include the KJN and other works attributed to Matsyendranātha, such as the *Kulapañcaśikā* and *Guhyasiddhi* (both unpublished), the Kashmiri Kālīkrama and the Kubjikā Tantras.

Kula in relation to Kaula

The Kubjikā Tantras frequently refer to their tradition as a combination of Kula and Kaula. The Kālīkrama sources also insist that their tradition is a Kulakaula. Perhaps this distinguishes them from the Kula traditions embedded in

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[1] *tasya cakrasya ucchiṣṭaṁ [kh, gh: uchiṣṭa] prakṣiptaṁ [kh: ?] kṣīrasāgare [kh: ?]* |
matsyena [k, kh, gh: matsena] bhakṣitaṁ [k, kh, gh: cakṣitaṁ] tac ca samastaṁ carukaulikam ||
mīnākhyaṁ tatra sambhūtaṁ macchandaṁ [k, kh, gh: maṁchaṁdaṁ] sa kalau yuge [k, kh, gh: yugo] |
pūrvāmnāye prasiddho 'sau [k, kh, gh: prasiddhāsau] maṅgalā [gh: magalā] nāma [k, kh, gh: kāma] tadgṛhe || YKh (1) 5/61-62.

[2] Bagchi (1934: 32) writes: 'in the present state of our knowledge it may be located in the deltic region of Bengal and may be identified with the island of Sundwip'.

[3] See intro. vol. 1, p. 16 ff. where we note the development of the importance of this place in the Kubjikā Tantras.

[4] See intro. vol. 3, p. 64.

[5] See intro. vol. 1, p. 252 ff..

the Bhairava Tantras. Independent Kaula schools are the Kaula product of a Kula. The school is thus a Kulakaula. From the perspective of the teachings of the Kubjikā Tantras their Kulakaula is, as one would expect, superior to the others. It is not one amongst many, it encompasses the entire Śāmbhava Kaula teachings[1] and so only deity possesses it.[2]

However, although the later Kubjikā Tantras commonly refer to their tradition as 'Kulakaula', which is the culmination of all others, this expression appears only once in the KMT.[3] We have seen that the ŚM dedicates a long passage to an exposition of Kula and Kaula as aspects of the one reality.[4] However, the expression Kulakaula with specific reference to the Kubjikā tradition appears only in chapter three. There the twelve spiritual sons of the goddess in Pūrṇagiri are said to 'bring the Kulakaula down (into the world)'. Those in Kāmarūpa are 'revealers of the Kulakaula'.[5] In the ṢSS there is only one independent reference not found in the KMT. It is in chapter forty-one, which has no equivalent in the KMT and may well have been added in the late phase of its redaction.[6]

Generally, the expressions Kula and Kaula refer in the KMT to the tradition as a whole and are largely synonymous. One would expect Kaula[7] to be the name of the Kubjikā tradition if it is, as the texts insist, a development of the earlier Kula tradition. We do find this is the case in one or two instances in the KMT. For example, we are told that: 'This is a Kaula tradition, it is Śākta, derived from the Plane of Śakti.'[8] In other words, Kaula is the Śākta derivative of the

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[1] *anyathā kulakaule 'smin śāmbhave na spṛśanti te* || MBT YKh 4/75ab.

[2] KuKh 2/1ab.

[3] Abandoning a fallen and destroyed Kula one should take refuge in the Kulakaula.
bhraṣṭanaṣṭakulaṁ tyajya [ṢSS: tyaktvā] kulakaulaṁ samāśrayet ||
KMT 10/151ab (= ṢSS 17/180ab).

[4] See above, p. 286 ff..

[5] *dvādaśaite mahātejāḥ kulakaulāvatārakāḥ [kh: -prakāśakāḥ]* | ŚM 3/65ab.
ete putrā [k: putrāḥ] mahāvīryāḥ kulakaulaprakāśakāḥ [kh: -śakā] || ŚM 3/86cd.

There are two other references but these may be taken to be generic rather than particular denotations of this tradition. Referring to the Mothers, the ŚM (4/130cd) says that they are 'present in Kula and Kaula and, divine, awaken to the Path of Kula' (*kulakaulagatā divyāḥ kulamārgaprabodhakāḥ* ||). In chapter eight the adept who practices in a certain way is said to become one who 'reveals Kula and Kaula' (*hartā kartā bhaved [g: bhave] devi [g: devī] kulakaula-prakāśakaḥ [g: -kolaprakāśaka]* || Ibid. 8/24cd).

[6] The wise man should make liquid offerings with the substances mentioned in the Kulakaula transmission (*krama*).

kulakaulakramārthoktadravyaiḥ saṁtarpayet sudhīḥ [k: sudhāḥ; kh: śudhāḥ] || ṢSS 41/66cd.

[7] According to common Sanskrit usage '*kaula*' is the adjectival derivative of the substantive '*kula*', which may be treated as a substantive in its own right.

[8] KMT 6/35cd: *saṁpradāyaṁ idaṁ kaulaṁ śāktaṁ śaktipadānugam*

Śaiva Kula in which Bhairava is the supreme deity. However, the KMT does not normally make such distinctions. Kubjikā is the goddess of Kula, rather than Kaula or indeed Kulakaula.[1] The absence of this association in the earlier Kubjikā sources may perhaps explain the goddess's declaration to the god that: 'this, the final (teaching) (*paścimedam*), has (already) been created and it is free of the earlier portion (of the teaching) (*pūrvabhāga*).'[2]

According to the KuKh, Kaula consists of the four transmissions of the Kubjikā tradition. Kula is the earlier tradition and Kaula the later one, which incorporates the earlier one and so is also called Kulakaula. The two traditions are repeatedly associated with one another throughout the Kubjikā corpus. It is a way of saying that the latter emerges from the former and contains it. Matsyendra's tradition is Kaula in relation to the earlier ones in the Bhairava Tantras that are Kula. Thus, it is called Kaula.

According to the CMSS, the sprout of the Tree of the tradition, that is, its first emergence out of the seed of the earlier Tantras, is Kaula whereas the root is Kula. It is quite clear that the CMSS, at least, understood it this way as the reference to its six divisions, i.e. the six lineages founded by Matsyendra's disciples implies. The CMSS explains:

> Kaula is the supreme lineage of the Siddhas. It bestows the fruit of worldly benefits and liberation and is merged in the Kulākulamata.[3] [. . .] This tradition is Śiva's vitality (*vīrya*) which has not emerged (into the realms of limitation). It is endowed with Śiva and Śakti and is the essence (*sandoha*) of the bliss of both that has expanded out through the lineage. O goddess, it is the root Kula tradition that has emerged as Kula and Kaula. Kaula is of six kinds and, accompanied (*patita*) by six seed-syllables (*kūṭa*), it is stable. It has emerged with six names and by its extension (*prasara*) is the Western Tradition (*paścimānvaya*).[4]

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[1] For example, in one of many passages we read:

She is the goddess Samayā who is established on the Path of Kula. Present in the differentiated (*sakala*) (state) she acts (*sācārā*) and purifies everything. Explained in the Kaula language, she is accomplished (*siddhā*) in the Kula tradition (*kulānvaya*). KMT 7/43cd-44.

[2] *paścimedaṁ kṛtaṁ deva pūrvabhāgavivarjitam* || KMT 2/20cd.

[3] *siddhānvayaparaṁ [g: siddhāndhaya-] kaulaṁ [gh: kaula] bhuktimuktiphalapradam [gh: -prade]* |
*kulākulamate [*all MSs: *-mataṁ] līnaṁ* . . . . || CMSS 1/24abc.

[4] *śivavīryam aniṣkrāntaṁ śivaśaktisamanvitam* |
ubhayānandasandohaṁ pāramparyavijṛmbhitam [g: -vikūmbhitaṁ] ||
kulamūlānvayaṁ [gh: -lāmvayaṁ] devi kulakaulaṁ [k kh: kulā-; g: tulā-; gh: kulāṁ-] vinirgatam |

Sanderson explains that Matsyendranātha brought about a reform in the clan-structured tradition of the cremation grounds found in the earlier Bhairavatantras of the Vidyāpīṭha such as the *Brahmayāmala*, *Jayadrathayāmala* and the Trika Tantras such as the *Tantrasadbhāva* and the *Siddhayogeśvarīmata.*[1] White explains that this reform: 'shifted the emphasis of early Tantrism away from the 'terrible' practices and clan-based (Kula) system featured in the scriptures of the Vidyāpīṭha, towards the erotico-mystical practices that became the bedrock of later Kaulism.'[2] It also coincides with the emergence of Kaula Tantrism with its own independent scriptures. In this perspective, the transition is marked by distinguishing between Kula and Kaula. The former is a modality of practice and doctrine that refers to itself as Kula in the early Bhairava Tantras. The latter is the form in which it appears independent of them. Padoux notes concerning this distinction:

One generally uses the two terms Kula and Kaula without distinction: Kulācāra [Kula practice] can be said just as well as Kaulācāra. One should, however, note that certain texts appear to distinguish between Kula and Kaula as two different practices.[3] Sanderson sees in the Kula a tradition of renouncer ascetics close to the old Kāpālika substratum, a tendency of which Kaula is a 'reformed' form, made for the benefit of the man in the world. . . . [he] thinks that the difference between them is not one of doctrine but practice. Indeed, the distinction arises in the TĀ in relation to the *dīkṣā* [initiation]. Certain indications lead on to think that Kula is more ritualistic, closer to the Kāpālikas; Kaula, which makes the rites more esoteric and interiorizes them, is more 'idealist': these two ways of seeing the opposition Kula/Kaula are not irreconcilable.[4]

The doctrines of the Kubjikā Tantras represent a stage in this process of 'domestication' that characterizes the development of single cults and all of them as a whole in relation to one another. Concretely, in the context of the Kubjikā Tantras, the prior Kula school founded by Matsyendranātha and transmitted by his

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kaulaṁ tu ṣaḍvidhaṁ [k kh gh: ṣaṭvidhaṁ; g: paṭvidhaṁ] bhūtvā [sarve: satvā] ṣaṭkūṭapatitaṁ [gh: ṣaṭkuṭa-] dhruvam ||
ṣaṭsaṁjñā [gh: ubhayājñā] ca samudbhūtaṁ prasarāt [gh: -rat] paścimānvayam | CMSS 2/4-6ab.

[1] Sanderson 1985: 214 fn. 110.

[2] White 1996: 136.

[3] Thus Abhinava quotes the *Niśācāra* in the PTv (p. 92) and in the TĀ (13/300-301) as saying:

(The teaching is revealed) in the (Tantras of the) Siddhānta, (those of) the Left (*vāmaka*) and then in the (Tantras of the) right, in the Mata, Kula, Kaula and then (finally) in the Trika, which is the heart (of all the scriptures).

siddhānte vāmake tataḥ dakṣe mate kule kaule ṣaḍardhe hṛdaye tataḥ.

[4] Padoux 1994: 35-36 n.39.

six disciples is the earlier substratum from which the subsequent (*paścima*) Kubjikā Kula has developed. Just as the world of manifestation is called Kaula as it is a derivative transformation of the original unmanifest union of Śiva and Śakti termed, in this context Kula, similarly, the Kaula school develops from Kula.[1] Moreover, just as, despite the transformation of the Absolute Conjunctio into its manifestations, the latter is pervaded by the former and so is both Kula and Kaula, such is also the case with the doctrines of the Kubjikā Tantras.

The Currents of Scripture, Doctrine (*darśana*) and Kaula Traditions (*āmnāya*)

Darśana

The word *darśana* literally means 'the act of seeing or viewing'. It also means 'a philosophical system', which in India, according to the nature of the system, may be more or less theological, logical, systematic, theistic, atheist, related to a religious tradition or independent. The word appears in the titles of compendiums of such systems. Well known examples are the *Ṣaḍdarśanasamuccaya* (A Compendium of the Six Philosophical Systems) by Haribhadra Sūri, the *Ṣaḍdarśanasaṁgraha* of Rajaśekhara and the *Sarvadarśanasaṁgraha* by Mādhava.[2] *Darśana* in the modern North Indian vernaculars denotes the act of going to visit a deity in a temple or a saintly person just as one would say in English 'going to see someone'. Thus, *darśana*, which literally means `vision, insight, and seeing', in this sense is `a meeting with the being who is seen and who sees'. Moreover, it has the added connotation in that context of a spiritual 'vision'. For example, the god in the KRU describes the second of a number of forms of the goddess, saying to her that it is the 'direct vision (*pratyakṣadarśana*) of you that is free of the attributes of form and the like and devoid of meditation and limitations'.[3] When the god implores the goddess in the Liṅga to appear, he asks her to give him her *darśana*.[4] 'Seeing' is a powerful action through which magical, yogic and liberating power can be transferred from a deity or liberated being. *Darśana* is the experience of the recipient who is blessed by this liberating look. Thus, we are told with reference to Ciñciṇīnātha that whomever he gazes at reaches the highest level of being. Conversely, 'sinners gain yogic power

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[1] *saṁpradāyam idaṁ kaulaṁ śambhuśaktitadānugam* | ŚM 8/164cd.

[2] The reader is referred to Halbfass (1988: 263 ff.) who discusses the history of the usage of this word in this sense.

[3] *rūpādiguṇanirmuktaṁ upādhidhyānavarjitam* ||
dvitīyedaṁ varārohe tava pratyakṣadarśanam | KRU 8/25cd-26ab.

[4] KuKh 5/26.

(*siddhi*) by seeing him (*darśana*).'[1] Similarly, a purifying and empowering climax takes place in the course of initiation when the aspirant is finally permitted to see the *maṇḍala*. This 'seeing of the *maṇḍala*' - *maṇḍaladarśana* - permits him to enter the *maṇḍala*, as it were, make offerings to its inhabitants and finally become one with the deity in the centre. In such cases *darśana* also refers to what is seen, not just the act. Thus, a dream (*svapna*) is called *svapnadarśana,* which means both what is seen in the dream and dreaming. Similarly, the word in common usage also means 'appearance', as in the expression *ghoradarśana*- in relation to a deity with a fearsome - *ghora* - appearance.[2]

The word '*darśana'* can have a broad generic sense. The term *Śaivadarśana*[3] refers to all the schools of Āgamic Śaivism collectively, which Kashmiri Śaivites refer to as '*Pārameśvaradarśana*'.[4] It is also regularly used to mean 'Tantric or Kaula teaching'. Each one of the Kaula traditions (*āmnāya*) is a '*darśana*'. It denotes both the entire Tantric system and, as the rites and Yogic practices taught in any Tantric system imply a view of reality, it also implicitly denotes its theoretical, metaphysical basis. This is not an abstract insight into an absolute principle - a transcendent vision that perceives the essence of things – it is a perception of the orders and patterns of existing things related one to another in the cosmic *maṇḍala*. It is more akin, therefore, to the `seeing' that takes place when going to a temple, or, more appropriately in the Tantric context, the `seeing' of the *maṇḍala* that takes at the climax of initiation. The outer forms are represented as divine and supernatural beings. In this `vision' of reality, these beings are arranged in groups, each member of which has a place in the overall order of things. They gather around the supreme being either alone or with his or her mate. The abstract `inner' and `secret' metaphysical essences are not explained separately as one might expound a philosophy. They are explained in the context of Yogic practice. This does not just involve meditation. Meditation may also take place in relation to the `outer' forms when they are visualized as a preliminary to worship. One should worship the deity of a particular place after having visualized it there. A commentary explains that: 'Or else, having visualized the deity of place, one should worship it within one's own body. Alternatively, all the groups of deities mentioned in the MBT should be worshipped in their respective places or in images of the deities or in a Yantra.'[5] The inner essences of things are commonly explained when imparting teachings concerning the movement,

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[1] KuKh 30/199-200, cf. ibid. 33/31cd ff. and 42/76.
[2] KRU 6/320.
[3] See KuKh 30/166ab.
[4] 'In Śiva's teachings' means in the doctrine of the Supreme Lord consisting of the five currents (of scripture). *śaivaśāsane iti pañcasrotorūpe pārameśvaradarśane ity arthaḥ* | Comm. TĀ 1/36.
[5] *svadehe vā tatsthānadevatāṁ dhyātvā pūjayet* | *athavā tattatsthāneṣu devapratimāsu yantre vā taduktaśeṣadevagaṇāś ca maṁthānoktā ḥ sarve pūjyāḥ* | SamP fl 13b.

activity, and transformations of the vital breath. Kubjikā is vitally involved with these processes. In a sense, she is these processes. However, she is not alone. They can only take place through and in view of a *conjunctio*. This is also the cause and purpose of the process of emanation. It begins and ends in the *conjunctio.* The process is this union just as it is the goddess because she contains both polarities.

Again, the word '*darśana*' denotes what could be called, broadly speaking, a religion or religious tradition and so entails the same problems of definition that we encounter when trying to define what religion is in India in general. In this sense, *darśana* denotes both a larger generic identity - what we call 'religion' - as well as a specific one - what might be called a 'cult' with relation to a specific deity, or a 'sect'. Thus the religions, Buddhism and Jainism, are referred to as *darśanas*,[1] just as schools of Śaivism are.[2] The same term may also be used to denote a particular phase of a religion as in the expression '*vaidikadarśana'*.[3] Accordingly, the Buddhists, Jains, Vedikas (*bhaṭṭa*), Sauras, Vaiṣṇavas and Śaivas constitute a group of six '*darśanas*' (*ṣaḍidarśana*), recalling the standard set of six philosophical systems (*ṣaḍdarśana*).[4] In this context, it is quite clear that the religion of the Buddhists and the rest is meant, rather than the philosophy or the theology of the corresponding theistic religious traditions. Although not all schools of Indian philosophy consider liberation to be their goal, the sense of the co-extensive nature of religion and philosophy implied in the use of the same term for both is based in part, at least, on what is felt to be their common goal, namely, liberation and the means to it, that is, knowledge which includes knowledge of ritual, mantras, the motion of the vital breath and the like. This perspective persists in later Tantric texts. In the *Śaktisaṁgamatantra*, for example, which post-dates the MBT by three or four centuries, the term is applied to the Tantric version of five great cults that make up the classic *smārta pañcāyātana* lit. Five Abodes, namely, Śaiva, Vaiṣṇava, Gāṇapatya, Saura and Śākta.[5] Tantras are assigned to each of the five and they are projected into the directions in space as they are in the original

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[1] See KuKh 68/50.
[2] Ibid. 30/166ab.
[3] In the sense of *vedaśāstra*. See KuKh 68/131, cf. ibid. the expression *bauddhaśāstra*.
[4] YKh (1) 4/175. Similarly we read in the JY:

> The systems (*darśana*) of the (Śaiva) Siddhānta, Vaiṣṇavas, Bauddhas, those preached by the Vedas and the Smārta ones should be carefully avoided because they are considered to be those of the fettered.

siddhāntā vaiṣṇavā bauddhā vedoktāḥ smārtadarśanāḥ |
te [tat] prayatnena vai varjyā yasmāt te paśavaḥ smṛtāḥ || JY 4/20/244 quoted (with variants) in the comm. on TĀ 29/73cd-75ab.
[5] *Śaktisaṁgamatantra* 4/7/48-58.

smārta version but which is also meant, no doubt, to recall the arrangement of the Kaula *āmnāya*s.[1] Elsewhere in the same text, we again find the standard set of six termed *ṣaḍdarśana*. In this case, they are the aforementioned five to which Buddhism is added[2] all, presumably, in their Tantric modalities. The paradigmatic function of this group of six is apparent in the conception of three such sets for Tārā, Tripurā and Chinnamastā, the three main goddesses of the ŚST.[3]

In this context we note that Kaulism as a whole is said to be a *darśana* even when it appears, as it did in the first phase of its development, embedded in the Śaiva Tantras as an option or a modality (*kulaprakriyā* or *kulācāra*) contrasted with the Tantric (*tantraprakriyā* or *tantrācāra*). In the *Netratantra*, for example, we find a chapter dedicated to 'an explanation of the Kula tradition' (*kulāmnāyanidarśana*).[4] Kṣemarāja explains that this is the *kulāmnāyadarśana* the essential feature of which, as presented in this brief chapter of the NT, is the worship of the eight Mothers.[5] The Kula Tantric systems are generally termed *darśana*s. Jayaratha, in his commentary on the NṢA of the Śrīvidyā tradition refers to its teachings in this way at least twice.[6]

Clearly, in this case, *darśana* does not denote a philosophical system although it may appear to have this sense when used by Kashimi Śaiva authors to denote the schools of Kashmiri Śaivism that, with respect to the Tantras that are their more or less proximate sources, are more sophisticated and 'philosophical'. This is clearly the case, for example, with the Spanda school that does not have an equivalent in the Tantras. Thus, Rājānaka Rāma, who comments on the *Spandakārikā*, uses the term '*darśana*' to distinguish the teachings of the Spanda school from those of other *darśanas*.[7] Bhagavadutpala also refers to the Spanda teachings as an independent (*svatantra*) '*darśana*'.[8] However, in the case of the other schools of Kashmiri Śaivism, apart from the Pratyabhijñā, which is constructed in a manner typical of Indian philosophical systems, the application of the same term implies added resonances. Thus, Maheśvarānanda claims that the Kashmiri Krama school (also called Kālīkrama, Mahārthakrama and Mahānaya), is more excellent than all the currents (*srotas*) of the teachings of the Śaiva scriptures because it is the

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[1] See Dyczkowski 1989: 66 ff. and below this note.
[2] ŚST 1/5/6, 2/4/3 and 2/5/53–54.
[3] See Dvivedi's introduction to the fourth part of the ŚST p. 26-27.
[4] NT 12/1ab.
[5] Kṣemarāja adds that a characteristic and essential feature of whatever rituals are performed in this modality is that they begin with the worship of the four mythical founders of Kaulism in the four cosmic Ages.
[6] VM pp. 48 and 125; Padoux 1994: 28.
[7] SpKāvi, p. 39.
[8] SpPra, p. 6.

essence of all the *darśanas*.[1] Similarly, Śitikaṇṭha in his *Mahānāyaprakāśa* (Light on the Great Teaching) refers to the Krama system as one of several *kuladarśanas*.[2] The term '*Kramadarśana*' is not uncommon.[3] Jayaratha refers to it for matters that are not philosophical. For example, when he discusses why Abhinavagupta maintains that there are only twelve Kālīs in a certain *maṇḍala* he begins by saying: 'surely it is everywhere (the case) in the *Kramadarśana* that in the centre of the goddesses, the venerable Sṛṣti (Kalī) and the rest, there is (one) called the venerable goddess Sukālī and so there are thirteen goddesses in the Wheel of the Nameless'. The lengthy quotations Jayaratha makes concerning this issue are drawn from the *Devīpañcaśataka* and *Kramasadbhāva*. It is in such sources, that are religious rather than philosophical, that *Kramadarśana* is expounded in its most basic and original form. Thus, it would be a mistake to think that *darśana* is a designation of the final form the Krama assumed in the hands of the highly learned and sophisticated masters of Kashmir. Conversely, it would be equally wrong to think that these Śaivites did not see anything more in these systems than is presented in their Tantric sources.

Trika is referred to as a *darśana* several times in Kashmiri Śaiva sources. In his commentary on the eighth aphorism of the *Pratyabhijñāhṛdaya*, for example, Kṣemarāja says that *Trikadarśana* is the highest form of monism (*paramādvaya*). Similarly, although Maheśvarānanda, distinguishes between the Trika and Krama as two *darśanas*, he maintains that because of their common monistic idealism, there is not much difference between them.[4] In this case, by Trika is meant a philosophical system. Jayaratha goes so far as to identify the teachers of the *Trikadarśana* as those of the Pratyabhijñā, which is in form and content a typical Indian philosophical system.[5]

The teachings of the spiritual family of the goddess Kubjikā are a *darśana*.[6] The *Ṭīkā* warns that those who belong to a different school - *darśana* - should not be present when certain a rite is performed. This privilege is reserved only for those who belong to a good school - *sudarśana*.[7] Moreover, one should exert oneself to listen to the teaching of one's own school (*svadarśanamata*). The

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[1] *yac coktaṁ śrikramakelau vāmadakṣiṇatantrādiṣva py etanmayam eva sarvaṁ nirvahatīti mantavyam iti | evaṁ ca sarvadarśanasāratvād amuṣya śrīmahārthakramasya sarvasroto 'tiśāyī ko 'pi ślāghyatvotkarṣaṁ dhvanyate* | MM p. 171-172.

[2] MP (1) p. 111. See also Dyczkowski 1989: 75-77.

[3] See, for example, the introductory remarks of the commentary to TĀ 3/256cd -257ab and also the comm. on TĀ 4/173ab where this expression appears twice.

[4] *anena śrī mahārthatrikadarśanayor anyonyaṁ nātyantabhedapratheti vyākhyātam* MM p. 92.

[5] *śrīdevīpañcaśatike' pi asya śrīsomānandabhaṭṭapādebhyaḥ prabhṛtibhis trikadarśanavad eva guruvaḥ* comm. TĀ 4/172.

[6] *kukārānvayadarśanam* - KuKh 42/51b.

[7] Ṭ (MS K) fl. 1b.

bestower of liberation and worldly enjoyment, one should always observe it and ponder on it.[1]

Siṁhadarśana

Kaula Tantric systems are, in general, termed *darśana*s, but more specifically they are Lion Darśanas (*siṁhadarśana*). Kubjikā is regularly said to be mounted on a lion (*siṁha*). In this respect, Kubjikā's model is not so much the Yoginī as the Great Goddess Durgā mounted on a lion. Her earliest plastic representations as Mahiṣāsuramardinī date to the first centuries of the common era. In these, the lion is absent, but she is already associated with lions in the earliest recovered inscription attesting to her cult as the Great Mother, which is dated 491CE.[2] It says that the goddess rides on a chariot yoked to lions. Rudra-Śiva is also depicted in this way in the *Mahābhārata,*[3] but this is an uncommon representation and not a very early one. Umā-Pārvatī is also represented seated on a lion, but not before Mahiṣāsuramardinī appears with her characteristic mount for the first time in reliefs from Mathura belonging to the Kuṣāna period. This is also how the Sumerian goddess Innana who later became the war goddess of the Assyrians, Isthar, is represented. Scholars have argued that remnants of the cult of Innana / Isthar are apparent in that of the goddess Nana. She commonly appears seated on a lion on Kuṣāna coins of the first centuries of the common era.[4] The Kuṣāṇa empire extended to the north and west far beyond the confines of the Indian subcontinent. In the Kuṣāṇa period, as in the preceding Achamenid, Alexandrian, Scythian and Parthian, India was in close contact with countries beyond its western border. Thus, despite the many intervening centuries, it is not impossible that this aspect of her iconography should have been influenced by this

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[1] KuKh 37/61cd-62.

[2] This inscription was found in the village of Choṭi Sādri not far from Udaipur in Rajasthan. It was discovered in the sanctum of Bhavarmātā and is dated *vikrama* era 547 = 491 CE (EI XXX, pp. 120ff.). Its purpose was to record that a certain Mahārāja Gauri, desirous of the grace of the Goddess, built a shrine for her. It opens with the invocation to the goddess called '*devī*', who is described as 'one who bears a sharp spear that tears asunder the demon – *asura* (probably Mahiṣāsura) or demons, whose rapidity is impetuous owing to her being seated in a chariot to which is yoked a fierce lion (or lions), whose anger is concentrated in her frowning glances, who, out of her devotedness, assumes half of the body of moon-crested Hara, and who, out of kindness to the devotees, sustains the world like a mother full of tenderness arising from her affection for her own children.' See Tiwari 1985: 76.

[3] MBh 3/221/1-2.

[4] Agrawal notes that the name Nanā occurs in ṚV 9/112/3 in the sense of 'mother'. The name is also listed in the *Nighaṇṭu* but these are the only places the name occurs in Vedic sources. Although there may be some connection with the goddess Innana, it is very unlikely that she is related to the Nanā on the Kuṣāna coins. See Agrawal: 1938: 49 and Tiwari1985: 90-91.

important Middle Eastern goddess who was assiduously worshipped for at least 1,500 years.

Whatever be the case, Kubjikā is closely linked to the lion. Indeed, it is the 'tradition or lineage of the lion' (*siṁhakānvaya*, *siṁhāmnāya*).[1] Analogous expressions such as the Teaching of the Lion (*siṁhaśāsana*)[2] and *siṁhadarśana* refer implicitly to an important practice of this school whereby spiritual energy is transmitted to deities and other supernatural and living beings as well as objects. This is the Lion's Gaze.[3] The Lion's Gaze is the empowering and gracious gaze that energizes the *maṇḍala* with its divine beings and mantras. Hymns to the Great Goddess invariably refer to the ferocity of her gaze, angered by the demon she engages in battle. In other contexts, the same fierce look strikes terror in the heart of even the most awesome demons. Kubjikā's powerful gaze does indeed overawe Bhairava. However, he is not a demon and is powerful enough to be fit to receive the goddess's grace that is transmitted through it. For him the goddess's gaze is not that of the exorcist but of one who empowers and graces. When the god has been empowered by the goddess's Lion's gaze he too possesses it as do the accomplished masters of the tradition who have received it from their teachers in the same way. Thus, the Tantra says:

> Having spoken thus to the Accomplished One (Siddha), her form the unseen Kula, she, the mistress of the god of the gods, (looked at him) from within the Wheel (of the *maṇḍala*) with the gaze of a lion. Then the Accomplished One, greatly satisfied, spontaneously assumed the form of a lion.[4]

Powerful and fierce, the goddess of a Kula and her Bhairava are likened to lions. The god is a male lion and the goddess a female one.[5] They are the mighty monarchs of the Kula and sit, as do kings and queens on a throne, a *siṁhāsana* - lit. 'lion's seat'. Bhairava is both the consort and the lion-throne (*siṁhāsana*) of the goddess. '*Siṁhāsana*' is the name of the pedestal upon which the Liṅga rests. The

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[1] O Lord of the Earth, unless the Transmission of the Lion Kula arises and the spiritual sons (*putraka*) enter the Western House, how can they possess the object of pleasure (*bhogya*) (or achieve) Kaula realisation (*pratyaya*)? How is liberation possible for those poor people who do not have the Kulakrama? O god, in the Age of Strife they will become the destroyers and enemies of initiation and will not possess the Path of Meru in the Western Teaching of the Lion (*siṁhadarśana*). KuKh 30/160-162.

[2] KuKh 39/44.

[3] See note to 13/108cd-109.

[4] KuKh 5/70-71ab.

[5] KuKh 3/14.

Lion is the Great Place (*mahāsthāna*), the support (*adhiṣṭhāna*) of all things.[1] Seated on it, the goddess is the Great Lioness. The Great Place is said to be in the 'abode of the sea', that is, the Triangle known as the Ocean of the Yoni. It is the Point (*bindu*) in the centre, which is the throne upon which the deity sits. The deity is the lion generated in that form by the empowering gaze of the partner. Bhairava becomes a lion by the goddess's gaze and the goddess becomes a lioness by the god's gaze.[2] The lion in the centre is the goddess Bhairavī. As the Point, she combines with the letters to form seed-syllable mantras and plays with the Bhairavas who are the letters in the triangle that surround her.[3] Like the king who draws power from his throne, the goddess on her throne possesses special power that is manifest in her ferocity and immunity to harm:

> Seated on a lion throne, she is the Great Lioness and her gaze is wrathful. Her face (contorted) in loud laughter, she dances in the Circle of Fire.[4]

The goddess's powerful, sanctifying gaze is the Lion's Gaze (*siṁhāvalokana*)[5] through which Bhairava receives the initiation that transforms him into a lion,[6] that is, a governing deity of the Kula. Accordingly, the tradition they propagate is the Teaching of the Lion (*siṁhadarśana*). The liturgy, the transmission and the contents of the *maṇḍala* are the Krama of the Lion, the core of which are the three categories (*trivarga*) of the Krama, that is, the Transmissions of the Aged, the Youth and the Child. The goddess 'arises' within it, energizing and sanctifying it with her presence.[7]

> This is the Western Path, it is the Śrīkrama, which is the most excellent; it is the abode of all the Siddhas and is in a special way the

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[1] The support (*adhiṣṭhāna*) is the Great Place, encompassed by the abode of the ocean. Know that to be the (the location of the) Lion, said to be the Lion Throne (*siṁhāsana*). KuKh 17/33.

[2] That is said to be the mistress of the Primordial Seat associated (*bheditā*) with the three gestures. According to the teaching of the Lion (generated) by the Lion's Gaze (she is) like the Lion. KuKh 8/87.

[3] O Lord of the gods, listen to (the location of the) the Lion wherein the Mother is self-established. Bhairavī sports there; she plays there with the Bhairavas. KuKh 17/32.

[4] KuKh 49/34.

[5] The goddess says when she emerges from the Liṅga: "I am dark blue and red; I have three eyes and (my) light is like the Fire of Time. The gaze I possess (is like that of a) lion and so (I am called) `she who has the lion's gaze' (*siṁhāvalokinī*)." KuKh 5/30.

[6] KuKh 5/70-71ab.

[7] KuKh 3/43.

> Śāmbhava (tradition). O Śambhu, it is a (Tradition of the) Lion (*siṁhaka*) and brings about possession (*āveśa*)[1] by just recalling (it).[2]

Bhairava assumed the form of a lion and so the convention is that of the lion.[3] This is the Tradition of the Lion (*siṁhāmnāyakrama*), the Transmission (*siṁhakakrama*)[4] of the Lion Kula (*siṁhakula*),[5] and the Western Teaching of the Lion (*siṁhadarśana*[6] and *paścimasiṁhagṛha*) because the empowered goddess and the god possess the Lion's Gaze.[7] It is the Lion Knowledge that bestows both enjoyment and liberation.[8] The goddess herself is generated by the Lion's Gaze[9] and becomes a lion who possesses the power to empower others by her Lion's Gaze. Without the transmission of the Command, that takes place thereby even the goddess is nothing. In this sense, she is generated and is empowered by the same look with which she empowers the god. He too, even when he assumes the form of an individual soul, is made manifest in this way.

> In the same way, the Lion (manifests) by the churning process in his supreme form (as) the Moon. The Lion is said to be the Person. He is made manifest by the Lion's Gaze (*siṁhāvalokana*).[10]

The Lion is the Fire that burns at the beginning of creation. It is the energy through which the universe is generated. As in the Vedic fire, oblations are offered in it before the beginning of time in the sacrifice through which the world is created and the teachings and the scriptures come into being. The goddess narrates:

> Its will is the Unmanifest whose form is subtly manifest. Then I was overcome with wander and (asked myself): "What is this emptiness?" Realising that it was terrible and deep, I was frightened and (my) mind slumbered. Having entered into Bhairava's sacrifice I remained there in (my) supreme (form). As an atom (of

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[1] The entire transmission and all that constitutes it - the scripture, mantras, rites, Yoga and the rest - bring about the penetration of the Command, that is, the entry - *āveśa* - of the deity as the power of grace into the aspirant's inner being. See note to KuKh 3/53.
[2] KuKh 4/12cd-13.
[3] KuKh 6/10-11ab.
[4] KuKh 3/43.
[5] KuKh 30/160-161ab.
[6] KuKh 30/161cd-162.
[7] KuKh 4/12-13ab.
[8] KuKh 6/10-11ab.
[9] KuKh 8/86cd-87ab.
[10] KuKh 60/53.

> consciousness), the Lion (*siṁhaka*) (bore) a subtle form. O Lord, the Lion Fire (*siṁhasaṁvartaka*), full of darkness, became manifest (*vyāvṛta*).[1]

Their mantra is the Lion's Roar (*siṁhanāda*).[2] It is the Unstruck Sound of the Fire that burns in the centre of the Ocean of the Yoni fed by the lunar nectar that flows from the Point in the centre. Secreted first into the seed-syllable (AIṀ) of the goddess and the god (HSKṢMLVRYŪṀ), it flows out into the mantra of the Lion who thus 'oozes the white secretions' of the lunar nectar that flows down from the End of the Sixteen.[3] The Vidyā and seed-syllable of the goddess, her sonic embodiments, are the female lion. Our texts says: 'Her form is a lion and she resides (there) facing downwards in the shape of a Liṅga.'[4] AIṀ, the seed-syllable of the goddess, is the Liṅga that faces downwards. Similarly, Bhairava's mantra - Navātman - is the male lion.

The Convention of the Lion is that of the Vidyā of the goddess, as is the knowledge. Bhairava is 'the lion of the thirty-two syllable Vidyā'[5] of the goddess. The Lion is also the Vidyā of the goddess and the mantra of the god in the centre of the *maṇḍala,* which is their throne.

The Six Darśanas

It is natural that each school should consider itself to be superior to all others. Just as they all claim to lead to the ultimate goal of liberation, they all assert that the others do not. The Siddhānta declares: 'those who are liberated in other Tantras are considered to be fettered souls in the Siddhānta'.[6] However, although all schools agree from their own point of view, that this is true, none of them excludes the others. They all agree that they belong to an ascending hierarchy that culminates in their own tradition. How this hierarchy is understood in each school tells us how it positions itself in relation to the others and how it understands the relationship between them. Climbing from one to the other, as one does the rungs of a ladder, the aspirant, having risen above the lower systems,

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[1] KuKh 24/9-11.
[2] KuKh 3/7.
[3] HRAUṀ! (You are) the nectar at the extremity of the Sixteen (finger space) (*ṣoḍaśānta*). (You are the goddess) Śāmbhavī who milks the Drop (bindu) and are flooded with (the mantra of the) Lion that (oozes) white secretions. KuKh chapter 4, *Mālinīstava* line 4.
[4] KuKh 3/13-14ab.
[5] KuKh 3/38.
[6] Quoted by Brunner 1986a: 517 n. 18.

traverses the Śaiva Āgama as he rises through a series of initiations to reach the ultimate system.[1]

There are various ways of conceiving these hierarchies. Abhinava, as usual, offers the most sophisticated explanation. Each system marks a stage in the development of a progressively more complete insight into the ultimate nature of reality. The consciousness concomitant with this insight expands and develops to the degree in which the object to which it is directed is more complete and it grasps it more completely. The individual soul is progressively liberated to the degree in which this expansion of consciousness advances.[2] The stations of this expansion correspond to metaphysical principles within their ascending series. In his *Pratyabhijñāhṛdaya,* Kṣemarāja proposes this type of hierarchy, which he presents in the framework of the thirty-six principles that are correlated to the realisation to which each system is supposed to lead. This is a common way of understanding the relationship between systems and is one we find in the Kubjikā sources also.

The levels of realisation to which traditions lead may also be understood as degrees of penetration of the power of grace. The KuKh arranges the Tantras and their schools in a hierarchy corresponding to progressively more elevated states the initiate attains by an increasingly intense penetration of the spiritual energy of the Command released by the repeated recitation of the goddess's Vidyā.[3] However, as one would expect, movement from one level to the next above it may not be rapid. We have seen that realisation requires seven lifetimes.[4] From this perspective, the '*paścimāmnāya*' is the 'last' and 'final' teaching one attains in the seventh rebirth. This takes place when the highest realisation attained by Kaula practice rises to its climax in the Śambhava state. The Siddhas attain this state

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[1] In the context of Trika Śaivism, Jayaratha, quotes two verses from two unknown sources in which the hierarchy in relation to the Trika is outlined. According to the first reference: 'Śaiva is superior to the Vedas and the like, Vāma and Dakṣiṇa (is each superior) to the Śaiva. Superior to Dakṣiṇa is Kaula and there is nothing higher than Kaula.'

vedādibhyaḥ paraṁ śaivaṁ śaivād vāmaṁ ca dakṣiṇam |
dakṣiṇāc ca paraṁ kaulaṁ kaulāt parataraṁ na hi || comm. TĀ 1/18.

The other verse declares: (Higher) than the Veda is Śaiva, then Vāma, then Dakṣa, then Kula, then Mata and then (above that) also is Trika which is the most excellent of all and supreme.

vedāc chaivaṁ tato vāmaṁ tato dakṣaṁ tataḥ kulam |
tato mataṁ tataś cāpi trikaṁ sarvottamaṁ param || Ibid.

[2] Abhinava writes: As knowledge of (the totality of reality) - that is, the object of knowledge along with the metaphysical principles that constitute it- becomes more and more complete and thus progressively higher, it quells the various forms of transmigration which correspond (to the levels one reaches without, however, eradicating them completely). TĀ 1/32.

[3] KuKh 12/10-14ab.

[4] See intro. vol. 1, p. 129-130.

once they have achieved the highest state of the previous six traditions progressively, in six previous lives. These are the 'six systems' (*ṣaḍidaśana*), which arranged in a series of progressively upward unions (*uparyupariyoga*),[1] culminate in the experience corresponding to the basic state of the following principles: 1) Buddhism – the intellect 2) Jainism - the three qualities (*guṇa*) of Nature 3) Bhaṭṭa (i.e. Veda) – Fundamental Nature (*pradhāna*) 4) Vaiṣṇavism – Puruṣa 5) Sauras – Time 6) Śaivas – Supreme Śiva.[2]

The Four *Āmnāyas*: The Divisions of the Kaula Traditions

The followers of these six are deemed to be in a state of bondage (*paśubhāva*). The seventh is the House (*veśman*) of the Yoginī where liberation can be achieved. There, beyond these six come four 'Lions', that is, Kaula schools (*siṁhakadarśana*),[3] the first three of which are contained in Paścima the fourth, which is the House of the Yoginī.[4] The Yoginīs bestow accomplishment (*siddhi*) to Kaula the adepts[5] and the Kaula traditions (*āmnāya*) are transmitted orally by them.[6] Revealed successively in the four Ages, they are symbolically arranged in the four directions.[7] The first after the Śaiva is the northern Lion, followed by the southern one. Better than that is the eastern one, which is Trika that is identified directly with the Kula teaching. Beyond that is the Western House 'where everything

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[1] This is the group of six systems deployed in a (graded) sequence of authority. The remaining (lower) principles are not established in authority. (He who follows them) travels from below above and one who is above does not go down. He who knows (this) progressively upward union (*yoga*) is a (true) teacher.

darśanānāṁ [k, kh: darśanāṁnāṁ] tu ṣaṭkedaṁ adhikārakrame [gh: -trame] sthitam [k, kh, gh: sthitā] ||
śeṣāś [gh: śeṣāṁś] caiva tu ye tattvā nādhikāre [k, kh: -ra; gh: nādhiṁkāra] vyavasthitāḥ |
adhastād [k, kh, gh: adhastāṁ] gamyate [k, kh, gh: gamyete] ūrdhvaṁ ūrdhvastho nādho [k, kh, gh: urddhasthānādha] gamyate ||
uparyupariyogaṁ [k, gh: upayu-] tu yo jānāti sa deśikaḥ | YKh (1) 4/213cd-215ab.

[2] *buddhitattvaṁ tu bauddhānāṁ arhatānāṁ [k, kh: ahantānāṁ] guṇatrayam* |
pradhānaṁ vedavādīnāṁ vaiṣṇavānāṁ ca pauruṣam ||
kālatattvaṁ tu saurānāṁ śaivānāṁ ca paraṁ śivam | YKh (1) 4/212-213ab, cf. KuKh 68/129 ff.

[3] (Amongst these ten) four are Lions and so are located in the middle of the seat. Not contrary to one another, they are the Lions on the path of (ritual and yogic) action. YKh (1) 4/185.

[4] KuKh 6/82.

[5] *yoginyaś ca pravakṣyāmi siddhidāḥ kulaśāsane* | KRU 4/30ab.

[6] *rahasyaṁ sarvaśāstrāṇāṁ āmnāyahṛdayaṁ param* ||
vaktrād [all MSs: vaktrā] vaktragataṁ jñānaṁ [k gh: jñāna] yoginīmukhasaṁsthitam [all MSs: yogiṇī-] | CMSS 7/40cd-41ab.

[7] The (transmission of the) north (*vāma*) arises in the Kṛta Age. The arising of the (transmission of the) South takes place in the Tretā Age. The tradition of the East (is taught) in the Dvāpara Age. The venerable Western transmission (takes place) in the Age of Strife. YK(1) 4/190.

dissolves away'.[1] Its final (*paścima*) culmination is Kaula by which 'the mobile and immobile universe is created'.[2] The goddess resides here as the energy which is liberation and generates all the paths that lead to it. She is embodied in the triangular syllable AIṀ, which in the following passage is called the Lioness who 'faces downwards'. The Tantra explains:

> (Kaula's) will is the energy (*śakti*) that has come forth (from it) and is Kaulinī whose form is the sprout (of creation). She is the goddess Parā, the (female) Neuter who is the Mother of (all) the systems (*darśana*). She is the (ultimate) end (*avadhi*) of the path of liberation. She is (also) the supreme aggregate (of energies) (*parapiṇḍikā*), which is (the condition) without (any ultimate) end (*niravadhi*) (and is binding).[3]
>
> (The systems of both types, that is,) with end (that lead to ultimate realisation) and without end (that do not) are (both contained) in Mahākaula which is the Western (or ultimate - *paścima* - transmission). The seat (*āsana*) of the Kaula (principle and teaching) is tenfold (as the ten aforementioned systems). It is the circle of the (ultimate) end, free of desire (*anecchāvadhimaṇḍala*). The condition without (ultimate) end is termed Individual (*āṇava*). The one with an (ultimate) end is the Śāmbhava plane. (Amongst these ten) four are Lions and so are located in the middle of the seat. Not contrary to one another, they are the Lions on the path of (ritual and yogic) action.[4]

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[1] Ibid. 4/185.

[2] In the same way the northern one is (better) than the Śaiva. More excellent than the northern one is the excellent southern (school). More than the southern one is the 'essence' (*sāra*) which is Trika and the Kula teaching. (Better) than Kula is the venerable Western House. (Better) than the Western (House) is (its) final (*paścima*) and most excellent (end), namely, Kaula by which, O Great God, the mobile and immobile (universe) is created.

*śaivāt [k, kh: śaivāṁ] tathottaraṁ [k, kh, gh: tathoṁtamaṁ] śreṣṭhaṁ [k: cotraṁ; kh: * traṁ; gh: cautraṁ] cottarād [k, gh: cottarāṁ; kh: cotarā] dakṣiṇottamam [k, kh, gh: dakṣiṇāṁtamaṁ]* |
dakṣiṇāc cādhikaṁ [k, kh, gh: -ṇācā-] sāraṁ trikaṁ [k, gh: trikāṁ; kh: trikā] ca [kh: cca] kulanirṇayam ||
kulāc chrīpaścimaṁ [k: kulāśrī-; gh: kulāśrīpaścime] veśmaṁ paścimāt [k, kh, gh: -mād] paścimottamam [all: paścimoṁtamaṁ] |
kaulaṁ nāma mahādeva yena sṛṣṭaṁ [k, kh: sṛṣṭi] carācaram || YKh (1) 4/178-179.

[3] Cf. KuKh 68/49-51.

[4] *tasyecchā [k, kh, gh: tasyachā] nirgatā [gh: nirgatāñ] śaktir [gh: caktir] aṅkurākārakaulinī [k, kh, gh: -kolinī]* |
darśanānāṁ ca mātā sā parā devī napuṁsakā ||

> [. . .] In the form of the Lion, she who is called Vakrikā and faces downwards also creates. Born from the radiance of Kaula, she is Kaulinī in the Kula teaching. [. . .] There is no Dharma or Adharma there and nothing licit (*gamya*) or illicit (*agamya*). Liberation is there in the Western (transmission) where the arising of the one letter (AIṀ) takes place. One cannot attain liberation in the Five Makāras by means of other systems. Liberation by means of the five (sacrificial) substances abides in the Western (transmission), the tradition (*anvaya)* of the Śrīkrama. Liberation is present everywhere in non-duality, that is, where the Lioness (*siṁhā*) faces downwards (as the triangular Yoni).[1]

All the Kaula traditions are Lion Darśanas. According to YKh (1), which is the main text to which we shall refer in the following exposition, they are four. Subsequently, other schools developed this notion of four traditions - one for each Age - first into five traditions and then six by abandoning the analogy with the four Ages and retaining the directional symbolism which accommodates two more by adding first the zenith and then the nadir. The contents of these traditions (*āmnāya*) vary according to different schools, even so the worship of six traditions is a feature of the ritual procedure of virtually all Kaula schools that developed after the Kubjikā Tantras.

This system of classification of Kaula schools emerges progressively as the Kubjikā Tantras developed, which may be taken as evidence that it originally developed there. It is totally unknown to the KMT, the earliest Kubjikā Tantra. Indeed, the word '*āmnāya*' is used there in its broad generic sense simply to mean

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sāvadhir muktimārgasya [gh: sāvadhi mukta-] niravadhiḥ parapiṇḍikā [k, gh: paḍapiṁḍakaṁ; kh: padapiṁḍakaṁ] |
sāvadhir [k, gh: sāvadhe; kh: sāvadhi] niravadhiś ca mahākaule tu paścime ||
daśadhā āsanaṁ kaule [k, kh, gh: kaulai] anecchāvadhimaṇḍalaṁ [k, kh, gh: anachāvadhi-] |
āṇavaṁ [k, kh, gh: ānaṁvaṁ] niravadhiḥ [k, kh, gh: niravadve] proktaṁ sāvadhiḥ [k, kh, gh: sāvadhaiḥ] śāmbhavaṁ [k: śīṁbhavaṁ; gh: śībhavaṁ] padam ||
catvāraś cāsane [k, kh, gh: -nā] madhye saṁsthitā siṁharūpataḥ |
parasparāviruddhās [k, kh: paraspara-] te kriyāmārge [k, kh, gh: -mārgai] ca [k, kh, gh: va] siṁhakāḥ || YKh (1) 4/180-183.

[1] *sṛjate siṁharūpeṇa vakrikākhyāpy adhomukhī [all: adhau-]* || [. . .]
*dharmādharmaṁ [kh: dhramā-] na tatrāsti gamyāgamyaṁ na vidyate [kh: vi * te]* |
ekavarṇodayaṁ [kh: -vaṇodayaṁ] yatra tatra [k, kh, gh: dadā] muktis tu paścime ||
makārapañcake [gh: makāraṁ-] muktiṁ [gh: muktiṁr] na vindyed anyadarśanaiḥ [k, kh, gh: vidyed anyadarśanai] |
pañcadravyaiḥ sthitā muktiḥ paścime śrīkramānvaye ||
advaite [k, gh: addhaite] sarvagā muktir yatra [k, kh, gh: muktiyatra] siṁhā adhomukhī |
Ibid. 4/185cd, 191-193ab.

'tradition' or 'teaching' in general,[1] or that of the Kubjikā Tantras.[2] Equally generically, it is the 'tradition of the Siddhas' (*siddhāmnāya*)[3] or even just 'Tantric tradition' generally.[4] It is not used in the specific, technical sense of a Kaula school or tradition, although this usage is beginning to emerge. Thus, when the KMT refers to the 'previous tradition' the expression is '*pūrvasantāna*', in relation to which the Kubjikā school is subsequent (*paścima*). In one place where the KMT does refer to its teachings as the '*paścimāmnāya*', this is the general sense, meaning 'last or ultimate tradition' of the Siddhas.[5] Even so, the way is being paved for its later common usage as a specific name for the tradition of the Kubjikā Tantras.

The KMT outlines a hierarchy of schools leading to its own. The first is the Veda, above which is 'upper' (*ūrdhva*), followed by those of the 'left' (*vāma*) and right (*dakṣiṇa*) and then Kula (*kulaśāsana*).[6] The latter is 'absorbed' into the Ocean of the Yoni, which is taught in the KMT. These categories should not be confused with *āmnāyas*. The division is into three currents of Śaiva Āgamas as we find in the *Brahmayāmala*.[7] The 'upper' one is the Siddhānta and the other two are the Tantras of the 'left' and the 'right'. The latter were the Bhairava Tantras from which the Kula teachings developed.

In this context, we observe another sign that the KRU is one of the earliest Kubjikā Tantras after the KMT. The KRU is also ignorant of the *āmnāya*

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[1] For example, the god says to the goddess concerning the Krama:

O fair lady, having know the teaching (*āmnāya)* which is attended by divine and human beings (concerning) the group of four, five, six, four, five and four . . . .

jñātvāmnāyaṁ varārohe divyādivyair niṣevitam |
catuṣkaṁ pañcakaṁ ṣaṭkaṁ catuṣkaṁ pañcakaṁ catuḥ || 3/112.

In the following references the word means, as it often does, both 'tradition' and 'teaching'.

O fair lady, there are six parts and six Siddhas. He who has understood them with a discerning, analytical eye, knows the ritual procedure of all the *āmnāya*.

ṣaṭ prakārāṇi ṣaṭ siddhā jñātvaitān bhinnadṛṣṭinā
sa jānāti varārohe samastāmnāyapaddhatim || 10/64.

[2] *astrasya dūtikā hy eṣā kubjikāmnāyanirgatā* | 10/38ab.

[3] For example:
O Kujeśvarī, in this way he will attain the status of a teacher in the tradition of the Siddhas.
evaṁ gurutvam āpnoti siddhāmnāye kujeśvari | 3/116ab.

[4] O fair lady, he makes an effort to be a protector of the Tantric tradition.

prayatnena varārohe tantrāmnāyaprapālakaḥ | 5/33ab.

[5] *paścimāmnāyamārgo 'yaṁ siddhānām akhilaṁ dada* | 2.22ab.

[6] KMT 16/28-29.

[7] See Dyczkowski 1988: 42 ff.

classification. However, it refers to the 'previous tradition' (*pūrvasantāna*) mentioned in the KMT, the Pūrvāmnāya and supplies details of its contents, although most of these are not incorporated in subsequent developments. Thus by the time we reach the KRU the Kula teaching is understood to be divided into two *āmnāyas*[1] - the 'previous' (*pūrva*) and the 'subsequent' (*paścima*). These two, like reflections with respect to one another,[2] are the teachings to which the KRU repeatedly refers.[3] Moreover, the name 'Paścima' is now commonly used for the Kubjikā tradition.[4]

When we reach YKh (1) the full set of four *āmnāyas* are clearly defined. We can even observe the transition from two to four *āmnāyas* taking place there. In a *sūtra* in YKh (1) which predates, it seems, the formation of the classification into four *āmnāyas* found elsewhere in YKh (1), the god wants to know about the Western and the Eastern House and, along with them, the middle one.[5] We do not find any reply to this question. Perhaps it was part of another *sūtra* that has been lost while the subsequent tradition developed the four-fold scheme. However, elsewhere we are told that the middle one is the Śāmbhava form of the western tradition:

> The western (House) is the Śāmbhava House. It is in the middle between the east and west. Devoid of duality and non-duality, it is the entire sequence of mantra and form (*mūrti*).[6]

According to the ṢSS,[7] Guhyakālī is the goddess of the northern tradition (*uttarāmnāya*) who is worshipped independently in the 'great Kālī Tantra'.[8] This reference, absent in the other sources, indicates that by the time the ṢSS was redacted the division of the Kaula tradition into *āmnāyas* symbolically set in the

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[1] *pūrvapaścimasaṁjñābhiḥ [kh: -saṁjñāti] sarpitedaṁ sudurlabhaṁ [kh: -bhāṁ]* | KRU 1/35ab.
[2] Ibid. 11/44cd-45.
[3] For example: The sacrifice, *maṇḍala*, initiation and the rest accord with the teachings of the 'previous' and the 'subsequent'(traditions)

yāgamaṇḍaladīkṣādi pūrvapaścimanirṇayaṁ | Ibid. 5/41ab.
[4] *idaṁ hi paścimaṁ devi śrīkramaṁ kulanāyike* || Ibid. 2/32cd.
śrīkulasya bhaviṣyanti paścimasyāvatārakāḥ [k: -vasānakāḥ; g: paścimesyava-] | Ibid. 9/41ab.
mayāpi paścimāmnāyaṁ tavākhyātaṁ tvayā mayā | Ibid. 14/287ab.
[5] *paścimaṁ ca gṛhaṁ kiṁ [k, kh, gh: kau] vai kiṁ [k, kh, gh: ko] vā pūrvagṛhaṁ bhavet* ||
madhyamaṁ tu kathaṁ veśma [k, kh: vaisma; gh: vaisya] navakośaṁ [k, kh, gh: -kosaṁ] kathaṁ katham | YKh (1) 3/171cd-172ab.
[6] *paścimaṁ śāmbhavaṁ veśma pūrvapaścimamadhyamam* ||
mantramūrtikramaṁ sarvam advaitadvaitavarjitam | YKh (1) 4/275cd-276ab.
[7] ṢSS 13/117ab-8ab.
[8] KM 7/51 = ŚM 10/210.

directions was already in place. This reached its most sophisticated form in the Kubjikā sources first in the YKh and then in the CMSS where four *āmnāyas* are described. By the 13th century or so, they became six, which was to remain the standard number.

It is significant that this division even in its simpler (and presumably earlier) form of just four traditions is not mentioned in the KuKh. Instead the KuKh makes use of the four-fold division of the Ages, not to distinguish the four Traditions, but to accommodate the Western Tradition into another grouping of the Śaiva scriptures. In this setup, there are four 'currents' (*srotas*) of Tantras (not *āmnāyas*). These are the Tantras of the upper current; those of the south, north and and, finally, west, correspond to the four Ages in which they are revealed.[1] This division into the four Ages is important because it is essential to belong to the tradition of the Age to which one belongs.[2] Consequently, the Western (*paścima* which also means 'last') current is not only the best, it is the only one fit for this Age, especially because we are close to the end of it.

This division of the Tantras into currents (*srotas*) echoes a common system of classification, found in the Siddhāntāgamas, according to which Āgamic Śaivism is divided into five major currents (*srotas*) of teachings that flow in the form of scriptures from the five faces of Sadāśiva's upper face arranged in the five directions.[3] The Kaula traditions are arranged in a parallel fashion with tacit reference to the equivalent arrangement in the prestigious Siddhāntāgamas. In this perspective, the Western Tradition is said to be the Transmission or Kulakrama of Sadyojāta[4] who is the deity of Sadāśiva's western face. Although Kubjikā's

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[1] See KuKh 30/164-166ab.
[2] KuKh 30/167-168.
[3] See Dyczkowski 1988: 31-32. The correspondences can be tabulated as follows:

11. Table of Upper Faces of Sadāśiva and the Scriptures they Utter

Direction	Deity of the Face	Śaiva Scripture
Upper	Īśāna	Siddhāntāgamas
East	Tatpuruṣa	Gāruḍatantras
South	Aghora	Bhairavatantras
North	Vāmadeva	Vāmatantras
West	Sadyojāta	Bhūtatantras

[4] KuKh 3/16, 30/165 and 39/14. The Transmission of Sadyojāta is sometimes abbreviated to form another name for the Western Tradition. This is *Sadya-* or *Sadyo-krama* which literally means the 'Immediate Transmission'. The KuKh supplies a number of fanciful, didactic etymological explanations of the name '*sadyo*'. See KuKh 45/60-65ab.

tradition is sometimes referred to as a sixth current, distinct from the five of Sadāśiva's faces,[1] it is also inserted amongst them in this way.

Naturally, the Kubjikā tradition gives pride of place to the goddess. Nonetheless, it takes care to maintain a link with its Śaiva roots both in order to draw from them and to benefit from their prestige and authority. Accordingly, the deities of the faces, all forms of Śiva incorporated into the composite figure of Sadāśiva, are assimilated in various ways into the cult of the Kubjikā Tantras. They appear, for example, amongst Bhairava's 108 names in a hymn addressed to him.[2] Amongst the strategies adopted by the Kubjikā tradition to reinforce this link are manipulations of these faces in conjunction with its own symbolic categories. An example, are the equivalences established between the four principle sacred seats and Sadāśiva's faces. This association implies that the scriptures that issue from these faces originated in the sacred seats where the goddess resides and propagates the teachings. The correspondences are as follows: 1) Udyāna: Aghora. 2) Jālandhara: Tatpuruṣa 3) Pūrṇagiri: Vāmadeva 4) Kāmarūpa: Sadyojyāta.[3] Kāmarūpa, associated with Sadyojāta, is the sacred seat of this Age where Kubjikā's teachings are propagated by Mitranātha.

These models are taken over by the Śrīvidyā tradition and Tripurā came to be linked with the Upper Tradition (*ūrdhvāmnāya*). It seems, however, that this was not originally the case. Her root Tantra, the *Nityāṣoḍaśikārṇava*, relates her to four traditions that emerged from the sacred seats in a manner that is clearly adopted from the Kubjikā Tantras. Thus, the god in this Tantra praises the goddess, saying:

> I salute the venerable Tripurā who resides within Kāma, Pūrṇa, the one called the letter Jā and Śrīpīṭha, she who is the treasure chest of the fourfold Command (*caturājñā*).[4]

The original 'fourfold Command' that issues from the sacred seats consisted of the four Transmissions (*krama*) elaborated in the Kubjikā sources. However, for obvious reasons, the commentators on the NṢA preferred to understand them abstractly without reference to the Kubjikā tradition. Vidyānanda explains that Śrīpītha is Oḍyāṇa.[5] According to the *Saṁketapaddhati* quoted by him,[6] Śrīpīṭha is the Ājñāpīṭha and hence the source of the other three. There it is called Oḍupīṭha. Amṛtānanda, who was earlier than Vidyānanda, describes the

[1] See, for example, KuKh 45/58..
[2] See beginning of chapter 17 of the KuKauM.
[3] KuKh 28/10-11.
[4] NṢĀ 1/12.
[5] NṢA p. 40.
[6] NṢA p. 220. See above note to 2/28.

'fourfold Command' as: 'the great plane (of realisation) consisting of the four flowing currents (of instruction) (*srotas*).'[1] Vidyānananda abandons the term *srotas*, which belongs to the older technical vocabulary of Siddhāntāgamas and the Bhairava Tantras, and adopts the term *āmnāya* instead. This indicates that Vidyānanda was aware of the growing importance and application of this term in the sense in which it originally developed in the ambit of the Kubjikā Tantras. In his perspective, the four sacred seats are the places where the four *āmnāya*s originate. Amongst them, the southern one is especially associated with Tripurā, although she contains all of them.[2] What concerns us here, more specifically, is that these *amnāya*s are the fourfold Command (a technical term that is probably drawn from the Kubjikā Tantras). They are, as Vidyānanda says, 'the systems (*darśana*) of the lion thrones called east, south, west and north'.[3] This is also the arrangement in the MBT, which is earlier. Śivānanda, another commentator, relates the four currents of the *āmnāya*s to the four sacred seats which together constitute Śrīpīṭha.[4] These projections are not possible in the context of the Kubjikā tradition as the teachers in these seats propagate Kubjikā lineages.

While Śivānanda's aim was to relate the four streams of the Command to Tripurā as they are in her Tantra,[5] Maheśvarānanda, his grand-disciple, seeks to establish that they are based on Mahārtha, the supreme reality taught in the Kashmiri Kālīkrama and, set in the four directions, ultimately lead to it.[6] In this way, he also seeks to identify Kālī with Tripurā. Clearly, he considered the four currents to be divisions within the Kulaśāstras that taught secret Kaula ritual.[7] Again, these four currents (*srotas*), each vast and deep as the sea, are churned by Manthānabhairava who is the Bhairava of all the Kaula Tantras.[8] In this way Maheśvarānanda, following in the footsteps of his grand-teacher integrates the division into four sacred

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[1] *pravṛttacatuḥsrotorūpā mahāpadavī caturājñā* This statement is quoted from the *ṛjuvimarśinī* by Maheśvarānanda in MM p. 171.

[2] *iyaṁ ca vidyā caturāmnāyasādhārṇy api dakṣiṇapakṣapātinī*. NṢA *Artharatnāvali* p. 41.

[3] *caturājñeti pūrvadakṣiṇapaścimottarākhyāni catuḥsiṁhāsanadarśanāni*. Ibid.. *pūrvapaścimadakṣiṇottarākhyāś caturaśabdasucitāś catvāraḥ samayāḥ teṣāṁ kośabhūtā sārabhutām.* Ibid. NṢA p. 33.

[4] *catuḥsamayanidhanabhūtacatuṣpīṭha* .....' these are also called '*ājñākośa*' (*caturājñākośabhūtām*) - NSA 1/12.

[5] The god in NṢA 1/12 says: I salute the venerable Tripurā who is the treasure chest of the four Commands (*caturājñākośabhutāṁ naumi śrītripurām aham*). Śivāananda equates them with the four sacred seats (comm. ibid).

[6] Maheśvarānanda (MM p. 171) writes: Although reality (*artha*) is separately established and conceived in each of the four transcendental (*alaukika*) streams, based on knowledge, Yoga, ritual and conduct, respectively, once reached the end, it is this reality that is established as the plane (of realisation) that is to be attained.

[7] *srotaścatuṣṭayopapāditānāṁ paddhatīnāṁ pravṛttir ity etāvanmātraparyavasāyi pūjārahasyam* MM p. 82.

[8] MM v. 68 p. 171.

seats of the Śrīvidyā tradition with that of the four currents of the Kula Tantras to make Manthānabhairava the lord of all of them. As he is the Bhairava of the Mahārtha, this implies that it is the essence of all the systems (*darśana*).[1]

This way of classifying the Kaula traditions developed ultimately into one of six *āmnāyas* that is still in place today. The *Parātantra* is one of the earliest sources, if not the first, that expounds this system of six traditions. The earliest dated manuscript of this Tantra so far recovered was copied in 1265 CE. The earliest dateable reference to this system I have been able to trace is in a colophon written by a Brahmin scribe called Harihara who copied a manuscript of *Amṛteśvarapūjā* in 1216 CE.[2] He tells us that he was a Gujarati from Camatkārapura and the disciple of Vimalaprabodha who was a teacher in the six traditions (*ṣaḍanvaya*).[3] The same is confirmed in the colophon of some manuscripts of the DP.[4]

Numerous variants of this classification continued to be formulated. However, this was generally not because there was any real attempt to assess the contents of the *āmnāyas*. The reason was that the worship the deities of the *āmnāyas* became a standard part of Kaula ritual. As the *āmnāya* system of classification is unknown to the Kālīkrama sources and the earliest Śrīvidyā sources, it appears that it emerged initially in the Kubjikā Tantras. However, it was probably because the worship of the deities of the *āmnāya*s became a part of the common rites of the Śrīvidyā school that it became a standard part of other

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[1] *evaṁ ca sarvadarśanasāratvād amuṣya śrimahārthakramasya sarvasroto 'tiśāyī ko 'pi ślāghyatvotkarṣaṁ dhvanyate* | MM p. 171-172.

[2] Ms. *Amṛteśvarapūjā,* Darbar Library, MS no. 1-1365-5. The colophon reads: *Svasti* | *śrīmannepāleśvaraḥ* | *samastarājavalīvirājita* | *M.* | *P.-paramamāheśvara* | *śrī-Paśupati-bhaṭṭārakāvadhānād-bhaktijala-prakṣālitāṁtaḥkaraṇa* | *sakalaśāstraparimalita* | *siddhāṁtataṁtrarahasyāgamārghavida* | *śrīmadvimalaprabodhapādaprasādāl-labdhābhiṣeka-ṣaḍanvayādhārya* | *nirjjitārivrāta* | *pratāpalaṁkeśvara* | *raghuvaṁśakulatisarvvajanahṛdayānaṁda-kara* | *dīnaduḥkhitajanāśāparipūraka* | *anekaguṇanidhāna* | *śrīmadarimalladeva-pravarddhamāna-vijayarājye* | *Vikramābda-gate 1273* | *Nepālābda-gata-samvat 336 jyeṣṭha-kṛṣṇa-saptamyāṁ tithau budhadine* | *Gurjjaradeśīya-camatkārapurād-āgata brahmaṇapaṁditācārya śrī-hariharena likhitam-iti śubhaṁ* || The date corresponds to Wednesday, June 8th, 1216 (Petech 1958: 84).

[3] Vimalaprabodha may well have been the author of the *Kālikulakramārcana* who describes himself as a 'renounciate teacher' (*parivrājakācārya*) in the colophon of his work which reads: *iti śrīparamahaṁsaparivrājakācāryaśrivimalaprabodhapādaviracitakālikākulapañcakramakramārcanaṁ samāptam*. See the bibliography for details of the MSs of this text.

[4] MS K of the DP ends with the simple colophon: *samāptam idaṁ śrīkālikākramam*. The other two MSs add: *paramahaṁsaparivrājakaṣaḍanvayācāryaśrīvimalaprabodhapādānām*. This may mean that he wrote the DP, but this is unlikely as it presents itself as a Tantra. It is more likely that this was the colophon of his copy of the work.

Kaula traditions also.[1] Generally, however, this is not elaborately done. The deities of the six traditions (*āmnāyapūjā*) are worshipped simply by uttering their mantras and those of their attendants.

Newar Kaulism is much more involved in the *āmnāya* system. Indeed, it is a specific feature of it. Kaulas are generally concerned mostly with the worship of their own Kula deity and hence with just one *āmnāya*. However, although Newar Kaulas are also initiates in specific *āmnāyas*, they consider the ideal Kaula to be one who is well versed in all the *āmnāyas* (*sarvāmnāyaviśarada*). The daily rites Newar Kaulas perform are those of the particular *āmnāya* of their Kula deity. However, they also occasionally perform the liturgies (*kramārcana*) prescribed for all the *āmnāyas* together. This is done in the course of any major liturgy (*mahākramārcana*), irrespective of which particular *āmnāya* their deity may belong, although the final, culminating rites are reserved for the goddess of their *āmnāya*.

Although, in actual fact, only the northern, western and upper *āmnāyas* are extensively functional amongst the Newars, in theory, like other Kaulas, they follow a system of six *āmnāyas*. This is largely based on the *Parātantra*. Thus, those listed in the *Saṁvartārthaprakāśa* by Mukundarāja, who was a Newar, agree with that source. The goddesses in the six *āmnāya*s are: 1) East: Pūrvāmnāya - Pūrṇeśvarī. 2) South: Dakṣiṇāmnāya - Niśeśvarī. 3) North: Uttarāmnāya - Guhyeśvarī. 4) Above: Ūrdhvāmnāya - Tripurasundarī. 5) Below: Adhāmnāya - Vajrayoginī 6) West: Paścimāmnāya - Kubjikā. Mukundarāja adds two more goddesses related to the *āmnāya*s who are very important for the Newars. One is Siddhilakṣmī (sic. Siddhalakṣmī). She belongs to the Uttarāmnāya. The other is Ugracaṇḍā (= Maheśāsuramardinī / Durgā) who belongs to the Dakṣiṇāmnāya.

As the Newars are the last to preserve these traditions and probably have been unique in this respect for several centuries, it is worth dedicating some space to the *Parātantra*'s presentation of the six *āmnāyas* before examining how the *āmnāyas* appear in the Kubjikā Tantras. The *Parātantra* magnifies the one Supreme Goddess (*ekā paramā*) who sits on a throne (*siṁhāsana*), the six feet of which are the *āmnāyas* represented as her female attendants, an image well known to the Śrīvidyā texts. To this goddess Sadāśiva reveals the 'secret Kaula tradition' (*rahasyaṁ kaulikānvayam*) and the *āmnāyas* within it. Collectively they are the

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[1] SaṁP fol. 5a. One could cite countless examples of *Āmnāyapūjā*. An early one is found in the *Jñānadīpavimarśinī* by Vidyānanda who was probably the same as the Vidyānanada who wrote the commentary called *Artharatnāvalī* of the NṢA. If so, it is probably not later than the 14th century. There we find five *āmnāyas*, including the Western one of Kubjikā (see above . below for the reference). There are five *amnāyas* also in the *Saubhāgyaratnākara* by another, Vidyānanda. Although certainly later, the goddess of the Western tradition is worshipped amongst those of the other five *āmnāyas*.

`*mahāmnāya*' which is five-fold like the body composed of the five gross elements. This receives life from a sixth principle, namely, 'the first supreme power who, residing in the Void, protects the Kulas'.[1] She is the Nityā Lalitā who, assuming the form of Kāpālinī, goes to the forest called Ānandavana, where Sadāśiva is sitting absorbed in concentration on the Six Wheels (*ṣaṭcakrasamādhi*), to ask him about the six traditions (*ṣaḍanvaya*).

The first, he explains, is the eastern tradition (*pūrvāmnāya*) spoken by Tatpuruṣa, Sadāśiva's eastern face. The mistress of this tradition is Pūrṇeśvarī.[2] She is identified with twenty-one goddesses amongst who is Kulālikā, that is, Kubjikā. Pūrṇeśvarī is also called Nāṭeśvari and her consort is Nṛtyabhairava. She lives in Pūrṇagiripīṭha and the cremation ground called Lakṣmīnara. The goddess of the southern tradition is Niśīśī. She is Caitanyabhairavī, Raktakālī, Sundarikālikā and Aghoreśvarī.[3] She has twenty-four attendant goddesses amongst whom we notice Carcikā, a form of Kubjikā.[4] She is worshipped in the sacred seat called Cauhānagahvara in the 'left hand' modality (*vāmācāra*) as are all the goddesses of the *āmnāyas*. The goddess of the western tradition is, as we would expect, Kubjikā. Two forms are described. One is that of a young girl and the other that of an old woman. She is Mother Kujā who is the Bhairavī of the Western Tradition established on the Path of Kula.[5] She is seated on the left lap of Sadāśiva who is mounted on a bull.[6] He is light blue (*khavarṇa*) with one face, three eyes and eighteen arms. She is red with one face, three eyes and two arms and is charming. She resembles Tripurasundarī who, unlike the other goddesses of the *āmnāyas*, who are multi-armed and wrathful, is peaceful. According to the *Parātantra*, the source of the Northern Tradition, is the Kālīkula. Amongst the countless forms of Kālī in the Kālīkula,[7] the main one worshipped there[8] is Guhyakālī who is especially associated with Mahākulālikā, that is, Kubjikā. She is considered to be the original source of the Kaula path[9] and her northern (*uttara*) tradition is the most excellent (*niruttara*).[10] The upper direction (*ūrdhva*) is that of Tripurasundarī. She is Nārāyaṇī, the goddess Māyā. Young and beautiful, she resides in Uḍyāna and is the mistress of the six *āmnāyas*.[11] She is associated with Śrīcakra and the sixteen Nityās and is of

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[1] *ādyā sā paramā śaktir vyomasthā kularakṣiṇī* | ParāT 1/45b.
[2] Her visualized form is described ibid. 1/56-60.
[3] Her visualized form is described ibid. 2/4-16.
[4] Concerning Carcikā, see above, p. 245 ff..
[5] ParāT 3/13.
[6] Her visualized form is described ibid. 3/7-12
[7] *āmnāyamuttare tu kālīkulasamudbhavā* |
koṭikoṭiprabhedo 'sti kālikā tīvranāyikā || ibid. 4/16-2a.
[8] Described ibid. 4/7-14.
[9] kaulamārgapravartatkā ibid. 4/17b.
[10] *āmnāyājñā vadantīha uttaraṁ tu niruttaram* | ibid. 4/26cd
[11] ibid. 5/7-12.

two types according to whether she is worshipped in the manner of the right or the left.[1] The emphasis is laid on the left-hand manner, as it is with the other goddesses. She embodies the highest state of consciousness (*turiyā*), which is that of the direct apprehension of spiritual awakening (*sākṣājjyāgratsvarupiṇī*).[2] The lower direction is that of the Buddhist path and is presided over by Vajrayoginī. She bestows benefits in this Age of Strife (*kaliyuga*) to Buddhists, but not ultimate liberation.

Three founding figures are mentioned at the beginning of the chapter in the *Parātantra* dedicated to the western tradition. These are Siddhinātha, Śrīnātha and the hero (*vīra*) Kujeśanātha.[3] These three are mentioned right at the beginning of the Tantra as having pleased the Lord of Kula[4] suggesting that the *Parātantra* has a special connection with the western tradition. It is also closely affiliated to Kālī as Guhyakālī who embodies all the *āmnāyas*.[5] The two sources the text mentions support these affiliations. They are the Kālī oriented *Jayadrathayāmala* (*Śiraścheda*) and the Kubjikā oriented MBT.[6] Moreover, Tripurā is accorded a special position in this Tantra as the mistress of the Upper Tradition. She is Lalitā, the supreme Goddess who assumes the form of all the goddesses of this *āmnāya*. She is identified with Vaiṣṇavīśakti who is the twenty-fifth principle in a system of twenty-five principles. This configuration accords with the more pronouncedly Sāmkhya system of the Pāñcarātra rather then the thirty-six Tattva system of the Śaivāgama. However, the privileged location of Tripurā in this account is as we find it in the later Tripurā tradition, after the NṢA that invariably accords it this, the highest place, and the original seat of the Kaula transmission, Uḍyāna. This is the case with virtually all later accounts of the six *āmnāyas*, including, for example, the one in the 17th century *Puraścaryārṇava* that quotes the late *Merutantra*. This suggests that the classification into six *āmnāyas* developed in the Śrīvidyā tradition. The form in which it appears in the *Parātantra*, which was redacted at a time when the earlier traditions were still known, may well be one of the earliest.

Before moving on we may note another way of representing the relationship between the six *āmnāyas* which similarly accords the most eminent place to the goddess Tripurā of the Śrīvidyā tradition. This is the Sarvāmnāya

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[1] ibid. 5/42.
[2] ibid. T 5/45, 68.
[3] *vibhinnaḥ siddhināthena śrināthenāvatāritaḥ* |
kujeśanāthavīreṇa kujāmnāyaḥ prakāśitaḥ || ibid. 3/14.
[4] *śrināthādigaṇāḥ sarve vīranāthāvatārite* |
siddhināthavikāsena santoṣitaṁ kuleśvaram || ibid. 1/4.
[5] Guhyakālī also integrates the six *āmnāyas* into her rite in the *Kālīkulārṇava* which affiliates itself to the *Mahārāvatantra*:
guhyakālyā kramaṁ puṇyaṁ ṣaḍāmnayaprapūjitam || *Kālīkulārṇava* NA MS No. 2/130 BSP I p. 42.
[6] ParāT 1/7.

system prevalent amongst some Pārvatīyas of the Kathmandu Valley. Lidke describes it as follows:

> The contemporary Nepalese Sarvāmnāya system represents itself as the culminating synthesis of all (*sarva*) the transmissions (*āmnāya*-s) preserved by clans (*kula*-s) of practitioners united through the seminal wisdom of tantric adepts. In particular, the Sarvāmnāya system incorporates the six streams of Āgamic revelation, or six transmission schools (*ṣaḍ-āmnāya*-s): the eastern (Pūrvāmnāya), southern (Dakṣiṇāmnāya), western (Paścimāmnāya), northern (Uttarāmnāya), lower (Adhāmnāya), and upper (Ūrdhvāmnāya) transmissions. In the esoteric interpretation of the Sarvāmnāya system, each of the six *āmnāya*-s is associated with a particular goddess, who in turn is correlated with one of the six *cakra*-s, or energy centers, in the subtle physiology. The Sarvāmnāya path involves sequential initiation, stage by stage, in each of the six transmission schools in order to awaken the *kuṇḍalinī-śakti*, the serpentine power at the base of the spine, and activate in turn each of the *cakra*-s along with the corresponding goddesses who are mistresses of the *cakra*-s (*cakreśvarī*). The final stage of the Sarvāmnāya path involves initiation into the upper transmission school (Ūrdhvāmnāya), which is associated with Tripurasundarī, the supreme goddess of the Śrīvidyā kula. Through this final initiation the *ajñā-cakra,* situated between the eyebrows, is activated, and the *kuṇḍalinīśakti* rises up to the *sahasrāra-cakra* at the crown of the head, culminating in a state of full empowerment in which the tantric practitioner (*sādhaka*) realizes his or her identity with Tripurasundarī, 'the beautiful goddess of the three cities'.

This system is alien to the Newars of the Kathmandu Valley. Indeed, it is so contrary to the spirit of their Kaulism that we may understand it better by the sharp contrast there is with it. The Newars who are qualified to take higher Kaula initiations are given access to their tutelary Kaula goddess. As the family deity, the tradition (*āmnāya*) to which they belong can only be one. The Newars do, however, concede that access to the worship of one of the Kula goddesses also authorises one to worship all the others. However, this is achieved directly through the one initiation, not in stages. Moreover, each goddess is Kuṇḍalinī within the body and she may rise equally through all the Wheels, whichever one of the goddesses she may be. Finally, Tripurasundarī is certainly an important member of the Newar's pantheon of Kaula goddesses, however Newars do not generally consider her to be the goddess who embodies the highest state of empowerment in a special way.

The Four *Āmnāyas*

We turn now to the presentation of the four Traditions according to YKh (1). There they are described in four *sūtras* that have been translated below. This is the earliest presentation of this division into four in the Kubjikā sources and may well be the first ever in any Tantra. The CMSS also describes four *āmnāyas*. These too are taught successively in the four Ages and arranged symbolically in the four directions as we find in YKh (1). CMSS dedicates most of chapter seven to an exposition of the three Traditions related to the Western one. Judging by the complexity of its symbolism, it appears to be more evolved than the MBT and hence later. This is apparent in the presentation of the four Traditions also. They are related to the earlier presentation in YKh (1), but are more differentiated and possess a clearer identity of their own.

Each Tradition is essentially part of the Śāmbhava Transmission and share in the Śāmbhava state, which is the liberated condition. Thus they are all four `*siṁhakadarśanas*'. Even so, the attainment of that state is essentially derived from the Command of the Western Transmission. This is the Śāmbhava House. The other three Traditions flow from it like the three qualities flow from Nature, which contains them as the fourth encompassing reality. Thus, Paścima is not only the Western Tradition; it is the last and ultimate one. In the Venerable House (*Śrīgṛha*) of the Western Tradition all is completely accomplished. Above all other Traditions, they all ultimately merge into this one. Thus, unlike the other Houses, where the Vidyās are not perfect, here the Vidyā is complete in all respects. From this all the others draw their energy and so is their common basis. Thus, the CMSS declares: 'Abandoning all (the distinctions between the Traditions), in accord with (their) essential nature (*svabhāvena*), merger occurs spontaneously in the Western House.'[1]

This underlying unity in diversity is represented in the YKh by the basic common identity of the goddesses of the four Traditions. Abstractly they are all Śāmbhavīśakti, more concretely they are Kubjikā. In her own Western House, she is Parā. In the Eastern Tradition she is the yellow Kulālikā with five faces. In the South she is the Bhairavī Aghoreśvarī. In the North she is Asitā, the Black One. In each case, a Bhairava accompanies her. In the West, he is Navātman. In the Eastern Tradition, he is Mitranātha. In the Southern, he is Svacchandabhairava. There he governs the Tantras of the Right and the Left. As such, he has two forms, one white and the other black, respectively. In the North, the Bhairava is red.

Just as the goddesses of the four Traditions are presented as forms of Kubjikā, analogously the Bhairavas of the four Traditions replicate the eight-

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[1] *sarvaṁ tyaktvā svabhāvena tal layaṁ paścime gṛhe [all MSs: gṛhaṁ]* || CMSS 3/7cd.

headed Bhairava who governs the *maṇḍala* that encompasses the couple in the centre and is the core of the system the YKh expounds. There Bhairava is surrounded by the Eight Mothers – one for each of his heads - and the Sixty-four Yoginīs that emanate from them. These eight and 'eight times eight' are energies of the goddess that unfold in the eight sacred seats. The presentations of the Traditions repeatedly allude to them by referring to the sacred trees, creepers, monasteries and other entities within them.[1] Thus, each Tradition replicates in its own way the core system of the YKh.

The first *sūtra* opens with an exposition of this common ground of the Kaula traditions. This is the Śāmbhava state of which the Western Tradition is the prime repostory:

> Next, I will talk about the four traditions (*āmnāya*) by knowing which the divine tradition (*divyāmnāya*) functions. I will explain in due order that excellent tradition established in the houses (of the four transmissions) namely, the divine Western one, which is Śāmbhava and (so) is above all (others). This Śāmbhava (reality) is the Lord of the Universe, from which everything has emerged. The supreme energy is unmanifest and by means of (this) energy, the universe has come forth. The three qualities have come from the universe and from the (reality which is these) three qualities, the Śāmbhava transmission.
>
> The Western (transmission) is born from Śāmbhava and the Kula teaching (*śāsana*) from the Western (transmission). The Southern path (comes) from Kula and from the Southern one (comes) the Northern House. From (that emerges the transmission of) the left, the lineage of oneness (*ekatvasantāna*), which is all, both with sequence and without. Each one has a differing lion-nature and so exists separately in a state in which (each) is exclusive of the other in the House of the Four Lineages (*santati*). The Western House is the Pure One and is above all (others) and so, free of Dharma and Adharma, its special (excellence) is (well) known. It certainly gives liberation in every way at the end of the Kali Age. The House in the Kṛta Age is the Eastern one. The Southern House is in the Tretā (Age). The Northen one is the House in the Dvāpara (Age) and the venerable Western one is the House in the Age of Strife.[2]

[1] See intro. vol. 1, 707-708, chart 26.

[2] *ataḥ parataraṁ vakṣye caturāmnāyaṁ [k, kh, gh: -ya] saṁsphuṭam [k, kh: sasphuṭaṁ; gh: samusphuṭaṁ]* ||

The Western Tradition (*Paścimāmnāya*)

The Western Tradition, according to the CMSS, is the Transmission of the Command (*ājñākrama*).[1] The energy of the Command expands out into the other Traditions from this one, which thus gives them life and vitality. As it is the source of the other traditions it is called the Tradition of Birth (*janmāmnāya*) 'which is endowed with (all) four Houses'.[2] Supreme, it is Kula, itself, not just the teachings that concern it. Here Bhairava appears in his most essential nature as Akula, the pure abstract Absolute, from which emerges Kula, the goddess in her essential nature as the Śāmbhava state. As such, she is Parā who is clothed in her seed-syllables. Her Vidyā and the Krama attended by the Eight Mothers emanate from her body. The Western House is the Triangle in the end of the Twelve that 'faces downwards' and so is 'endowed with the twelve-fold sequence (*krama*) (of energies)' that leads to it and from it. It is the Transmental, identified with Kula that contains the sonic energies of the letters embodied in the Yoginīs and Bhairavas who reside there and attend on it. As the source of emanation, it is also

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yena vijñātamātreṇa divyāmnāyaḥ pravartate |
taṁ krameṇa pravakṣyāmi gṛhasthāmnāyam uttamam [k, kh: gṛhāsthasrāra uttamāḥ; gh: gṛhāsthasrāra uttamā] ||
śāmbhavaṁ paścimaṁ divyaṁ sarveṣām upari sthitam [k: sarvaiṣāṁ mupariścitaṁ; kh, gh: sarvaiṣāmupariścitaṁ] |
viśveśaḥ [k, kh, gh: -śaṁ] śāmbhavo 'yaṁ [k, kh: śāṁbhavopyaṁ; gh: śābhavopya] tu yasmāt sarvaṁ [gh: sarva] vinirgatam ||
avyaktā tu parā śaktiḥ śaktyā [gh: śaktya] viśvaṁ [k, kh, gh: viśva] vinirgatam |
viśvād guṇatrayaṁ jātaṁ traiguṇāc [k, kh: traiguṇo; gh: taiguṇo] chāmbhavaṁ kramam ||
śāmbhavāt paścimaṁ [kh: paścomaṁ] jātaṁ paścimāt kulaśāsanam |
kulād [k, kh, gh: kulā] dakṣiṇamārgaṁ [k, kh, gh: mārge] tu dakṣiṇāc cottaraṁ [k, kh, gh: -ccāṁtaraṁ] gṛham ||
vāmād caikatvasantānaṁ [k, kh, gh: vaikadvasaṁtānaṁ] etat sarvaṁ [k, kh: sarvva] kramākramam |
anyānyasiṁharūpeṇa [k, kh, gh: aṁnyānya-] pṛthaktvenaiva [k, kh, gh: pṛthakteneda] saṁsthitam ||
viruddhānyonyabhāvena [k, gh: -nyānyabhāvena] gṛhe [k, kh, gh: gṛheś] catvārisantatau |
vimalaṁ paścimaṁ veśmaṁ [k, kh, gh: vesma] sarveṣām upari sthitam ||
viśeṣaṁ tena viditaṁ dharmādharmavivarjitam |
muktidaṁ sarvabhāvena kalisyānte na saṁśayaḥ ||
kṛte yuge pūrvaṁ [k, kh, gh: pūrvva] veśmaṁ [gh: veśyaṁ] tretāyāṁ dakṣiṇaṁ [k, kh, gh: -ṇa] gṛham |
uttaraṁ dvāpare [k, kh: -raṁ] veśmaṁ kalau śrīpaścimaṁ [k, gh: -me; kh: -ma] gṛham ||
YKh (1) 4/215cd-223.

[1] *paścimāmnāyaṁ [k kh: -ya; gh: -mā * ya] deveśi ājñākramaṁ [k: -krama; gh: -cakra] varānane* || CMSS 7/42cd.

[2] *janmāmnāyarahasyaṁ tu caturgharasamanvitam [k kh: catu-]* || CMSS 8/5cd.

the common basis of all the Houses. In this way YKh (1) presents the essential features of the Western House:

> Kula, which is the manifold western House, has come from Akula.[1] Kula born from Akula is the varied Western House wherein, pervasive and omnipresent (*sarvatomukha*), the Śāmbhava state is merged. Free of the practice of Tantra (*tantrācāra*),[2] it is the extending expansion (*prasara)* that is Śambhu's Circle (*śāmbhavamaṇḍala*).[3] Ritual, worship with mantras, visualization and its object, *sandhyā*, the hermitage, the vow, (each) one separate and devoid of oneness, they are not worth a sixteenth part of the Western House.
>
> Like the sun in the sky or an elephant in the battlefield - such is the Western House that stands above all (others). Just as all rivers, great and small, enter the sea, so all Hermitages (*āśrama*) enter the Western System of the Lion (*siṁhadarśana*).
>
> The omnipresent (*sarvatomukha*) Western House has arisen in the Age of Strife. The Western House (*vāruṇaṁ gṛham*) is the Śrīkrama, divided into three divisions and three (corresponding) energies (*trikalā*). It is where (the goddess) Parā is present in six aspects. There the Vidyā is complete (*pūrṇā*) and is of three kinds. Endowed with the twelve-fold sequence (*krama*) (of energies), it is adorned with the Octad of Kula.
>
> Above it, divided into hidden and revealed, are the twelve accomplishments (*siddhi*). Conjoined to the Krama of Twenty-eight, it is adorned with the three Lineages (*oli*). There, the radiance of the *maṇḍala* is encompassed by the group of the eight Lions (of the Mothers of the Kulas). (It is endowed with) the group of eight Houses (*gṛha*), Kulācāra, the eight sacred seats and the sixty-four energies and is the arising of the sequence of eighty-six (*pādas*). It is the Śrīparākula, adorned with the twenty-seven depositions. It is the House that has arisen divided into the forms (*mūrti*) (of the goddess) and adorned with the knowledge of the planes (*bhūmikā*). The

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[1] Kula is the Tradition understood as the spiritual energy of the Bhairava of that Tradition who is Akula. All the Traditions are essentially such, thus they are aspects of the same Western House which is 'varied' and 'omnipresent'. Thus the Western House and the Eastern, which is most closely linked to it as its precursor, are so in a special way and so are specifically said to arise in this way and form.

[2] See above, p. 254 ff..

[3] The goddess is said to be established in the *Śāmbhavamaṇḍala*, which is essentially the *Kramamaṇḍala* understood to be the sphere of the liberated Śāmbhava state.

extending flow (*prasara*), which is the arising of the Western (transmission), is the thread (*sūtra*) illumined by Navātman. Arising in the Age of Strife, it is (completely) accomplished and is the disciple of Bhairava and Kubjikā. It contains the Eight Trees, the Eight Creepers (*vallikā*), the Eight Mata (schools) and the Eight Accomplishments.[1]

The Venerable House (*śrīgṛha*) is the arising of the Western (transmission). Free by virtue of the practice of Kula (*kulācāra*), it is the object of adoration of all the gods, Skyfarers and yogis and is attended by the Mothers, Yoginīs, Vīras, Bhairavas, and Rudras. The manifest Western (tradition) (alone) is successful in the Age of Strife. It is the entire Transmission of the Tradition of the Lion (*siṁhāmnāyakrama)*. It is the Practice of the Lion (*siṁhācāra*) and (is the energy that) faces downwards.[2] The Western House of the Lion is the common basis of all the Houses.[3]

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[1] These groups of eight are distributed in the eight sacred seats concerning which see intro. vol. 1, p. 697 ff..

[2] *guptaprakaṭabhedena tasyordhve siddhidvādaśa* |
aṣṭāviṁśakrame yuktaṁ ulitritayabhūṣitam [k, gh: ūlitritaye-; kh: ūli-] ||
tatra [kh: tratra] maṇḍalakoddyotaṁ [k, kh, gh: -kodyotaṁ] siṁhāṣṭakaparivṛtam [kh: sihā -] |
gṛhāṣṭakaṁ [k, kh, gh: -ka] kulācāraṁ pīṭhāṣṭakasamanvitam ||
catuḥṣaṣṭikalair [k: catuṣaṣṭi-; gh: catuṣaṣṭikalai] yuktaṁ ṣaḍāśītikramodayam [k, gh: -śītīkramodayaṁ] |
saptāviṁśatibhir nyāsair [k, kh, gh: -sai] bhūṣitaṁ śrīparākulam ||
mūrtibhedoditaṁ [k, kh, gh: trimūrtibheda uditaṁ] veśmaṁ bhūmikājñānabhūṣitam |
navātmādyotitaṁ sūtraṁ prasaraṁ paścimodayam ||
udayantaṁ [k, kh, gh: ādayaṁ] kalau siddhaṁ [k, kh, gh: siddheṁ] śiṣyaṁ [kh: śiṣya] bhairavakubjikām |
vṛkṣāṣṭau vallikāṣṭau ca matāṣṭaṁ siddhiraṣṭakam || Ibid. 4/231-235.

[3] *kulācāravinirmuktaṁ śrīgṛhaṁ paścimodayam* |
ārādhyaṁ sarvadevānāṁ [kh: -davānāṁ] khecarāṇāṁ tu yoginām ||
vīrabhairavarudrāṇāṁ mātṛyoginisevitam [k, kh: mātṛmaitrīrni.-; gh: mātṛmaitrīni.-] |
paścimaṁ uditaṁ [gh: -te] veśmaṁ kalikāle [gh: -kālaṁ] tu siddhyati ||
siṁhāmnāyakramaṁ [k, gh: siṁhāsnāya-] sarvaṁ siṁhācāra adhomukhī [k: adyo-; kh: adhyo-; gh: agho-] |
siṁhakaṁ paścimaṁ veśmaṁ sarvagṛhasamāśrayam [k, kh, gh: -samaśrayaṁ] || Ibid. 4/236-238.
The colophon here says:

This is the *sūtra*, which is part of the (Tantra of) Twenty-four Thousand (verses), concerned with the description of the Western House. (*iti caturviṁśatisāhasre (k: -sraṁ) paścimagṛhavarṇanasūtram* |)

The Eastern Tradition (*Pūrvāmnāya*)

(Now) I will tell (you) about the arising (*udaya*) (of the tradition) that gives bliss and accomplishment in the Kṛta Age. (The teacher here) with senses subdued (*vinaya*) is called Mīnanātha. He is the one who has descended (*avatāra)* into that House. He is the Lord (*nātha*) accompanied by (the goddess) Kulālī. They are four in accord with the diversity of (their) practice (*caryā*).[1] They exert authority and possess the various lineages (*oli)*. The Lord (*nātha*) possesses the Six Lineages (*oli*).[2]

(There) the (goddess) Kulālikā has five faces. She has ten beautiful eyes, a divine (beautiful) form and is very powerful. Mounted on a ghost as (her) seat, she is yellow and possesses a beautiful, radiant power. Bearing the form (she assumes when engaged in Kaula) practice (*caryā*), she is profound (*dhīrā*); (her) form is tranquil (*saumya*) and sports with great (delight). Mighty with her strength, twelve princes accompany her.[3] Endowed with the eighteen practices (*caryā*), she wears yellow clothes and is auspicious. Residing in the Five-syllable (Vidyā),[4] she is the Girl (*bālikā*) Kulakaulinī. They have four Lions (as their seats), namely, the four U (Uḍḍīśanātha), Ṣa (Ṣaṣṭhanātha), Ca (Caryānātha) and Mi (Mitranātha).[5]

The following eight are called Kula: the family (*santati)* of the sacred seats, the Creeper (*vallī*), the monastery (*maṭha*), the Great Tree of Gesture, the family in the extent of the clan

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[1] The 'four' to which the text refers here may be the four Yuganāthas.

[2] The Six Lineages are listed at the end of this passage. There they are called Kulas.

[3] The twelve princes are the disciples of Mīnanātha.

[4] This Vidyā probably consists of the Five *Praṇavas*. See KuKh 9/61-62ab and note 50.

[5] *udayaṁ [gh: -ya] saṁpravakṣyāmi kṛte cānandaśiddhidam* |
vinayaṁ mīnanāthākhyaṁ avatāraṁ tu tadgṛhe [kh: tadgṛhaiṁ; gh: tadgṛheṁ] ||
kulālyā sahito nāthaś caryābhedena [k, kh, gh: -va] te catuḥ |
adhikāre pravartante ulibhedasamanvitāḥ [k, kh, gh: ūli- -taḥ] ||
ṣaḍolyā [k, kh, gh: -lyāṁ] sahito nāthaḥ pañcavaktrā [k, kh: -vaktra; gh: -vakra] kulālikā |
*sunetradaśakopetā [k, kh, gh: * * * daśakopetā] divyarūpā mahābalā [k, kh, gh: mahāvalāḥ]* ||
*pretāsanasamārūḍhā pītavarṇā sutejasā [kh: su * jasā]* |
caryārūpadharā dhīrā saumyamūrtir [k, kh, gh: -mūrti] mahālasā ||
rājaputrais tu sahitā [k, gh: -tāḥ; kh: -tāḥ |] dvādaśaiś ca balotkaṭā |
cāryāṣṭādaśasaṁyuktā pītāmbaradharā śubhā ||
pañcākṣare [k, kh, gh: -reḥ] sthitā sā tu kulakaulinibālikā [gh: -kaulenivāstikā] |
teṣāṁ [gh: tesāṁ] catvāri siṁhāś ca [k, kh, gh: cā] uṣacamicatuṣṭayam [k, kh, gh: ūṣacaṁmī-] ||
Ibid. 4/239-244.

(*gotragocara*), the extent of the clan itself, the type of Transmission (*kramabheda*) and the secret language (*chomā*).[1]

Kula has arisen from Akula and that (Kula) is praised as Bhairava. Therefore the goddess is eight-fold and so also Kula is the eight groups of eight (Yoginīs and Bhairavas).[2] She is called the Energy of Gesture (*mudrāśakti*) and, present in all things (*sarvasthā*), she is (herself) the tradition (*maṭhikā*). One should know that the Family (*santāna*) is the *Śrīmata* and that the Clan is Bhairava. The extent (*gocara*) is the Five Jewels, while the Transmission (*krama*) is said to be the *Śrīmata*. My modality (*bheda*) is at the extremity of the End of the Twelve, beyond that is the Void of Kuṇḍalinī[3] (*sūṣmā*).[4]

Those who are overcome with greed and the like do what is forbidden. The goddesses take away from him whatever they have uttered before. Then the goddesses take away from the one who has transgressed Śiva's pledge (whatever) other accomplishment (he may have achieved). The Siddhas of the Śrīsamaya and the rest, who are in the *maṇḍala* have been mentioned in due order.

Such is the Śāmbhava piercing, beyond thought, one should know it for oneself. It has been explained through the venerable Process of Absorption (*alaṁgrāsakrama*). By recollecting the

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[1] These eight are similar to the constituents of a sacred seat (see intro. vol. 1, p. 697 ff.) from which the teachings are transmitted through the lineage of teachers. This is how each tradition (*āmnāya*) is also. Here identified as a Kula, each *āmnāya* has seats of its own particular Transmission (*kramabheda*), lineages (here called ‘creepers’), their own spiritual clan (*gotra*) and affiliations. In this case it is linked to the four seats of the Western Transmission, presumably because it is its precursor. Again, each has its own secret convention or ‘language’ with which the adepts of that Tradition communicate with Yoginīs and each other (see KuKh vol. 4, appendix 4).

[2] Here again, the system of eight common to all the YKh. The eightfold goddess manifests as the Eight Mothers from which the eight groups of eight Yoginīs and their Bhairavas are derived. We have seen similar groups of eight, centred around the Eight Lions, that is, Mothers, mentioned in relation to the Western Tradition. In the same way, the Bhairava of the Southern Tradition has eight faces and sixty-four energies.

[3] See KuKh 2/18 and note.

[4] *pīṭhasantatir [k, kh, gh: -ti] vallī ca maṭhaṁ [k, kh, gh: maṁṭhaṁ] mudrā mahātaru* |
*gotragocarasantānaṁ gotragocarameva [kh: * * -] ca* ||
kramabhedaṁ ca chommā [k, gh: śo-] ca aṣṭau ye kulasaṁjñakāḥ |
akulāt kulam utpannaṁ [k, kh, gh: -nna] bhairavaṁ tac [k, kh, gh: ta] ca kīrtitam ||
tasmād aṣṭavidhā [k, kh: daṣṭa-; gh: ṛṣṭa-] devī tataś cāṣṭāṣṭakaṁ kulam |
mudrāśaktiḥ [k, kh, gh: -śakti] samākhyātā sarvasthā maṭhikā bhavet ||
santānaṁ śrīmataṁ jñeyaṁ gotraṁ [k, gh: gotra] bhairavam eva ca |
gocaraṁ pañcaratnaṁ ca kramaṁ śrīmatam ucyate ||
bhedaṁ me dvādaśāntāntaṁ sūṣmāśūnyam [k, gh: śośmā-; kh: cchośmā-] ataḥ param |
Ibid. 4/245-249ab.

Buddhist and other Siddhas the piercing (*vedha)* which is devoid of thought constructs and directly perceptible (*pratyakṣa*) arises in order (to realise) the reality beyond the senses. The entire knowledge (attained by means of this) piercing is the Speech (*vācā)* (that arises) by recollecting the union (*yoga*) of the causes. The Śāmbhava piercing takes place in this way both at a great distance and nearby.

The piercing by Rudra's power (*śakti*) is said to (take place) within the six types of mantras. It manifests in all (the forms of) piercing and is the desired attainment (*adhigati)* of the Command of the root transmission.

Prabhu, Yogin, Ānanda, Āvalī, Ātīta, Pāda, and the rest called Kulas (are) all (like) rivers that fall into the root transmission. They, the princes and the gods, bodies (*piṇḍa*), forests (*aṭavi*), villages (*palli*), houses and others that are born from the root (transmission) are like rivers (that flow) from the mountain of Kula.[1]

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[1] *lobhādirabhibhūtāni niṣidham ācaranti [k, kh, gh: niṣedhādā-] te* ||
pūrvoccāritaṁ [k, kh, gh: pūrvvāccārita] yat kiñcit tasya devyo [k, kh, gh: devyā] haranti te |
*lobhādibhir abhibhūto [k, kh, g: lobhādi * ra-] niṣidham ācaret tu [k, kh, gh: nirṣaṭvamācariti] yaḥ* ||
punar anyat [k, kh, gh: punadravyāt] devyas tasya [gh: devyāstasya] haranti [k, gh: harati; kh: harati |*] śivasamayadrohiṇaḥ [k, kh, gh: siva-] siddhim* |
śrīsamayādisiddhāḥ [k, kh, gh: śrīmajñayādi-] proktā vai yatra maṇḍale kramāt [k, kh, gh: kramataḥ] ||
tāvac [k, kh: tavati] ca śāmbhavo [k., kh, gh: -va] vedhaḥ cintātītaḥ svayaṁ vedyaḥ ||
śrīmadalaṁgrāsakramagadito [k, kh, gh: -makramagaditri] bauddhādisiddhasaṁsmaraṇāt [k, kh, gh: -sasmaraṇāt] jāyate [k, kh: jāyeta; gh: jāyaṁta] nirvikalpaḥ [k, gh: -kalpaṁ; kh: tirvikalpaṁ] pratyakṣaḥ [k, kh, gh: -kṣa] parokṣārthe [k, kh, gh: parākṣayo] vedhaḥ |
kāraṇayogasmaraṇād [k, kh: -yogiśmaraṇād] vācaiva samastavedhavijñānaṁ dūre nikaṭe ca tathā pravartate śāmbhavo vedhaḥ [k, kh, gh: vedhaṁḥ] ||
yo rudraśaktivedhaḥ [k, kh, gh: -bhedaḥ] prokto mantreṣu ṣaḍvidheṣu [k, kh, gh: ṣadvidhe] vai [k, kh, gh: vi] kule sa sphurati sarvavedheṣṭādhigatimūlakramājñāyā [kh: -mūla * * *?]* ||
*prabhuyogyānandāvalyātītapādādikāḥ [k, gh: prattayogyānaṁdā-; kh: * *?yogyānaṁdā-] kulasaṁjñā [k, kh, gh: kule-] nadyo [k, kh, gh: + nadī etāviva] patanti mūlakrame sarvāḥ* ||
te [k, kh, gh: ye] rājaputrāś cāmarapiṇḍāṭavikapalligṛhabhedāḥ [k, kh: rājaputracāmaraciṁcilpāṭavika-; gh: rājaputracāmaraciṁcilpādavika-] te 'nye 'pi ca mūlolijāḥ [k, kh, gh: -lejāḥ] sarito [k, kh, gh: saritā] yathādrikulāt || Ibid. 4/249cd-250 and prose passage between 4/250 and 251.

Next comes a list of the Siddhas of the Tradition of the Eastern House (*pūrvagṛhāmnāya*). Each name is preceded by '*śrī*' and ends with 'pāda':

Mārjāra, Jaya, Mahālakṣmī, Kalāpa, Macchanda, Vaṭuka, Kumāra, Yoga, Vicitra, Devīputra, Mātṛputra, and Śrīkaṇṭha. (This is) the sequence of the circle of the twelve persons (*puruṣamaṇḍala*). Aghora, Padma, Mahānātha, Guhādhipati, Anādikanātha, Karahāṭa, Lakṣaṇanātha, Kukāra, Vicitrāṅgī, Jaṁbhūta, Sarvadeveśvarī, Sarvaviśveśvarī, Kāmeśvarī, Kāmarūpapīṭha, Udyāṇapīṭha, Jālandharapīṭha, Pūrṇagiripīṭha, Kramodaya, Alaṁgrāsa, and Kāraṇayoga.

The presentations of this Tradition in all the sources link it to Matsyendranātha, who is called Mīnanātha here.[1] According to the CMSS the Pūrvāmnāya is a combination of Matsyendra's school and Trika. In this context, the CMSS, like the KRU, also supplies details relating to the four Yuganāthas, but does so more extensively. The following table has been drawn up from two sources.[2] One is the CMSS[3] and the other the *Kulakriḍāvatāra,*[4] paraphrased by Abhinavagupta in his *Tāntrāloka*.[5] Both sources supply the names of the six disciples of Matsyendranātha who founded lineages (*ovallī, kula*), the names of the lineages and the sacred seats from which they were propagated. The CMSS presents a brief hagiography of each disciple. Although they all took initiation from Matsyendranātha, each of them undertook the observance of a vow (*vrata*) under the guidance of another teacher. Their names are listed along with those of the town (*ghara*) and adjacent grove (*vana*) where they practiced. The location of this town is stated in relation to Śrīśaila and the duration each one observed his vow. The *Kulakrīḍāvatāra* also lists a separate *ghara* and *pallī* for each one. The word *ghara* means 'house'. The CMSS uses this word in the sense of 'town' with reference to the place where the six practiced their spiritual discipline. The names of these places in the two sources differ and so have been listed in separate columns. Those names drawn from the CMSS are in the column labelled 'town' and those from the *Kulakrīḍāvatāra, ghara*, which Jayaratha defines as the

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The colophon here says: (This is) the Tradition of the Eastern House (*iti pūrvagṛhāmnāyam*).
[1] YKh (1) refers to this link again in the following lines:

The remnant (*ucchiṣṭa)* of the food (offered to that) Wheel was thrown into the ocean of milk and all that Kaulika food (*caru*) was eaten by a fish. The (Siddha) Macchanda of the Age of Strife was there called Mīna. He is famous in the Pūrvāmnāya. (The goddess) Maṅgalā is in that House.

tasya cakrasya ucchiṣṭaṁ [kh, gh: uchiṣṭa] prakṣiptaṁ [kh: ?] kṣīrasāgare [kh: ?] |
matsyena [k, kh, gh: matsena] bhakṣitaṁ [k, kh, gh: cakṣitaṁ] tac ca samastaṁ carukaulikam ||
mīnākhyaṁ tatra sambhūtaṁ macchandaṁ [k, kh, gh: maṁchaṁdaṁ] sa kalau yuge [k, kh, gh: yugo] |
pūrvāmnāye prasiddho 'sau [k, kh, gh: prasiddhā-] maṅgalā [gh: magalā] nāma [k, kh, gh: kāma] tadgṛhe || YKh (1) 5/61-62.
[2] Cf. Dyczkowski 1989: 70 and Gnoli 1999: 670. See also Pandey 1963: 544-546.
[3] CMSS 7/60-99.
[4] The name of this text may well be derived from the main topic to which it was dedicated, namely, the 'the descent of the play' of union between the Kula teachers and their consorts, which generates their spiritual lineages. This expression is a common a way of representing this event in the sources. It appears in this sense in the CMSS, where we read with reference to a Yuganātha and his consort: Such is the 'descent of the play', that is, the union of the two who are to be established (*krīḍāvatāraṁ militaṁ dvayoḥ saṁpadyayos tathā* || CMSS 7/60cd).
[5] TĀ 29/29cd-39. See Dyczkowski 1988: 79-85.

'location of a hermitage' (*āśramasthāna*). The word *pallī* means 'a small village' that Jayaratha says is the place where the adept begged for alms (*bhikṣāsthāna*). The *Kulakrīḍāvatāra* adds a secret gesture (*mudrā*) for each one. These are formed by showing one by one the fingers of the right hand. The *Kulakrīḍāvatāra* also lists a *chummā* for each one. Normally the term *chummā* (*chommā, chummikā*) means a 'secret sign'[1] or 'secret name'.[2] But in this case, according to Jayaratha, they are 'secret places'. These are Wheels (*cakra*) in the subtle body where the adepts are worshipped internally.[3] Abhinava declares that: 'If one who knows (these) conventional signs (*saṁketa*) roams in the sacred seats (*pītha*) desiring accomplishments (*siddhi*), he quickly attains all he desires from the mouth of the Yoginī.' Jayaratha quotes a Tantra: 'It is said that the gesture is that of the Nātha of (a particular) lineage. Extending the hand and displaying it along with the (utterance of the) name (of his lineage) and (the corresponding) (seed) syllable in due order, they will come to know (the adept's) own Kula lineage.'[4]

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[1] See, for example, HT vol. 1 p. 66.
[2] This is according to SvT 15/1. Kṣemarāja glosses these 'secret names' as 'technical terms' (*pāribhāṣikī saṁjñā*).
[3] See Gnoli 1999: 553 n.1 and 4.
[4] TĀ 29/40 and commentary.

12. Table of the Lineages Founded by the Six Disciples of Matsyendranāatha

Ovalli	Prince	Master	Pīṭha	Ghara	Pallī	Town	Direction in relation to Śrīśaila	Grove	Time of the Vow	Mudrā	Chummā
Bodhi	Amara	Siddha-nātha	Tripurottara	Paṭṭilla	Dakṣiṇā-vrata	Ḍohāla	South	Kambili	12 years	right thumb	Beyond the End of the Twelve
Prabhu	Varadeva	Vidyānanda	Kāmada	Karabilla	Kumbhā-rika	Kuṇḍī	West	?	?	right index	Kuṇḍalinī
Pāda	Citra	Kaula-siṁha muni	Aṭṭahāsa	Ambilla	Billa	Daṇḍa-ratna	North	Bilva	12 years	right middle	Between eyebrows
Ānanda	Ali	Śṛṅgāla-muni	Devikoṭṭa	Pulinda	Aḍavī	Balahoma	East	Pāya	7 years	right ring	Heart
Yogin	Vindhya	Śāṇḍilya-muni	Dakṣiṇādi	Śarabilla	Akṣara	Piṇḍa	South-west	Khaira	25 years	right little finger	Navel
Avali	Guḍika	Candra-bimba	Kaulagiri	Aḍabilla	Ḍombī	Gauḍika	North-west	Nāri-kela	8 years	right little finger	Genitals

The late CMSS adds a new dimension to the way the Kubjikā Tantras understand the 'previous' (*pūrva*) or, as the CMSS considers it to be, the 'eastern' (*pūrva*) transmission. This is its connection with Trika. According to the CMSS, the *Trikamaṭhikā* is the embodiment of the goddess who emanates three-fold as the energy of Moon (as Candriṇī), Sun (as Bhāskarī) and Fire (as Tejotkaṭā). These three energies descend into the world as the three Kula teachers, Mīnanātha, Meṣapāda and Kūrmanātha, who belong to the Kali, Tretā and Dvāpara Ages, respectively. Khagendranātha, the Kula teacher of the Kṛta Age belongs to the *Vyomārdhamaṭhikā*. These four constitute the *Trikamaṭhikā,* which is that of the line of Siddhas known as the Tradition of the Elders (*vṛddhavalli*). It is in this tradition that Siddhanātha incarnated in this world during each of the four Ages as a Kaula master.[1]

The Southern Tradition (*Dakṣiṇāmnāya*)

According to YKh (1), this *āmnāya* is governed by Śikhārāja, the god of the goddess's Topknot (*śikhā*). He is a form of Svacchandabhairava.[2] Normally he has five faces, whereas this form has eight. This form is probably meant to align him with the main form of Bhairava of YKh (1) who is linked to the Sixty-four Yoginīs. Each of his eight faces is related to the Bhairava and the Mother who are the lords (*nāyaka* and *nāyikā*) of the corresponding group of eight Yoginīs. Aghoreśvarī is the consort of Svacchandabhairava. We have seen that she is identified with Kubjikā in several places in our sources.[3] This identification is implicit here also. The thirty-two energies of Bhairava may correspond to the syllables of his mantra or those of the Vidyā of his consort.

> (Now) I will talk about the Southern House, which is that of Bhairava. The authority (here) is the Bhairava of Aghoreśvarī. Endowed with thirty-two energies, (he is) Navātman accompanied by Bhairavī, the group of eight Bhairavas and the eight Mothers,

[1] Summary of CMSS 7/45-54; see Dyczkowski 1989: 68-71. Note that the CMSS's presentation of the *Trikamaṭhikā* is an evident echo of the manner Kashmiri Śaivites, starting from Somānanda in the end of the 9th century, conceived their tradition as consisting of 'three and a half' *māṭhikās*. Of these, the last 'half' (*ardha*) *maṭhikā*, so-called because it was transmitted by a woman, is specifically the Kaula Trika tradition of Kashmir. The CMSS's representation of these ciphers strongly suggests that the author of this text was acquainted with the Kashmiri Trika school and its self-representation in this way. Thus, this is further evidence of the influence of Kashmiri Śaivism on the CMSS.

[2] See KuKh vol. 2, appendix 3.

[3] See above, p. 49 ff..

Brahmāṇī and the rest, Śikhārāja, the Five Suns,[1] the long vowels, and is adorned with Jātaveda (the sacrificial fire). (Accompanied by) the Five *Praṇavas* and the thirty-two Bhairavas, he is the lord (*nāyaka*) there in the south.[2]

Accompanied by the Sun, Moon and Fire, adorned with the thirteen, endowed with the energy of Sound and the Drop, he is the lord of the seed-syllables in the south. He is the very powerful Bhairava, the king of the Tantras of the south. O fair lady, the gesture (there) is the Ocean of the Yoni. She is the Bhairavī Daṁṣṭriṇī. In the south, the gesture is Karālinī and the seat is the Great Ghost. It is associated with the three lines of teachers, Gaṇeśa and Vaṭuka. The god has a large form (*mūrti*) and eight faces, (each with) three eyes. He is accompanied by the consort (*śakti*) mentioned above and is endowed with the sixty-four energies.[3]

Bhairava, the Lord of the gods, the Great Lord, has been described (to you). He is the fearsome lord of the Tantras of the Left. Black, (his) consort (*śakti*) accompanies him. O Śambhu, this is the Southern Tradition (*dakṣiṇāmnāya*) explained in (this) compendium of the Tantras. He is the preferred authority in the south and is adorned with Śikhārāja. Devoid of Kula and established by the method prescribed by the Lion Transmission (*siṁhakrama*), it has authority in the Dvāpara Age and is part of the Śrīkrama. Such is the Southern House, which bestows (much) fruit, recommended to you.[4]

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[1] The Five Suns are probably the Five *Praṇavas*.

[2] *dakṣiṇaṁ kathayiṣyāmi gṛhaṁ vai bhairavasya tu* |
dakṣiṇe adhikārī ca aghoreśvaribhairavam ||
dvātriṁśaśaktisaṁyuktaṁ [kh: -cchakti-] navātmā bhairavīyutam |
bhairavāṣṭakasahitaṁ brahmaṇyādyaṣṭasaṁyutam ||
śikhārājena saṁyuktaṁ [kh: saṁyutaṁ] pañcasūryena bheditam |
dīrghasvarasamākrāntaṁ jātavedena maṇḍitam ||
lopya pañca bhakāṇi (?) praṇavaiśca samanvitam |
dvātṛṁsabhairavair [k, kh, gh: -savderavair] yuktaṁ] dakṣiṇe tatra nāyakam || Ibid. 4/251-254.

[3] *ravisomahaver yuktaṁ [k, gh: -havi muktaṁ; kh: -havir muktaṁ] trayodaśena [k, kh, gh: tradodaśena] bhūṣitam* |
nādabindukalākrāntaṁ dakṣiṇe bījanāyakam ||
bhairavaṁ taṁ mahātejaṁ tantrarājaṁ tu dakṣiṇe |
mudrā yonyārṇavā bhadre daṁṣṭriṇyā [k, kh, gh: -ṇyād] bhairavī tu sā ||
dakṣe karālinī mudrā mahāpretaṁ tu āsanam |
gurupaṅktitrayair [k, kh, gh: -ye] yuktaṁ gaṇeśavaṭukānvitam ||
mahāmūrtidharaṁ devaṁ aṣṭavaktraṁ [kh: -vaktra] trilocanam |
pūrvoktaśaktisahitaṁ [k, kh, gh: -sakti-] catuḥṣaṣṭikalair yutam || Ibid. 4/255-258.

[4] *kathitaṁ devadeveśaṁ bhairavaṁ ca mahāprabhu [k, kh, gh: -prabhum]* |

The CMSS differs substantial here from the YKh (1). According to the CMSS, the goddess Kāmeśvarī governs this āmnāya. The opening verses of the CMSS present Kubjikā as a Nityā, thus associating her particularly with Kāma. This is how she appears in this *āmnāya*, which was linked early on in the Śrīvidyā tradition with Tripurā.[1] The reader is referred to an earlier publication for further details.[2]

The Northern Tradition (*Uttarāmnāya*)

> I will tell (you now) about the Northern (tradition) that has authority (in the Tretā Age) at the end of Dvāpara. Along with the Mahānaya division (of the Kaula schools), (the Bhairava of this tradition) is seated on a lotus and a ghost. His form (*mūrti*) is large and, a hero (*vīra*), he is accompanied by Asitā (the Black One) and is pleasing. Endowed with the Great Rule, he is light red and has beautiful eyes. His bodily form is large and fierce (*raudra*) and he is the embodiment of the bliss of wine. In his upraised hand, he holds a piece of human flesh and is adorned with eight skulls. He is angry and has ten arms. He is adorned with the energy (*mātra*) of mantras and is endowed with the fifty seed-syllables (formed from the letters of the alphabet). . . . (?) The Asitā Vidyā of seventeen syllables abides self-established (along with him). She possesses nine energies[3] and fifty seed-syllables.[4]

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vāmāgamasya [k, kh, gh: -gayasya] ghopeśaṁ [k, kh, gh: ghoreśī] asitaṁ [k, kh, gh: aśitaṁ] śaktisaṁyutam ||
dakṣiṇāmnāyam idaṁ śambho kathitaṁ tantrasaṁgrahe [k, gh: tatra-] |
dakṣiṇeṣṭadhikārī ca śikhārājena maṇḍitam ||
siṁhakramavidhānena saṁsthitaṁ kulavarjitam |
*dvāpare [kh: * * *] hyadhikārī ca śrīkrame preṣaṇāvatam (?)* ||
evaṁ tad [k, kh, gh: ta] dakṣiṇaṁ veśmaṁ [k, kh: vesma] vihitaṁ [k, kh, gh: vihidaṁ] te phalapradam | Ibid. 4/259-262ab.

The colophon here reads: This is the *sūtra* of the Southern Lion Seat (*iti dakṣiṇa-siṁhāsanasūtram*).

[1] See above, p. 347.
[2] See Dyczkowski 1988: 71, 74-75.
[3] The nine energies of the goddess may be those of the nine syllables of Navātman.
[4] *uttaraṁ saṁpravakṣyāmi dvāparānte.adhikāriṇī [k, kh, gh: dvāpareṣṭadhikāriṇī]* ||
mahānayaprabhedena pretapadmopari sthitam |
mahāmūrtidharaṁ vīraṁ asitāsahitaṁ [k, kh, gh: aśitā-] priyam ||
mahāsamayasaṁyuktaṁ āraktābhaṁ sulocanam |
mahāmūrtidharaṁ [gh: -ra] raudraṁ madirānandavigraham [k, kh, gh: maṁ-] ||
nṛmāṁsordhvakare [k, kh, gh: nṛmāsārddhakara] dattaṁ [k, kh, gh: daṁtaṁ] kapālāṣṭakaśobhitam |

> The form (of the deities) is like that of a couple (*yugmikā)* and is accompanied by the line of teachers. She is covered with the ashes of a funeral pyre and is beautiful by virtue of the *Praṇava* (that inwardly adorns her). Accompanied by Bhairavas and Vaṭuka, her form is a lion.
>
> Mounted on the seed-syllable of the Three Heads, he wanders through the three worlds. She is the great and venerable Śāmbhavī energy that operates within the energy of consciousness. When angry she destroys, when content she is the means to achieve success (*siddhi*). Devoted to the practice of heroes (*vīracaryā*), she is (one with the goddess) Kulālikā in the Western (tradition). Thus, that goddess is passionate (*raktā*) and initiated into the Western Transmission.[1]

Like the presentations of the other traditions, this one is also an ideal accomodation made from the perspective of the Kubjikā tradition and, especially, the system expounded in the YKh. Even so, it is not a completely unrealistic assessment of this *āmnāya*. The Northern Tradition is the *āmnāya* of the Mahānaya governed by Kālī, who is called Asitā in the following *sūtra*. Her Vidyā is the seventeen syllable Vidyā of Kālasaṁkarṣiṇī, who is indeed the form of Kālī worshipped in the Mahānaya. The Kālīkrama came to be called Mahānaya – the Great Teaching - in Kashmiri sources. This name for the Kālīkrama is unknown, or at any rate very rare, in the earliest Tantras related to the Kālīkrama. We find it several times in the *Yonigahvaratantra*, which was 'brought down to

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*daśabāhusthitaṁ kruddhaṁ [k, kh, gh: kurddhaṁ] mantramātravibhūṣitam [k, kh, gh: -mātrī-; kh: -vibhū * taṁ]* ||
bījapañcāśabhir [k, kh, gh: -bhi] yuktaṁ rāvādyoktādhipānvitam [k, kh, gh: rāvāddhauktādhapānvitaṁ] (?) |
daśasaptākṣarā vidyā asitā sā svayaṁsthitā [kh: svayaṁsthiyaṁsthitā] ||
*navaśaktiyutā sā tu bījapañcāśabhir [kh: vī *-] yutā* | Ibid. 4/262cd-267ab.

[1] *yugmakā sadṛśā mūrtir [k: mūkti; gh: mūrkti] gurupaṅktisamanvitā [k, gh, kh: --tāṁ]* ||
praṇavena [k, kh: pranavena] suśobhāḍhyā [k, kh: susobhāḍhyaṁ; gh: susobhādyaṁ] citibhasmāvaguṇṭhitā [k, kh, gh: -taṁ] |
bhairavavaṭukair [k, kh, gh: bhairave-] yuktā [k, kh, gh: yuktaṁ] siṁharūpeṇa [k, kh, gh: saha-] saṁsthitā [k, kh, gh: -taṁ] ||
trimuṇḍabījam ārūḍhā [k, kh, gh: -ḍhāṁ] bhramate bhuvanatrayam |
mahāśrīśāśvatā [k, kh, gh: -svatā] śaktiḥ [k, kh, gh: missing] cicchaktyantaracāriṇī [k, gh: ciśaṁktyatara-; kh: -taracāriṇī] ||
*saṁhārakāriṇī [k, gh: -ṇīṁ] kruddhā saṁtuṣṭā siddhisādhikā [k, kh, gh: siddhisā * *]* |
vīracaryāratā sā tu paścime sā kulālikā ||
tena raktā tu sā devī paścimakramadīkṣitā [k, kh: paścime-] | Ibid. 4/267cd-271ab.

The colophon here reads: This is the *sūtra* of the arising of the Northern (Tradition) (*ity uttarodayasūtram*).

earth' by Jñānanetra.[1] There it is the name of the Vidyā of the goddess[2] and, indeed, the name of the teaching that was transmitted from the goddess.[3] It became such a standard name for the Kashmiri Kālīkrama that as many as three text in that tradition are called Light of the Great Teaching (*Mahānayaprakāśa*). Even so, it appears to be a relatively late name. Thus, the *Kramasadbhāva* to which Śitikaṇṭha, the author of one of these texts, mentions as a prime authority, does not refer to the system in this way. Thus, we may infer that this part, at least of the YKh, was probably not redacted prior to Jñānanetra, that is, the ninth century.

The JY does not refer to the Kālīkrama as the Northern Tradition (*āmnāya*) nor does it relate it to the 'northern seat' - *uttarapīṭha*, as later sources do. This takes place, it seems, when the Kālīkrama becomes an independent tradition in its own right. The few early independent Kālīkrama sources that have been recovered are consistent in this respect. Thus, just after the first benedictory verse, the YGT declares that it was revealed in the cremation ground of Karavīra in the 'northern seat' (*uttarapīṭha*)[4] which is identified with Oḍiyāna. The DP opens with the same benedictory verse and then, like the YGT, immediately refers to the same cremation ground and the 'northern seat' as its place of origin.[5] The 'northern seat' is mentioned in the colophons of both these Kālīkrama works, as it is in those of the *Kramasadbhāva*, as their place of origin.[6] This ascription may well be related to the actual place of origin of the Kālīkrama in North India. Indeed, the KS specifies that 'the great and excellent seat called Oḍiyāna is in the venerable northern quarter.'[7] Oḍiyāna, may well have been located in the north-west of India in what was once 'greater Kashmir'.[8] Internal evidence also suggests that these texts originated in Kashmir or nearby. One such piece of evidence is the

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[1] *yonigahvaramuddhṛtya mantrasadbhāvamuttamam* ||
śrījñānanetranāthena bhūtalasaṁprakāśitam | YGT fl. 1a.
mahānaye paraṁ ghoraṁ raudraṁ vīryaparākramam | YGT fl. 29a.
bindunādena cākrāntaṁ kūṭo 'yaṁ tu mahānaye | Ibid. fl. 31b.
[2] *saptādasākṣarā vidyā bhāsā cakrasya bhāsakā* ||
mahānayeti vikhyātā kandasiddhikarā śubhā | Ibid. fl. 33a-33b.
[3] *devī śrīvīrasiṁhākhyaṁ [-saṁhākhya] svāminī prasphatā bhuvi* |
tatpādapadmayugalāt prāptaṁ caiva mahānayam || Ibid. fl. 34a.
[4] *śrīmaduttarapīṭhe tu śmaśāne karavīrake* | YGT fol. 1a.
[5] *śrīmaduttarapīṭhasya [k: śrīmaduttaraṁ-] śmaśānaṁ karavīrakam* | DP 1/3ab
śrīmaduttarapīṭhe 'smināyātaṁ [k, kh, g: -sminnāyātaṁ] yādṛśaṁ sthitam || Ibid. 7/9cd ||
[6] The colophons of the DP begin: *iti śrīmaduttarapīṭhodbhūte śrīśrīnāthāvatārite*
Similarly those of the KS begin: *iti śrīmaduttarapīṭhavinirgate [k: -madduttara-] śrīnāthapādāvatārite*
[7] *śrīmaduttaradigbhāge pīṭhaṁ pīṭhavaraṁ mahat* |
oḍiyānābhidhānaṁ tu siddhayoginisevitam ||
tasmin pīṭhavare ramye śmaśānaṁ karavīrakam | KS 7/5-6ab = KuKauM 15/59-60ab.
[8] See Dyczkowski 1987: 3.

presence of the term '*vimarśa*' in the KS.[1] Although a common and important term in Kashmiri Śaiva texts, it is rarely found in the primary sources.[2] This leads us to surmise tentatively that it was written in Kashmir. Finally, we note that the last colophon of the YGT refers to the tradition that comes from the 'northern seat' as the Northern Tradition (*uttarāmnāya*).[3] Although the other two early sources we have referred to do not do so, it appears in the later sources as a way of referring to the Kālīkrama. Śitikaṇṭha refers to the '*uttarāmnāya*' in his MP as the most excellent.[4] Similarly, Maheśvarānanda extolls it his MM.[5]

The Kālīkrama, also called Kālīkula, is well known to the JY, which incorporates it into its own teachings. However, although it is a well developed Kula, it is not yet associated with Matsyendranātha. This development took place when the Kālīkula assumed an independent status with Tantras of its own. Matsyendra and his mythical predecessors in previous aeons are worshiped in the *maṇḍala* of the teachers along with their consorts and the spiritual descendents of Matsyendranātha as a prelude to the Kula ritual described by Abhinava in chapter twenty-nine of the TĀ. A major source of this complex ritual constructed by Abhinava is the *Mādhavakula*, that is, the fourth *ṣaṭka* of the JY, especially chapter 23. Another is the *Kularatnamālā*, which, like the JY, was an important Kālī Tantra. Abhinava integrates these Kālī sources with the Trika, which is represented there by the *Tantrasadbhāva.* Thus he presents a quintessential Kaula rite distilled from these two major traditions, a procedure which finds scriptural antecedents and support in synthesis of the two elaborated in the *Devyāyāmala*.

We have seen that Jñānanetra, who founded the Kashmiri Kālīkrama, belonged to the middle of the ninth century. Abhinava postdates him by over a century. Even so, it is not clear to what degree that the Kālīkrama had developed before him. Abhinava does quote some works that, judging by their name and the context in which he refers to them, belonged to that tradition.[6] However, Jayaratha

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[1] For example, with reference to Śāmbhavī, the KS says that she is *vimarśagrasanākulā* (KS 2/121ab).

[2] See Dyczkowski 2004: 38 n. 27.

[3] *ityuttarāmnāye śrī uṁkārapīṭhavinirgate śrīcaṇḍabhairave ṣoḍaśasahasre udite [udvite] yonigahvaraṁ samāptam* || Final colophon of the YG.

[4] *para utkṛṣṭa uttarāmnāyaḥ* MP (1) p. 14.

[5] *auttarāmnāyādyaśeṣaśāstrārthāvabodhaśikṣāśālitvāt* MM p. 6
tattadauttarāmnāyodghoṣitatvena parāmṛśyamāna iti yāvat Ibid. p. 143
tathā tathā śivas tasyāś caitanyamupabṛṁhayan |
arthatattvam upādikṣad auttarāmnāyasaṁvidām || Ibid. p. 189

[6] These include the *Kālīkula, Kālīmukha,* and *Kālīkulavidhi.* Important is the *Ūrmikaulārṇava*. This is a Kālīkrama text attributed to Matsyendranātha, which has survived in two Nepalese manuscripts (see bibliography). Abhinava refers to it as 'the form of the tradition of the Siddhas' (*siddhasantānarūpaka*) (TĀ 2/48). He quotes it as many as eight times in his *Tantrāloka*. See Gnoli 1999: 706.

quotes several more that one would suppose Abhinava would have studied had they been available to him. Amongst them are the *Devīpañcaśataka* and the *Kramasadbhāva*. Jayaratha quotes both extensively in his commentary of Abhinava's exposition of the Twelve Kālīs. The former is particularly interesting as it contains an exposition of the same twelve, described one by one. The divergence between the two presentations is stricking. Not only are most of the Kālīs substantially different, in several instances, their order is different. This change was certainly Abhinava's work. The order in the DP is virtually that of the JY, which Jayaratha also quotes but without naming his source. It is surprising that Abhinava does not refer to either the KS or the DP, which Jayaratha considers to be very important sources.

Thus, in brief, we may distinguish three phases in one line of development of the Kālīkrama. The Kālīmata of the Jayarathayāmala, represents the first. Although we have no direct proof of this, we may safely assume that it preceded the second phase initiated by Jñānanetra in the middle of the ninth century. While the teachings of the Kālīkrama are embedded in the JY which considers itself to be a Tantra of the Bhairava current, the second phase is heralded by the emergence of Jñānanetra. He 'brought down to earth' at least one Tantra and wrote independent works. The Tantra – the *Yonigahvara* – is said to have originated in the *uttarapīṭha*, which is the locus of an independent Kaula tradition that had its roots in the Kaulism established by Matsyendranātha. The Tantras of the *uttarapīṭha* on the one hand and and their transmission and the development of an independent Kashmiri tradition based on them of which Jñānanetra is the founder, are two streams of this phase.

The third phase is no longer shrouded in the anonymity of scripture. The oral transmission through the lineage founded by Jñānanetra emerges in the works of the teachers of his lineage. This process reaches a peak in the system presented by three texts recovered to date, all of which are called *Mahānayaprakāśa*. This third phase is the ultimate development of the Mahānaya founded by Jñānanetra. The first of these three texts was probably the one written by Śiṭhikaṇṭha. As the root text is in old Kashmiri, there can be no doubt that it was written in Kashmir. The following two, first by Arṇasiṁha and then another by an unknown author are probably from the south of India where Kashmiri Śaivism and its branches was popular for two or three centuries from the turn of the first millennium. There in Tamil Nadu, the land of the Cola kings, Maheśvarānanda wrote his *Mahārthamañjarī* probably in the 13th century. In this work he presents a synthesis of fully developed Kashmiri Śaivism, which he calls Trika, with the Mahānaya of Arṇasiṁha and the Śrīvidyā tradition (*saubhāgyasaṁpradaya*) that had emerged hardly three or four generations before him.

Although there are substantial variations between them, the three *Mahānāyaprakāśas* expound essentially the same system, to which they each

contribute in their own way. The core of this system is the *Pañcavāhakrama* – the Sequence of the Five Currents. The Five Currents are, essentially, the procession of energies in the five cycles of creation, persistence, withdrawal, the inexplicable (*anākhyā*) and illumination (*bhāsā*). This core is already presented in what is probably one of the last texts of the second phase: the *Kramasadbhāva*. The importance of this text in this respect is acknowledged by Śithikaṇṭha.[1] A fragment has been recovered in one Nepalese manuscript. Another part of it is preserved in a chapter of the KuKauM. There too we find confirmation that it is expounding this Krama and knows it by that name.[2] The first and second phase is known to the Kubjikā Tantras. They know nothing of the third. They know about the origins of the Five Currents and the Kālīkrama line that focuses on the Twelve Kālīs, to which we shall return further ahead. We have already noted that these developments are unknown to the KMT, the earliest Kubjikā source. Thus, it seems that they evolved alongside the Kubjikā Tantras that absorbed them in their own way as they appeared. By the time we reach the AS[3] the Kālikākrama has been so extensively colonized by the Kubjikā tradition that it claims that Kubjikā revealed it to the last two of the Nine Siddhas.

Krama is the most elevated esoteric core of Abhinava's Trika Kula. The goddess of the Krama, Kālasaṁkarṣiṇī, is identified with the goddess Beyond Parā (Parātītā). As Anākhyā, she stands beyond Parā of the triad of Trika goddesses, Parā, Parāparā and Aparā, even as she integrates them into herself. The core of the Krama system on which Abhinavagupta focuses is a cycle of Twelve Kālīs. Essentially, they represent the usual Krama cycle of creation, persistence, and destruction in each of these domains along with Anākhyā that contains them. Collectively, as the Wheel of Energies, they are the radiant manifestation of the abode of Kālasaṁkarṣiṇī.[4] At another level, but still in terms of his scriptural sources, Abhinava integrates them into his Trika by identifying them with the three Trika goddesses in the domains of each of the three and Anākhyā (= Beyond Parā) that contains them. Finally, in terms of Kashmiri Śaiva idealism (*pratyabhijñā*), he understands them to be the cycle of the four phases of the Krama that arise and fall away progressively in the domain of objectivity (*prameya*), perception (*pramāṇa*) and the perceiver (*pramātṛ*). Within the framework of the Trika Kula elaborated by Abhinava, they are the most complete and perfect representation of the universal activity of consciousness (*sāmānyaspanda*). They are the process that is consciousness (*saṁvitkrama*), its

[1] MP (1) p. 86.

[2] *pañcavāhakramaṁ [ṅ: pañcavāhu-] hyetat [ṅ: hotat] kathitaṁ tava śobhane* |
KuKauM 15/159ab.

[3] AS 8/157-159.

[4] *śrīsṛṣṭikālyādyakhilaśakticakrāsūtraṇena prasphuradrūpaṁ śrīkālasaṅkarṣaṇīdhāma* comm on TĀ 1/1.

primary cycle (*mukhyacakra*, *saṁvitcakra*) and the Wheel of Energies (*śakticakra*) that contains all other possible cycles and configurations. The most excellent of all the *maṇḍalas* and cycles, they are the culminating experience in all three categories of practice (*upāya*).[1]

Abhinava knew the basic Krama principles concerning the cycles of emanation and destruction very well. He also knew the main goddesses – Khecarī, Vāmeśvarī, and Bhūcarī whose nature he expounds as energies of consciousness and perception in his commentary on the *Parātriṁśikā*. However, he shows no signs of knowing about the Krama system expounded in the three texts called *Mahānayaprakāśa*. Even Kṣemarāja, his disciple, does not seem to know about it. Thus, it appears that the system was developing and texts were being added to it after Abhinava's time and that of his immediate successor. Whether Abhinava did not know this Krama system or chose to ignore it, it is clear that the Krama system he espouses centres on the Twelve Kālīs, which is 'very secret' and so supremely important.[2] For this Abhinava chose the *Triśirobhairava* as his prime

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[1] Alluding to the operation of the Twelve Kālīs in Śāmbhavopāya, Abhinava writes:

> The triad which, free of limiting adjuncts, precedes these three is the supreme triad wherein Śiva, the supreme consciousness, resides. There are three principle powers that are responsible for the manifestation of (these) divisions, namely, the Absolute (*anuttarā*) which is the Supreme (*parā* power), the will which is middling (*parāparā*) and the power of unfolding called knowledge which is said to be the lower (*aparā*) (power). [. . .] By the (mutual) absorption (into one another) of these powers brought about by their arising as the power of action, the twelve aforementioned forms of consciousness (arise) within which all things are contained.
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> TĀ 3/247cd-249, 250cd-251ab.

The Twelve Kālīs are the core of Abhinava's exposition of Śāktopaya in chapter four of the TĀ. Immediately after their exposition, he identifies them with the universal activity of consciousness (*sāmānyaspanda*), concerning which he writes:

> (Consciousness) is reflective awareness, and so its spontaneous and ever manifest (*sadodita*) resonance (*dhvani*) is called the great supreme, Heart. The self-awareness, in the Heart (from which) all things have fallen away, present in the first and last moment of perception is called, according to the (Spanda) teachings the universal vibration of consciousness (*sāmānyaspanda*) and is the outpouring (*uccalana*) of consciousness within one's own nature. (This vibration is that) subtle movement (*kimciccalana*) which is the pulsing radiance (*sphuraṇa*) (of self-luminous consciousness that shines as all things). Independent of all else, it is the wave (*ūrmi*) of the ocean of consciousness, and consciousness is (never) without it. Indeed, it is the nature of the sea to be (at times tranquil) without waves and (at others) full of waves. This (awareness) is the essence (*sāra*) of all things for consciousness is the essence of the lifeless (*jaḍa*) universe because its very foundation (*pratiṣṭhā*) depends upon it. Again, the essence of that is the Great Heart. TĀ 4/181cd-186ab.

In Āṇavopāya, Abhinava calls the Wheel of Twelve Kālīs, Anuttaracakra. See Dyczkowski 1987: 125, with reference to TĀ 5/27cd-36.

[2] TĀ 4/145-146.

authority. This was a major Trika Tantra that integrated the Kālīkrama into its system as Abhinava did in his Trika Kula.[1] Moreover, a branch of the Kālīkrama had already singled out the Twelve Kālīs as the core of its system. Thus, they appear independently in Kubjikā sources. In the *Māyāstava* of the AS, Kubjikā as Mahāmāyā is praised as the thirteenth Kālī in the centre of the circle of Twelve Kālīs, linked and thus is to the Kālikākrama. There the god addresses the goddess saying:

> (You who are) born as the Fire who is Mother Time and reside within time and eternity! (You who are) linked (*saṁbandhī*) to Kālikā's Transmission (*krama*) in the *maṇḍala* of the Twelve Kālīs! (You are) the thirteenth form (*mūrti*) (of Kālī) who burns the Triple World in the centre (of the *maṇḍala*). (You are) emanation, persistence and withdrawal in the Great Sequence (*mahākrama*), called the Nameless (*anāmākhya*) and abide as awakened consciousness (*bodha*) in the *maṇḍala* that awakens the Command.[2]

The Twelve Kālīs are the focus of a branch of the Kālīkrama presented in the CMSS as the Northern Tradition (*uttarāmnāya*). This form of the Kālīkrama originated with Niṣkriyānanda who transmitted it to Vidyānanda, who also appears as the first teachers of the Kālīkrama transmitted in the YGT and the DP.[3] He was also called Tamasa or Krodha Muni. The teachings he received from the goddess concerning the Twelve Kālīs was called Niṣkriyājñāna. Thus, he was called Niṣkriyānanda. He transmitted the essence of the teachings in the fifty

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[1] Perhaps the reference in the passage quoted above to the seed-syllable of the Three Heads (*triśira*) may be to the god Triśirobhairava. Inspired probably by the three-headed Rudra of the Vedas, the Three-headed Bhairava is the consort of the triadic goddess in the Trika Tantra. If the redactor of the YKh (1) did make these associations, it appears that the link between Trika and the Kālīkrama was well established in the scriptural sources.

[2] *kālāmbāgnisamudbhūte kālākālāntavāsini [-nī]* |
kālikākramasaṁbandhi kālīdvādaśamaṇḍale ||
trailokyadahanīmadhye sā ca mūrtis trayodaśī |
sṛṣṭiḥ [sṛṣṭi] sthitiś ca saṁhāram anāmākhye mahākrame ||
saṁsthitā bodharūpeṇa ājñābodhanamaṇḍale | AS 19/32-34ab. See below, p. 558-559.

[3] Jñānanetra presents the line of teachers (*gurukrama*) of the Kaulottara school in the YGT he 'brought down to earth. It begins with the teachers related to Matsyendranātha. They are followed by four teachers and their consorts. They are: 1) Niṣkriyānanda - Jñānadīpti, 2) Vidyānanada - Raktā 3) Śaktyānanada - Mahānadā 4) Śivānanda - Ratnā. YGT fl. 17b. Note that Śivānanda is another name for Jñānanetra. Perhaps he is referring to himself in this way. We find virtually the same presentation in the *Devīpañcaśataka* (DP 3/15cd-17ab), which adds that they are a part of Matsyendra's lineage.

verses recorded in the CMSS.[1] The system has various names. This teaching of the Mahākālīkrama is the 'transmission of Kālīkaṅkala of the Kaṅkāla Kula. The goddess is the consuming fire of absorption (*grāsa*), which is the energy of Kaula Kaṅkāla. The god is the Void, which is the Kaula reality of the Kaṅkala Kula, within which the energies of the goddess unfold. The YKh and the KuKh know this system and draw from it. Thus, they refer to a form of Kālī as Kālakaṅkāla Kaulikī.[2] She is the Kālī of the Kālakaṅkāla- the Skeleton of Time.[3] Kālakaṅkāla Bhairava governs the Wheel of Rudras in the cremation ground called Karavīra,[4] which is linked, as we have seen, to the 'tradition of the North' and the Kālīkrama in a special way. The 'Skeleton' represents Time that Kālī consumes. It is the experience consciousness has of its own nature (*svānubhūti*) on the plane of Anākhya.[5] We read in the CMSS:

> One's own form, devoid of form, is the form between form and non-form. (That) undifferentiated reality (*niṣkala*) is active (*udita*) everywhere and is free of Being and Non-being. Kālī, the Supreme Goddess who devours the Skeleton (*kaṅkāla*) (of Time) is manifest (*uditā*) there. Once drunk from the vessel of the sprout (*kandala*) of the Skeleton born of the nectar of the Void, she is made to pulsate (*ghūrmitā*) and vomit (*vamitā*). Thus, the universe comes into being.[6]

The energy within the energy of the Great Time is the mistress of the Wheel of Time (Kālacakreśvarī), that is, the cycle of Twelve Kālīs. She is the Kālī who devours the Kula of the Skeleton of Time. The consciousness of this Wheel of Consciousness relishes the essential nature of Being and Non-being. This is the sphere of the energies of the Inexplicable. It is the cycle of energies beyond the cycle of creation, persistence and destruction that consumes them into itself. Thus, it is called the Wheel of Destruction (*saṁhāracakra*) which is engaged in the process of withdrawal (*samhārakrama*). As she consumes everything into her inherent emptiness, with no residue, Kālī is 'thin' (*kṣīṇa*) and

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[1] CMSS 7/189-240.
[2] KuKh 61/69.
[3] KuKh 63/35cd-37ab.
[4] KuKh 6/26.
[5] *kālikaṅkalasaṁkrāmaṁ anākhyapadamuttamam* || CMSS 7/160cd.
[6] *rūpārūpāntaraṁ rūpaṁ svarūpaṁ rūpavarjitam* ||
bhāvābhāvavinirmuktaṁ sarvatoditaniṣkalam [gh: -la] |
tatroditā parā devī kālī kaṅkālabhakṣiṇī ||
kaṅkālakandalaṁ pātraṁ pītvā [gh: pītyā] vyomāmṛtodbhavam |
ghūrmitā vamitā sā [k: ya; kh gh: ye] ca tena viśvasamudbhavam || CMSS 7/220cd-222.

'lean' (*kṛṣa*) and hence her name Kṛṣodarī. As the transcendental Void, she is the Abyss of Kula (Kulagahvarī). This is her tranquil state of repose (*śānta*, *viśrānta*). Her emergent state is the Wheel of the Sun of Consciousness. As the transcendental Void, she consumes the Void of the transient immanent sphere of time. This takes place as each object of sense (*viṣaya*) is 'consumed' by consciousness and 'relished' there, it arouses the pure aesthetic delight (*rasa*) of wonder:

> I will tell you about (the process) of withdrawal. If the entity (*rūpa*) born of the bliss of aesthetic delight (*rasa*) is perceived as an object of perception, it recedes there into the field of the activity (of the senses). Once this activity has ceased, the supreme wonder arises because it has dissolved away.[1]

The way this aesthetic delight can be experienced is described in the following cryptic verses. They explain how yogis drink the 'Kaula nectar' revealed by Niṣkriyānanda.[2] Reading between the lines, the allusion to ritual oral sex is evident.[3] The couple must remain absorbed in the bliss of the Brahman that dissolves away duality; otherwise, the practice bears no higher spiritual fruit:

> There is a Cavity at the end of the Cavity within the Triangle. The Void that is in front of (that) Cavity merges into the mouth of

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[1] *sṛṣṭiḥ [sarve: sṛṣṭis] sarvagatasyaiva saṁhāraṁ kathayāmi te* ||
*rasenānandajaṁ rūpaṁ yadā [g: padā; gh: yādā] grāhyena [gh: grā * na] gṛhyate* |
tadā [sarve: yadā] pratyastamastatra sa ca taṁ vṛttigocaram [k: vṛrttigocaraṁ; kh: vṛttiṁ-] ||
kṣīnavṛttiḥ [k g: -vṛrttiḥ] pralīnatvāj jāyate [g: pralīnanvājāyate] paramādbhutam |
CMSS 7/174cd-176ab.

[2] *etat kaulāmṛtaṁ siddhaṁ [gh: siddha] yoginībhirudāhṛtam [k: -hṛtaḥ]* ||
niṣkriyānandapādaiś ca bhūtale saṁprakāśitam | Ibid. 7/179cd-180ab.

[3] The practice of drinking sexual fluids is an integral part of Kaula practice. We read, for example in the JY:

> Those adepts (*vīra*) are the most excellent who are always engaged in union (with their partners) and always drink Viṣṇu (i.e. sexual fluids) and kiss the Yoni constantly.

te vīrāḥ [all: vīra] vīrarājānaḥ sadā melāpabhājanāḥ ||
*ye pivanti sadā viṣṇuṁ [gh: vi *?] bhagaṁ cumvanti [[g: ?] ye sadā* | JY 3/38/127cd-128ab.

The later Kaula Tantras prescribed such practices extensively. The late *Yonitantra* assures us that a person who conjoins his mouth to the mouth of the Yoni and repeats the goddess's mantra is purified from sin. By offering menstrual blood and sperm with mantra to the Yoni he becomes a son of the goddess Kālikā. *Yonitantra* 3/12-20. See also p. 24 of the introduction by Schoterman to his edition of the *Yonitantra*.[3]

> the Void and the mind (*citta*) that arises within the mind does so within the beginningless Great Yoni of consciousness. Conjoining the senses of the root (*kanda*) in the house of licking, which includes kissing and the rest, in the accord with the procedure of the mutual practice (*vidhi*) and, abandoning one thing (*bhāva*), if the mind (*citi*) does not (go on to) grasp another, then the supreme Brahman, which is one's own essential nature, manifests (*pravartate*).[1]

The teaching transmitted through this lineage is the 'knowledge of Vāmā' consisting of sixty-five energies. These are probably Vāmeśvarī and the energies of Vṛndacakra, which is the core of the Kashmiri Mahānaya. Even so, the central feature of the Kālīkrama presented in the CMSS is the cycle of Twelve Kālīs. It is the 'tradition of the twelve'.[2] The goddess is twelvefold as are the twelve suns in the yearly cycle, a view known to Abhinavagupta who also refers to it in his presentation of the Twelve Kālīs. However, he does not lend this aspect much weight.[3] The CMSS, on the contrary, emphasises this feature so strongly that the teaching is called the Transmission of the Sun (*bhānavīkrama*) because the energy of Kālī is configured in this way. In this context Kālī's lunar nature takes second place with respect to her solar one.

The cycle of Kālīs are aspects of the one Bhānavī Kālī – the Kālī of the Sun of Kula, the Light of Consciousness, with twelve rays.[4] Kālī manifests Time. Inwardly, she is the inner pulse of inebriation (*ghūrmi*), the supreme and inexplicable (*anākhya*) vibration (*spanda*).[5] As such, she is Bhānavī, the energy of the twelve suns that externally mark its passage, month by month, through the

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[1] *trikoṇānte [k kh gh: -nta; g: -ntan] trikoṇasthaṁ [gh: -stha] suśiraṁ suśirāgragam [k: -grataṁ; kh: suśirāgratam]* ||
śūnyaṁ [k gh: śūnya; g: strānya] śūnyamukhe [k: śūnyamukhai; g: strānyamukhai] līnaṁ cittaṁ cittāntaroditam [sarve: -rocitam] |
cidanādimahāyonau [k kh: cipanādihāhānau; g: cidanādicidāhānau; gh: cipanādicidāhānau] cumbanādilihāgṛhe [k kh g gh: -gṛhaṁ] ||
kandendriyāṇi saṁyojya parasparavidhikrame |
hitvā [g: ditvā] bhāvaṁ na gṛhṇāti [k kh gh: gṛhlāti; g: gṛhnāti] yadā bhāvāntaraṁ [k kh gh: -tara] citiḥ ||
tadā tat paramaṁ brahma svasvabhāvaṁ pravartate | CMSS 7/176cd-179ab.

[2] *dvādaśaiva paraṁ bhadre [g: * dre] saṁpradāyaṁ vadāmy aham* | Ibid. 7/163ab.

[3] According to Abhinava, the relationship between the Kālīs and the Sun is hardly more than an outer ascription. Thus he writes: The goddess resides (within the sphere of) objectivity also in the form of the (twelve) months (of the year) and the signs of the zodiac and the like. TĀ 4/146cd.

[4] *citprakāśaṁ [k: cipakāsa; kh: -sa; gh: cidākāsa] paraṁ [gh: para] guhyaṁ uditaṁ kulabhāskaram* ||
dvādaśāraṁ sutejāḍhyaṁ [gh: sutejāghṁ] bhūrisūryasamaprabham | Ibid. 7/209cd-210ab.

[5] *sphuraty antargatā [sarve: -gato] ghūrmir anākhyaṁ [sarve: ghṛrmmira-] spandam uttamam* | Ibid. 7/206ab.

year.[1] She is the Sun within the physical sun who illumines the universe with the rays of her light.[2] It shines within the firepit of the Void as the essential nature of all things in harmony with the rhythm of the Sun of Consciousness.[3] It is the Kālī of the Light of the Twelve Suns. She is the transcendental Void who devours the Void of phenomenal existence. This is the sequence of the destruction of destruction.[4] The CMSS explains in its own cryptic way:

> Once pierced through the divine plane of consciousness which is attended by the Sun of Consciousness and, having melted it with the rays of consciousness and drunk the best of juices, (one attains) the Supreme Void, which is consciousness free of being and non-being. Within it is the juice of the essence (*sararasa*) which has expanded out of the Supreme Void. It is the field (*viṣaya*) of one's own inner outpouring and is diversified by many kinds of wonderful diversity.[5]

Thus, there are two aspects of the one pulsation of the Sun of the Twelve Kālīs. One is the repose of transcendental emptiness, the other is the emergent cosmic state of the rising Sun of Consciousness. Both are consciousness, absorbing and awakening one another as the Sun of the Wheel of the Twelve Kālīs rises and sets. Thus, transcendental repose emerges into cosmic activity and then again reverts to its own essential nature:

> That is the plane of repose, illumined by Kālī's radiant energy. Consciousness (*bodha*) awakens consciousness that has been awakened by its own consciousness. They pervade one another in accord with the activity of the Wheel (of the Twelve Kālīs)

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[1] *kālī kālāñjanī bhīmā dvādaśoditabhānavī [k: -sobhitabhānakī; kh: -bhitabhānakī]* |
Ibid. 7/205ab.

[2] *raver [sarve: ravir] antargato bhānur [k kh gh: bhānu; g: bhāṇu] bhāsayaty akhilaṁ jagat* ||
bhānavī kaulinī yā sā tatpuñjapūritaṁ [sarve: -paritaṁ] jagat | Ibid. 7/166cd-167ab.

[3] *tatsvarūpoditaṁ cakraṁ cidbhānvarkagatisthitam [k g gh: -sthitaḥ]* | Ibid. 7/172ab.

[4] *dvādaśārkaprabhākālī [sarve: dvādaśāṅka-] vyomarūpā khabhakṣaṇī [k kh gh: ścabhakṣaṇī; g: svabhakṣaṇī]* |
sphuratkṣīṇā [g: sphurakṣīṇā] svayaṁ [sarve: svaraṁ] kṣīṇāt [k: kṣīnan; kh gh: kṣīṇan; g: kṣīṇan] tat [gh: tan; g: ta] kṣīṇaṁ [g: kṣvīṇaṁ] divyagocaram [kh: -śocaraṁ] ||
kramasaṁhārasaṁhāraṁ [g: kramaṁ-] pāramparyakramānugam [gh: -gaḥ] || Ibid. 7/190-191ab.

[5] *bhittvā [sarve: bhitvā] bodhapadaṁ divyaṁ bodhabhāskarasevitam [sarve: -vecitam]* ||
drāvitaṁ cinmarīcibhiḥ [sarve: cinmarīcībhiḥ] pītvā tu rasamuttamam |
*citsvarūpaparākāśaṁ [k: -rūpa * rākāśaṁ] sadasadbhāvavarjitam* ||
tadantare [sarve: tadantaraḥ] sararasaṁ parākāśavijṛmbhitam [k gh: parākāsa-|
*antaḥsvollāsaviṣayaṁ [sarve: -ya] nānāvaicitryacitritam [gh: -citri *]* || Ibid. 7/193cd-195.

(*cakrācāra*). The most excellent (transcendental) Void above is the Skyfarer who has entered into the plane of the plane of its own (innate nature). In the same way, the pulse (spanda) (of the activity of consciousness) pulsates most intensely (*spandatara*) by the manifestation of that vitality. Once abandoned Time, Eternity and one's own time, one should bring (all these energies) to rest within bliss. Once made contact with the circle of the energy (*tejas*) of consciousness, the yogi sports in that bliss.[1]

Niṣkriyānanda concludes:

> One is established in the sequence of the worship (*pūjākrama*) of Kālī that consists of the forceful attainment (*haṭhākarṣa*) of the foundation of consciousness, when grasping and rejecting, brought about by the distinction between taking up and abandoning, has ceased. (Such a one) who knows reality lights up the Sun of Consciousness (even as) he looks (at it). The Wheel in the form of the universe is manifest (*udita*) and illumines the cosmic condition. This radiant energy (*tejas*) is universal destruction, it is the consuming fire of absorption (*grāsa*). The Sequence of Violent (absorption) (*haṭhakrama*) with its many divisions is the most excellent (*anuttama*). The Krama yogi who does this is beloved of the Yoginīs.[2] [. . .]

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[1] *tadviśrāmaparābhūmiḥ kālitejaḥprakāśitaḥ* |
bodho [sarve: bodhā] bodhayate bodhaṁ svabodhāt paribodhitam [sarve: para-] ||
cakracāravibhedena [k kh: cakra-] saṁkrāmanti parasparam |
svabhūmibhūmim ākrāntaṁ [sarve: -krānta] khecaram ūrdhvakham uttamam [k kh: khecanmūrddhakha-] ||
*tadvad vīryāvabhāsena [gh: -vabhāse *] spandaṁ [sarve: pinda] spandataraṁ [sarve: piṇḍataraṁ] gatam* |
kālākālaṁ [sarve: -kāla] svakālaṁ ca tyaktvā [k: tyaktyā; gh: bhaktyā] viśrāntayet [k kh: -yen; gh: -yas] sukhe [k kh: mukhaṁ; gh: sukhaṁ] ||
tatsukhe [sarve: tatsukhaṁ] krīḍate yogī spṛṣṭvā cittejamaṇḍalam | Ibid. 7/217-220ab.

[2] *cidādhārahaṭhākarṣakālipūjākramārūḍhaḥ [k gh: cīrādārahaṭhā--kramoruhaḥ; kh: cīrādāra--kramoruha]* ||
hānādānavibhedena tyāgagrahaparikṣaye |
nirīkṣamānas tattvajño [sarve: -mānatatvajño] jñānārkaṁ [sarve: -nārka] saṁprakāśayet [sarve: -sayet] || *viśvākāroditaṁ [k kh: visvā-; gh: visvā * roditaṁ] cakraṁ viśvasthityāvabhāsakam [k gh: visvāsthityā; kh: viśvāstityā; sarve: -vabhāsakaḥ]* |
viśvasaṁhārakas [sarve: visvasaṁhāriyaṁ] tejas tattejo grāsaghasmaraḥ ||
vividhena vibhāgena [sarve: vimārgena] haṭhakramam anuttamam [sarve: haṭhākramya-] |
karoti kramiko yogī sa [sarve: sad] yogī [k: yaugī] yoginīpriyaḥ [k kh: -priye; gh: priyeḥ] ||
Ibid. 7/233cd-236.

> In order to eliminate (*viparyaya*) Being and Non-being, the (yogi) intent (on this process) (*yukta*) reposes somewhere (in an indefinable state) having contemplated his own consciousness which expands out perpetually, manifest as the bliss intent on the radiant pulse (of consciousness) (*ghūrmi*). One obtains (this teaching) from the teacher's mouth. The Kālikrama arises where what has been forgotten which is neither below nor above, neither in the middle, nor internal or external, is recollected.[1]

Conclusion

The *darśanas* are graded vertically. We may rise or descend if we move from one to the other. When we reach the Kuladarśanas at the apex of this ascent the modality changes from vertical to horizontal. There, at the summit of all the schools ranging from Buddhist to Śaiva, Kuladarśana spreads in all directions – a symbol of its completeness. Like the sea that extends all around up to every horizon, Kuladarśana is the Full Circle. Here the Kaula attains the Śāmbhava state, whatever his *āmnāya*. As the *Śāmbhavakramasūtra* declares:

> Śāmbhava is common to all things (and to all the Kaula traditions *sarvasāmānya*). It is where the universe is merged (in its foundation). The location (*saṁsthāna)* at the end of the Transmental, it is pervasive and omnipresent (*sarvatomukha*). Śāmbhava, the Lord of the Circle, is accompanied by Bimbanātha. It is the Wheel of the Topknot (*śikhācakra*) of the supreme power and is adorned with (ever) novel bliss. Accompanied by Śāmbhavīśakti, it is auspicious, like a stream of milk. Endowed with the sixteen Śāmbhava (siddhas) and adorned with sixteen energies, the Śāmbhava lord (*nātha*) resides there. He is the final dawning (of reality) (*paścimodaya*) from the west. The Śāmbhava plane is above the fifty worlds. The Western (tradition) is the Śāmbhava abode, that is the east, the west

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[1] *sphuratghūrmigatānandanityoditavijṛmbhitam [k gh: -ratā-; kh: sphuratpurmiratā-]* ||
svasvabodhaṁ [sarve: -vodha] parāmṛśya [sarve: -mṛkṣa] bhāvābhāvaviparyaye [k kh: -vipayaye] |
viśrāntastu [kh: viśrāntasut; gh: viśrāntastut] kvacid yukto [k: -yuktā; kh: kracidyuktā; gh: kacidyuktā] guruvaktrāt [k: -vaktrā] tu labhyate [k gh: rabhyate] ||
nādhor nordhve [k kh: nādhonorddhe; gh: nādhānorddhe] na madhye vā na bāhyābhyantare 'pi [k gh: vāhyebhyantarepi; kh: vāhyentarepi] ca [gh: nāsti] |
vismitaḥ [sarve: vismṛta] smaryate [k gh: smayate] yatra tatra [gh: tatrā] kālikramodayaḥ ||
Ibid. 7/237cd-239.

and the middle one . Everything is the sequence in the form of mantras and is free of (both) duality and nonduality.[1]

All the *āmnāyas* emanate from the Śāmbhava state and to that they return. As the power of this, the Supreme State, Kubjikā gives rises to all the *āmnāyas* and is the true, ultimate identity of the Supreme Goddess. The same logic tacitle persists in the Śrīvidyā tradition which also perceives itself as an *āmnāya* whose goddess is the embodiment of the Command that imparts authority to all the *āmnāyas* and their goddesses. However, the ā*mnāyas* soon degenerated into little more than ritual ciphers. They are worshipped as a way to worship all the traditions collectively. When the Śrīvidya school admitted, as did many other Tantric traditions, the Vedic tradition into its own and was in some way admitted by it, the totality of scripture was equated with the Vedas. These are four as are the basic *āmnāyas*. The upper (*ūrdhva*) one of the Upaniṣads is crowned by the 'most excellent tradition' – *anuttarāmnāya* – of Śrīvidyā, which is understood as the implicit, most elevated sense of the Veda. The compiler of a Śrīvidyā liturgy explains:

The purpose of *āmnāyasamaṣṭipūjā* [the worship of all the traditions together] is to emphasize that all these mantras only describe *citśakti* who is not different from the Brahman.[2]

The Kubjikā tradition is not interested in incorporating the *āmnāyas* into its liturgies. They are not reduced to the worship of their deities and their mantras. Instead they are left intact, not as rites, but as experiential dimensions of a unitary state of attainment. Each *āmnāya* is allowed to be ultimate in its own way because it is grounded in the Śāmbhava state. Identified with Kubjikā's Paścimāmnāya it contains all the *āmnāyas* as aspects of the state it embodies and incorporates them.

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[1] *śāmbhavaṁ [kh: śā-] sarvasāmānyaṁ yatra [k, kh, gh: yatta] līnaṁ carācaram* ||
unmanānte [gh: unmanāte] tu saṁsthānaṁ vyāpakaṁ sarvatomukham |
śāmbhavaṁ maṇḍalīśaṁ tu bimbānāthena saṁyutam ||
*parāśaktiśikhācakraṁ [k, kh, gh: -śikhā * kraṁ] navānandena maṇḍitam* |
śāmbhavīśaktisahitaṁ [k, kh, gh: -mahitaṁ] kṣīradhāropamaṁ śubham ||
śāmbhavaiḥ ṣoḍaśair [k, gh: ṣoḍaśer; kh: ṣoḍhaśer] yuktaṁ śaktiṣoḍaśamaṇḍitam |
tatrasthaṁ śāmbhavaṁ nāthaṁ [kh: nāthāṁ] paścimāt paścimodayam ||
pañcāśadbhuvanordhvaṁ [k, gh: -bhuvanārddhaṁ; kh: -bhuvanorddha] tu saṁsthitaṁ śāmbhavaṁ [k, kh: śā-] padam |
paścimaṁ śāmbhavaṁ veśma pūrvapaścimamadhyamam || [This and following line missing in MSs K, Kh and Gh.]
mantramūrtikramaṁ sarvam advaitadvaitavarjitam | Ibid. 4/271cd-276ab.
The colophon here reads: This is the *sūtra* of the Śāmbhava Transmission (*śāmbhavakramasūtra*).

[2] Caitanyānanda 1996: 418.

The realisation of the ultimate state of each *āmnāya* transforms it into the Paścima – 'ultimate' – *āmnāya*. The goddess of each *āmnāya* embodies this state and so is essentially Kubjikā. As this is the inner state of the Deity, the outer form remains intact, as is the Vidyā of each goddess and so too the entire liturgy.

The Śrīvidyā tradition worships the goddesses of the *āmnāyas* as emblematic of all the other goddesses, indeed of all deities, simply by invocating them through their 'root' (*mūla*) Vidyās. Although the goddesses of the *āmnāyas* vary considerably in the various Śrīvidyā schools, the goddesses of the Northern and Western Traditions are invariably Kālī and Kubjikā. Kālī may be of various forms. In several instances she is Kālasaṁkarṣiṇī, as she is in the early Kālīkula. This is a sign that the Śrīvidyā tradition began to develop its own system of āmnāyas early on. Kubjikā's presence is another sign of this. In this way the Śrīvidyā tradition retains a memory of the earlier traditions and so Kubjikā's name, at least, is still known, although only to those who worship Śrīvidyā.

The much greater attention Newars pay to the *āmnayas* is related to Kaulism's central role in their religion and culture. Although initiation is largely restricted to the higher 'twice-born' castes, Hindu Newar society is traditionally Kaula. The goddesses of the *āmnāyas* are the secret tutelary deities of the families that constitute the nuclear components of this society. As such they sustain and represent it. The worship of the goddesses of the *āmnāyas* amounts to acknowledgement of this esoteric social order and participation in it. Isolated from one another by the secrecy that sustains the power of their deities, Newar Kaulas maintain the links between them and themselves as members of a single religion, culture and society by their worship. Śrīvidyā initiates, unless they are Newars, do not have these needs. It is enough for them to simply acknowledge the other *āmnāyas* and their goddesses to relate their own goddess and her Kramas to the others.

We will probably never know how deeply Kubjikā penetrated society in Koṅkaṇa and the Deccan, if at all. However, it is clear that she and her tradition, like Śrīvidyā, was worshipped and understood as a part of the great society of Kaulism which she, in her own way, dominates and sustains.

The word *āmnāya* means 'tradition', 'school' and 'lineage' as well as the teachings transmitted through it. The worship of the deity and its attendants and all that relates to that are the concern of each *āmnāya*. The sacred knowledge of sacred action it teaches is transmitted from the deity through the lineage of teachers. These are as sacred as the deity itself and so it is no less essential to worship the lineages of teachers as it is the deity itself, who from this point of view is the first teacher. It is to this aspect of the Kubjikā tradition that we now turn in the following chapter.

Chapter Six

The Teachers and Lineages of the Kubjikā Tantras

The knowledge the preceptor transmits through his exposition of scripture and his own direct insight is multiple. It includes the knowledge of mantras and rituals, their modalities, application, and fruits. It also includes the knowledge of Yoga, that is, how to manipulate the vital forces, physical, mental, and cognitive energies of the body. Beyond, it includes the knowledge of essential metaphysical principles at every level up to Deity itself. The essence of this knowledge in all its aspects and at all levels is the radiant vibration (*sphuraṇa*) of the deity's empowering Command that is transmitted first to the teacher by the deity and then from the teacher to his disciples.

Energized by the Command and projected into the psycho-physical body through the prescribed ritual actions, the mantras transform it into its divine counterpart (*divyadeha*). The teacher has perfected this and the other practices transmitted through the tradition and, as a perfected being – Siddha, he is literally an embodiment of this knowledge. In consonance with his exalted metaphysical status and empowered by the deity's Command, the teacher's conduct is impeccable. Indeed, the observance of the Rule (*samaya*) is no less important than maintaining the required ritual program and Yogic practice. The KMT extols the qualities and virtues of a true teacher accordingly:

> One should make an effort to seek a teacher who brings about eternal bliss and awakens (his disciples) to what is beneficial. (The true teacher is) is fortunate and pleasing to see. He behaves well, as does one from an auspicious caste (*śubhajātisuvṛttistha*), and he is born in an auspicious country. He possesses knowledge and wisdom and is skillful in everything. He knows (whether a) time (is auspicious or not). He is well versed and skillful and knows (his) capabilities (*sāmarthajña*) and is not repulsive. He has all his limbs and is free of defects. He knows (the practice of) piercing (*vedha*) and shaking (*ghaṭṭa*) (the body of his disciple with his spiritual power) and checking (*nirodha*) (the flux of the breath). He is well versed in the ways of the world. He is intent of ritual, peaceful, a good devotee and beloved by (his) teacher. He is well content, free of greed and is the beloved of ascetics. He is the joy of those who are dedicated to him. He is brave and (the observance of his) vows is firm. He grants knowledge and freedom from fear and is free of greed and fickleness. Of steady intellect, he maintains right conduct and

> is well established in the Rules. He does not abandon what comes to him and he does not cling to what has gone.[1]

The KMT goes on to describe how the disciple should behave:

> Such a teacher is hard to find not just by human beings but also by the gods. O beloved, how can a disciple achieve liberation if the teacher he has found is powerless? How can a tree whose roots have been cut bear flowers, fruit or (anything) else? Anyone who has found a teacher like this is released from bondage. The disciple who has seen him should worship the teacher with all his feeling (*sarvabhāva*). He should offer himself as his servant and worship him, (offering) himself and (his) wealth, until the teacher is satisfied. When he is satisfied, he initiates the disciple and so his fetters are destroyed (*pāśakṣaya*). He is awakened if he takes that (initiation) in the proper way (*krama*),. However, if (the teacher) gives (him initiation) in an improper way (*akramāt*) and (the disciple) takes (it), both are certainly bound by the fetters born of Kula.[2]
>
> (The disciple) should behave well for a period of eight, five or three years. Otherwise initiation should not be given to him (as) he (would not achieve) success in the Kula teachings. If the teacher imparts (initiation) by his power out of compassion for the disciple, even then (the disciple) should (continue to) behave as a servant in the teacher's spiritual family (*kula*). (The aspirant) is fit (to be a disciple) if he remains faithful (to his teacher) even if he scolds (him) a hundred times or even beats (him) a thousand times. The evil soul who gets angry with (his) teacher or talks back (disrespectfully) is certainly destroyed as is rotten food. The disciple must never be angry with his teacher whether in speech, mind or with the actions of (his) body. The rays that come from (the teacher's) anger will burn up the disciple who has received (spiritual) knowledge (from his teacher and is then disrespectful towards him).
>
> If the teachers who are in the world have little knowledge how can (authentic spiritual) knowledge be protected (from corruption)? (Indeed, such teachers) steal knowledge away. If a disciple disrespects (his) teacher (thinking to himself) "I have acquired the essence of (his) knowledge, (it is time to) leave" (and does so) without saying (that he is

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[1] KMT 3/41-47ab.

[2] Note that the term '*krama*' in this context means not only 'tradition' and 'ritual', it also means 'correct order' or 'right way'. KMT 3/47cd-52.

leaving), the goddesses will block (his development) and make (him) more foolish. O beloved, (the knowledge he has received) is like a burnt seed - it does not grow. He who has stolen the Yoga of the Command and (the knowledge of) ritual and mantra (from his teacher) and (then) flees, does not achieve (true) balance. How can (that) fool stand (firmly). (He is) like (someone whose) body (is sick) that vomits (the food he) has eaten. Whether he feels hungry or not, the body (of this) contemptuous one (*ghṛṇī*) (is always) thin (and emaciated).

Whatever (the teacher) does, be it auspicious or inauspicious; the disciple should not deride him. (He is) destroyed by deriding (the teacher). When (he) derides (the teacher) he suffers violence. Nor should the disciple talk with the teacher as if he were his equal placing his hand on his mouth saying (with a demanding tone of voice): "Give (me your) command".

He should not protect (his) body (at the expense of his spiritual discipline). He should not cheat his teacher, nor should he ever ignore the tasks he should do whether he has (expressly) been told to do them or not. The disciple who is deceitful and whose nature is wicked, one who expounds false (views to others) and, like a prostitute (*kañjinī*), hides his intentions (*antaraṅgin*) and is not sincere (*sadbhāvin*) is destroyed. The foolish one who, like a pimp (*kañjika*), is two-faced and (whose selfish) intention (constantly changes) this way and that, is destroyed.[1]

One who, having abandoned a teacher who is blissful and Command is radiant, goes to another, is obstructed everywhere, like a king who has lost his kingdom.

He who maintains his body (pure), (guards his) knowledge of (the Kaula sacrificial) substances, (looks after the) clothes and vehicles of his teacher is worthy of receiving initiation (*saṁskāra*).

The teacher should be respected and worshipped. Teachers should always to be venerated. Then, if the teacher has been satisfied, all the moving and immobile world has been satisfied. There is no one who is equal to the teacher in the mortal world, especially in the heavens. What (more) should one who saves from the great ocean of suffering do? It is the disciple who acts (at the service of his teacher).

Neither mother, father, brother or relatives help one as the teacher does. Having understood this, whether he suffers when there is (cause for) suffering or is happy when there is (cause for) happiness, he should not, even unwittingly, assume a position contrary to (the one his)

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[1] Ibid. 3/53-67.

teacher has. Sitting next to him (the disciple) should massage him and the like. He should offer him the bowl with which he begs and flowers constantly.

One should not behave (with disrespectful) intimacy with (any) act of speech, mind or body. Whatever is to be done for the teacher, (the disciple) should do it free of doubt.

Accomplishment is not far and liberation is in the grasp of the disciple who, equal in pleasure and pain, behaves in this way. One should worship whatever the teacher gives as (his) teaching. Therefore, having known (the matter) in this way, the teacher is (realised to be) deity and in no other way. One should worship him by prostrating before him, with meditation and Yoga at all three times (of the day). One cannot perceive the invisible form of the Lord in any other way.

(None can) see supreme Śambhu by means of mantra, meditation, austerity, right conduct and the many kinds of Yogas, as long as he does not serve (his) teacher. Even if one meditates constantly on my form as (he has been) taught by the teacher, (he does not) really (experience) any Śāmbhava bliss there until he possess the Command and, b is of good disposition has (the teacher's) feet on (his) head. Until (that happens) the mark of the qualities of the invisible (supreme being) does not arise with any speed.

If one worships those feet, immobile on (one's) head, as the form of the teacher, the (divine) qualities of realisation (manifest along) with the eight yogic powers and Śambhu's plane. I have explained how the three are imperceptible to anyone who does not possess the Command. By explaining (the nature) of the Rudras, Bhairavas, and Heroes, Yoga arises. When that is accomplished (that reality) whose mark are the attributes of direct perception (of the supreme being) is said to have been attained. This takes place by (the power of) the Command and that Command is known by the teacher. There is said to be knowledge in every scripture. I have (put it there) in many ways. The accomplished (form of the) Command is visibly present within the mantras in the field of (vision) of the Siddhas. Thus, this is the lineage of the Siddhas characterized as that of the teacher and the god. The Śāmbhava awakening dawns by the descent of (his) Command (onto his disciple).

Once the teacher, who is the Lord of Kula directly apparent and whose form is knowledge, has been abandoned, how can one worship elsewhere? The fool who abandons the blazing fire of Nirvāṇa falls into

> the other fire (of suffering). One who abandons the teacher who is the abode of the gods falls (from the path to liberation). [1]

Just as the teacher can grace those disciples whose conduct and practice conform to the prescriptions of the teachings, he is also empowered to punish those and others who have erred. Like the deity, he has the power both to assist (*anugraha*) and to restrain (*nigraha*). He can purify and elevate by an act of grace directly or prescribe appropriate penances (*prāyaścitta*) from his repertoire of rituals and mantras. This, the most important function of the teacher, the one which makes all the others significant and effective, is intimately connected with his metaphysical identity. It is this identity that makes him who he is and gives him the power to do what he does. Conversely, this power is his most fundamental identity. It is his authority. The same holds good for his disciple. The teacher empowers his disciple with the authority to be a disciple, just as he has been empowered with the authority to be a teacher. In this perspective, a lineage of teachers and disciples is a chain of transmission of empowerment which is imparted through the rites of initiation. This chain begins with the deity and leads back to it.

This theory which, in one form or another, is basic for all religions and cults to which access is gained by initiation is especially important for the many diverse Tantric traditions. In the Kubjikā cult it assumes a particularly central role. The myths that recount the origin of the Kubjikā Tantras invariably focus on the transmission of this empowerment. Externally, the substance of the transmission is the scripture and its explanation. This is what we can examine and study. However, grounded in deity, its source, the actual transmission and what is transmitted is the empowering Command. The former is the teaching and the latter its transformative power. Accordingly, the myth of the origin of the tradition and its transmission is entirely concerned with the Command, rather than the scriptures. The teachings are the 'scripture of the Command' (*ājñāśāstra*). The Command empowers the deity to be both the deity and the teacher. Scripture is the outpouring of the Command that proceeds from it.

In previous chapters we have tried to fathom some of the depths of the Command and its transmission as a metaphysical principle and inner transformative power. In this chapter we shall examine the nature of deity, the teacher, the scripture and the lineages through which the Command and the teachings are transmitted. First, we will see how the Kubjikā Tantras view themselves as a Tantric tradition or transmission in general and as a Kaula one in particular, by analysing the key terms the texts commonly use to refer to themselves, the teachings they transmit and the manner in which it takes place.

[1] Ibid. 3/68-88.

Many of these terms belong to the common terminology of the Tantras of all the major traditions whereas some are specific to this one. They all refer in different ways to the most essential requirement for a Tantric transmission to take place, namely, the relationship between the teacher who transmits and the disciple who receives.

The teacher gives birth to spiritual offspring generated from the godhead through initiation. The relationship between the teacher, deity and disciple is essentially familial and so the terms that denote it are genealogical. The analogy is so close that it has allowed the Newars to equate the two types of genealogy - spiritual and biological. Scriptural authority unanimously sanctions the empowerment to worship the goddess for all who are morally fit to receive it. Even so, the Newars have chosen to limit the transmission of their Kaula traditions only to those who are related by blood and marriage in accord with the modalities laid down by local custom. The reasons for this are related to the Newars' autochthonous, pre-Sanskritic traditions as well as social and, no doubt, political motivations. Southern Śaivasiddhāntins approach the matter differently. Like the Newars they wish to align the prerogatives and restrictions of caste, that is, biological affiliation, with the spiritual one. However, rather than maintain the original caste distinctions, the initiation transforms the aspiring teacher into a Śaiva Brahmin. However, although theoretically possible for teachers to have originally been of any caste, in practice this system has generated a parallel caste affiliation which one can have only by birth. Both examples illustrate how the metaphor allows ample room for application.

Several terms denote the familial relationship between teacher and disciple. All of them also denote, by extension, the tradition transmitted thereby. Some are common terms with no particular added resonances. One is *saṁpradāya*. Derived from the root *dā* 'to give' and the prefix *sam-* in the sense of 'properly' and the intensive prefix *pra-*, *saṁpradāya* denotes the tradition that is 'given (and received) correctly' and those who have received it. One example of the usage of this word is the compound *saṁpradāyārtha* - the 'meaning' or 'sense' and hence 'teaching' of the tradition that is 'well given'.

Another common word is *parampara*. It literally means 'that which comes one after (*param*) the other (*para*)', that is, the series of teachers and disciples and what is transmitted through them, which may also be denoted by the possessive adjective *pāramparya*. The first primarily denotes the transmitted teaching and by extension the line of teachers, the second primarily the line of teachers and by extension the teaching they transmit.

In the following pages we will examine a number of such words. We shall begin with the words *santāna* (and the cognate *santati*) and *anvaya* both of which literally mean 'offspring', 'lineage' or 'descendence'. Next, we shall examine the term *gotra* which literally means 'clan' and so is more specific.

Santāna

The word '*santāna*' is derived from the root *tan* which means: 'to stretch along or cover, to unite or join one's self with; to join or connect or keep together, make continuous, to add, annex, to effect, accomplish; to exhibit, display, evince.' All these meanings derive from the basic sense of extension or spreading out which involves appropriation, accomplishment and manifestation. Relevant literal meanings of the noun *santāna* include, according to Monier-Williams: 'continued succession, continuance, continuity, an uninterrupted series, continuous flow, ramification, continuous succession, lineage, race, family, offspring, son or daughter.'

Accordingly, a *santāna* may be an particular spiritual lineage generated by a Yoginī / goddess or a Siddha / god in conjunction with their partner.[1] One notable exception is the founder figure Vṛkṣanātha who, identified with the First Nātha,[2] was, according to the KRU,[3] generated by the goddess alone. However, even then, the process is conceived to be one of self-insemination and hence an unusual type of *conjunctio* rather than emanation. Possibly because of the exceptional nature of this *conjunctio,* the text does not locate it at a specific site, although the time it took place is specified. Otherwise, spiritual progeny - *santāna* - is normally produced in a sacred place.[4] All the major sacred seats (*pīṭha*) are sacred because they are locations where a *conjunctio* takes place that generates lineages of spiritual offspring, through which the teachings and empowering grace spreads and multiplies.

All the lineages in a tradition are ramifications of the original spiritual offspring of the founders and collectively constitute their descendents. Moreover, the lineage is the unified whole and a process in and through which the higher more universal and absolute forms of reality progressively manifest as and in the lower. From this point of view, the Path along which the teaching is transmitted is the lineage which is essentially the deity itself.[5] From the perspective of wholeness, the lineage is pervasive and encompassing like space.[6] The outer process in the physical world mirrors the inner archetypal process within the sacred geographical, mantric and psycho-physical symbolic configurations of the deployment of the *conjunctio* of and within the totality represented in ritual and in the subtle, yogic body by the *maṇḍala*. The goddess and the god unite in the centre of the *maṇḍala* to generate the lineage (*santāna*) which is the stream of the

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[1] KuKh 6/221cd-222ab.
[2] Cf. KuKh 7/66cd-67ab.
[3] KRU 13/19cd-22ab. See below, p. 478-479.
[4] See, for example, KuKh 6/171.
[5] KuKh 17/1-2.
[6] See KuKh 19/17.

utterance of their conjoined mantras.[1] Similarly, the lineage (*anvaya*) is initiated by the conjunction of the vital parts of the *maṇḍala*. Thus, as the lineage of Siddhas is both external and within the *maṇḍala*, it can be projected inwards into the living *maṇḍala* of the body where each Siddha has a place in some limb, organ or Wheel in the subtle body.

Anvaya

The word *anvaya* is derived from root '*i*' and the prefix '*anu*' in the sense of 'to go after or alongside, to follow; to seek; to be guided by; to fall to one's share.' The relevant meanings of the noun *anvaya* according to Monier-Wiliams are: 'following, succession; connection, association, being linked to or connected with.' By extension, *anvaya* also means, as does *santāna*, descendence, race, lineage, or family. The greater semantic spread of the word *anvaya* with more implicit meanings than *santāna*, explains why it is more commonly found in the Tantras than the latter to denote the lineages of teachers and the teachings. Indeed, in some contexts, the word *santāna* would be inappropriate as, for example, in the expression commonly found in the colophons of our text - 'the tradition of seventy million (verses)' (*saptakoṭyanvaya*).[2] English demands that we translate the word *anvaya* here as 'tradition' and so miss the resonance in the original Sanskrit that comes from the word's primary meaning which is 'connection' or 'association' and so can also mean 'the natural order or connection of words in a sentence, syntax, . . . logical connection of words' (Monier-Williams). *Anvaya* in this perspective is the tradition as a whole as exemplified and expressed in the coherence and syntactical relationship between the statements which constitute its teaching, on the one hand, and the continuity and coherence of its transmission, on the other. Thus the expression *pārmaparyānvaya*, which is defined as 'the sequence of masters and disciples' (*guruśiṣyakrama*),[3] is not just the 'lineage (*anvaya*) of the series' (*pāramparya*) (of masters and disciples), it is also the connection or association between each member in the series. It is this unbroken continuity (*anvaya*) that permits the transmission of the energy of grace which is the Command transmitted through the lineage (*anvayājñā*).[4] The entire tradition and all that it contains is the offspring of the Command of the lineage (*anvayājñāprasūti*)[5] including the triple energy of will, knowledge and action[6] that

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[1] See KuKh 7/51cd-52ab.
[2] KuKh 39/55-56, intro. vol.3, p. 24 and p. 76 ff..
[3] KuKh 7/87.
[4] KuKh 7/94-95ab.
[5] KuKh 38/16d.
[6] KuKh 38/31a.

forms the divine triangle through which everything is generated. As the impelling force of emanation, the Western Tradition (*paścimānvaya*)[1] is bliss itself.[2]

A person who receives the Command through initiation becomes a link in this chain - a member of the lineage (*anvayika*) who forms a part of this continuum. He is another addition who may in his turn contribute to, as well as receive from, the *anvaya* which develops cumulatively as 'the collection of what has come before' (*pūrvasaṁgraha*).[3] Like the English word 'tradition' that denotes both this vehicle of culture and its content, the term *anvaya* also denotes the teaching that is transmitted,[4] the essence of which is the experience of deity.[5]

The ambiguity between the actual tradition, what is transmitted through it (both the teaching[6] and its power) and the scripture, is maintained when the *anvaya* of the goddess Kubjikā is said to be the *Śrīmata*.[7] The Western Tradition (*paścimānvaya*) is the *Śrīmata*[8] and the name of the scripture.[9] It has come forth from the centre of the *maṇḍala*.[10] This is the Cave Dwelling of the goddess and the Śāmbhava plane,[11] which is the teaching transmitted through this Kaula tradition (*anvaya*),[12] the *Paścimānvaya*. A common synonym of the name *Paścimāmnāya*,[13] it is the 'root tradition' (*mūlānvaya*)[14] of which the individual lineages (*oli*) and currents of transmission (*ogha*) are developments. It is the 'lineage of Siddhas' (*siddhānvaya*)[15] which, as the whole tradition, is at once the path of the accomplished (*siddhamārga*) and that of accomplishment (*siddhimārga*).[16] The word '*anvaya*' may also denote a particular line of transmission or 'lineage of Siddhas' (*siddhānvaya*)[17] or 'the lineage of a sacred

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[1] KMT 2/47.
[2] KuKh 39/32.
[3] KuKh 13/106.
[4] Examples of this usage are found in KuKh 8/6 and 18/113.
[5] KuKh 17/5.
[6] See, for example, KuKh 8/6.
[7] KuKh 2/17.
[8] See KuKh 2/17 and 4/10a, and cf. 45/64.
[9] KuKh 30/104cd-105.
[10] KuKh 3/38.
[11] KuKh 3/162-164ab.
[12] KuKh 3/170.
[13] See, for example, KuKh 6/42, 8/1, 8/7, 9/68, 27/1, 30/52, 31/2, 32/44, and 32/56.
[14] See KuKh 4/10ab.
[15] See, for example, KuKh 17/2 and 26/35. Also:
siddhānvayaṁ paraṁ kaulaṁ bhuktimuktiphalapradam | CMSS 1/24ab.
[16] KuKh 38/17c.
[17] KuKh 6/159cd-160ab and 17/2 also:

seat' (*pīṭhānvaya*).[1] An embodiment of the deity,[2] the worship of the lineage (*anvaya*) is an important feature of Kaula ritual in all traditions.[3]

Gotra

The term *gotra*, literally means 'clan'. Although it is sometimes used in the same broad sense to mean the whole tradition,[4] it more commonly denotes sub-lineages within the whole tradition (*anvaya*).[5] Thus belonging to the *anvaya* implies belonging to a *gotra* also. One belongs to this *gotra* by virtue of initiation. In this context, to be 'born in a *gotra*' (*gotraja*) means to have received initiation, that is, the transmission of the Command. Just as one should pay homage to one's ancestors, it is essential to know and worship the teachers of own's *gotra*.

The word *gotra*[6] is first used in the *Ṛgveda* where it means a 'cow-stable' or 'herd of cows', also 'cloud', 'fort' and, in a few passages, 'assemblage' (*samūha*). The transition from the last sense to a 'group of persons' is easy.[7] Although there is no positive instance of the term *gotra* being used in the *Ṛgveda* in the sense of 'clan', that is, all the individuals who are said to have descended from a common patriarchal ancestor, the notion was already quite familiar. Kane[8] supplies several examples from the Vedas and Brāhmaṇas in which descendents of great sages were called after those sages. In the earliest period it appears that, as here in the

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[1] KuKh 6/173cd-174ab. In this sense the term *anvaya* replaces the term *oli* which denotes a specific lineage within the whole tradition. Thus, the names *Parānvaya*, *Vakrikānvaya* and *Siddhānvaya* stand for the three main lineages namely, those of the Elder, Youth and the Child (ibid. 7/80) or the lineage of a group of Siddhas (ibid. 17/13).

[2] KuKh 26/33.

[3] Cf. KuKh 13/106.

[4] The *Śrīmata* is a name of both the Kubjikā cult and its scripture. In the following reference it is treated as an offshoot of all the Tantric schools that consider their primary scriptures to be Bhairava Tantras. As such, in terms of the transmission (*krama*) and doctrine (*krama*), it is said to be a particular descendence (*santāna*) within Bhairava's clan (*gotra*), thus reversing the usual order of precedence.

> One should know that the (entire spiritual) lineage (*santāna*) is the *Śrīmata* and that the clan (*gotra*) is Bhairava. The field (of ritual action are the *Praṇavas* called) the Five Jewels and the transmission (*krama*) is said to be the *Śrīmata*.

santānaṁ śrīmataṁ jñeyaṁ gotraṁ [k: gotra] bhairavam eva ca |
gocaraṁ pañcaratnaṁ ca kramaṁ śrīmatam ucyate || YKh (1) 4/248.

[5] KuKh 5/48cd-49ab.

[6] Concerning *gotra* see Kane 1974: vol. 2, part 1 p. 479 ff.

[7] For example, see *Kauśikasūtra* 4/2.

[8] Kane 1974: vol. 2, part 1 p. 479-500.

Kubjikā Tantras, 'descent was traced through teacher and pupil as well as through father and son'.[1] But in those days, these identities often coincided anyway.

A reversal with respect to earlier practice and conception took place in the later Vedic period when the *gotra* relationship was established by birth not from teacher to pupil. Thus according to Pāṇini: 'the word *gotra* denotes the progeny (of a sage) beginning with the son's son.'[2] It was considered to be so important that the sages of the Upaniṣads who expounded the knowledge of the Brahman addressed their pupils by their *gotra* names.[3] Difference in clan identity was marked by diversity in certain ritual practices. Kane points out that: 'In the Brāhmaṇa literature there are ample indications that priestly families had come to be formed into several groups named after their (real or supposed) founders and that such families differed in details of worship according to the group they belonged to.'[4] The same was true of the prescriptions found in the *Gṛhyasūtra* literature. First and foremost, it was forbidden to marry a woman who belonged to the same *gotra*. Other differences related to the manner in which offerings are made to the ancestors and who is entitled to make them.[5] Those of the upper three caste groups who should make *sandhya* offerings must maintain a clear sense of their identity as members of their lineage. Just as in the Vedic period *gotra* was referred to in connection with the sacrifices or education, the fact that *gotra* and other such markers of lineage and appurtenance should be declared at each of the three daily *sandhya*s indicates that this identity is not just geneological. It was related to the transmission of spiritual knowledge and the sense of a spiritual identity. The term *gotra* in this sense often appears in inscriptions from the 5th century CE onwards to denote a lineage founded by the namesake of a particular *gotra.* For example, inscriptions refer to the *gārgyagotra* - a Pāśupata lineage founded by Gārgya. He is mentioned in the *citrapraśasti* inscription by Śāraṅgadeva, as one of the four disciples of Lākulīśa[6] and in the *Gaṇakārikā* by Bhāvasarvajña.[7] Other Pāśupata *gotra*s recorded in inscriptions are *chāpalagotra* and *praṇāmagotra*.[8] Abhinavagupta confirms that the term '*gotra*', like '*maṭhikā*' and '*kula*', refers to a lineage of teachers.[9] This is one of the meanings in our text also. The clan is the whole tradition (*anvaya*)[10] which is 'path of the clan'

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[1] Ibid.
[2] *apatyaṁ pautraprabhṛti gotram* Pāṇini 4/1/162.
[3] Kane op. cit. p. 480-489.
[4] Ibid.
[5] Ibid. p. 481-482.
[6] EI, I, p. 282.
[7] *Gaṇakārikā* p. 14.
[8] Pathak 1980: 10 ff..
[9] *gotraṁ ca gurusantāno maṭhikākulaśabditaḥ* | TĀ 4/235cd.
[10] KuKh 5/48cd-49ab; *santānaṁ gotram* - KuKh 38/20a.

(*gotramārga*), that is, the path to liberation.[1] It is the clan of the goddess Amarikā - the Immortal One[2] or of her transmission (*amarikākrama*)[3] and so is called the clan of immortality (*amaratva*).[4] It is said to teach non-duality, which is the union of Śiva and Śakti.[5]

Just as one who transgresses the rules of his caste's clan (*gotra*) is banned from it by fellow members, similarly, one who transgresses the goddess's Command is deprived of its power and so is said to be 'outside the clan' (*gotrabāhya*).[6] To fall from the clan or be outside it means that one has lost the Command or not received it.[7] Moreover, just as a transgression of the clan rules requires atonement (*prāyaścitta*), similarly the repetition of the appropriate mantra purifies one who has transgressed the rules of the goddess's tradition so that he can resume active membership of her spiritual clan. The god protests to the goddess that he abides by the rules and practices of the clan of the goddess's spiritual tradition.[8] Pleased with him, she gives him the Command which makes him a unique member of the clan.[9]

The first clan of the goddess (*devyādigotra*) consists of the Five Nāthas.[10] The three lineages (*oli*) of the Siddhas of the sacred seats are a part of the spiritual family of the clan (*gotrasantati*).[11] Similarly, the Nine Nāthas are also said to belong to the circle of the clan (*gotramaṇḍala*) in Śrīdeśa, that is, Koṅkaṇa.[12] Affection for the clan is an essential virtue of a good disciple.[13] One should not join drinking parties (*pānagoṣṭhī*) or meetings of those who are not initiates (*paśugoṣṭhī*). Instead one should regularly attend meetings of one's own spiritual clan (*gotragoṣṭhī*).[14] Normal caste distinctions disappear in such meetings. Although they must be maintained in day-to-day life, they are suspended when members of the same spiritual clan come together in an assembly (*cakra*) to worship. Then they may eat together freely, even if they cannot do so outside the confines of the assembly.[15] One must observe the rules of the clan. These include

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[1] KuKh 42/60.
[2] KuKh 17/4cd.
[3] KuKh 62/61.
[4] KuKh 17/36cd.
[5] KuKh 53/6.
[6] KuKh 4/16.
[7] KuKh 4/14-17ab.
[8] KuKh 5/38-39ab.
[9] KuKh 5/48cd-49ab.
[10] KuKh 17/37. Concerning the Five Nāthas see below, p. 401-402.
[11] KuKh 29/32 and 30/189cd-190ab.
[12] KuKh 7/69.
[13] KuKh 32/39 and 32/64.
[14] KuKh 37/39-40.
[15] KuKh 46/290.

avoiding meetings and conversation with the wife of a fellow clan member (*gotrabhāryā*).[1] While all illicit sex is prohibited, the transgression of this rule is particularly bad.

The underlying concept of *gotra* in the Kubjikā Tantras has also been projected into a ritual and higher metaphysical dimension. The 'clan' from this perspective is the flow of the goddess's creative energy of Speech. It consists of the letters and their energies, represented by the two alphabetical orders - Mālinī, the goddess, and the Assembly of Sounds (*śabdarāśi*), the god. The original divine *gotra* of the goddess is the Assembly of Sounds (*śabdarāśi*),[2] that is, the series of Bhairavas who preside over the letters of the alphabet. The clan (*gotra*) consists of the Fifty Rudras.[3] 'Within the world of transmigration', they are represented as Siddhas and their consorts who, as aspects of their transcendental archetypes, generate spiritual clans (*gotra*). The initiate is considered to be their spiritual descendent on the analogy of those who belong to Vedic *gotras* are descendents of Vedic ṛṣis. Thus, Mukundarāja, explains that: '(the identity of) a clan accords with the lineage (*vaṁśa*) of the preceding Siddhas in one's own (spiritual) family (*kula*).'[4]

When the postulant takes initiation he is given a new name. This name indicates the spiritual clan to which he belongs. In order to ascertain it, he is blind-folded and throws a stick into a triangle divided into fifty compartments each of which contains one of the letters of the alphabet. The compartment onto which the stick falls establishes his *gotra* relationship with the Siddha and Yoginī who reside there. In this way, each letter of the alphabet is a 'clan'. Accordingly, the goddess is said to be divided into 50 clans[5] and the letters collectively are called '*gotrapiṇḍa*' lit. 'the body or aggregate of clans'.[6] This aggregate is the entire triangle which the text declares is within the goddess as 'Bhairava's most excellent City of Speech (*bharatipura*), which is the clan (*gotra*) and the teaching.'[7] In short, Śiva, who is the Assembly of Sounds (*śabdarāśi*), and Śakti, who is Mālinī, pervade the aggregate of phonemic energies - the *gotra* - which brings about the emanation and withdrawal of the universe of Speech.

[1] KuKh 37/56cd.
[2] KuKh 17/37.
[3] KuKh 38/19; see also 2/35.
[4] *gotraṁ [gotraḥ] svakulapūrvasiddhavaṁśavṛttikam [-kaḥ].* SaṁP fl. 3b.
[5] See KuKh 2/34cd-35ab and note.
[6] See note 27 to KuKh 2/12.
[7] KuKh 38/24b.

Gṛha

Other common terms for the tradition are *veśman*, *gṛha* and, occasionally, the vernacular forms *ghara* and *geha.* All these words literally mean a 'house' or 'home' and so, by extension, a household. The term is used in a specific sense to denote a particular Kaula tradition, like the more common term *āmnāya*. This one is the 'Western House' (*paścimagṛha*),[1] that is, the Western Tradition (*paścimāmnāya* or *paścimānvaya*)[2] which is the 'empowered (*śākta*) house of the teacher' (*gurugṛha*).[3] The goddess - Śrī - has authority in the Western House[4] and so it is the *Śrīgṛha* - the Venerable House[5] of the goddess, the House of her tradition, the *Śrīmata*,[6] also known as the *Śrīkula*.[7] It is only in this House that success (*siddhi*) can be achieved in this, the Age of Strife (*kaliyuga*).[8] It contains the goddess's tradition and it is from there that it emerges. It is the Western House[9] where the Tree of Mantra grows.[10] Within the subtle body, it is the *maṇḍala* on top of Kailāsa above the head,[11] that is, the House of the venerable City of the Moon.[12] It is the *maṇḍala* which is in the 'west' or the 'summit' (*paścimastha*), that is, both the actual place called the City of the Moon in the west (*paścima*) and the *maṇḍala*[13] which is the Abode of the Moon at the very summit or end (*paścima*) of the sphere of manifestation. Also simply called the City (*pura*), it is the downward facing triangle above the head.[14] In the centre of this House resides the teacher who recites the mantras (*mantrin*).[15] This is where the goddess lives in the form of a Liṅga.[16] It is the inner dwelling, the Wheel of Passion (*raticakra*) in the womb of the goddess. Yogis reside there in that

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[1] KuKh 36/107ab.
[2] For examples of this usage see KuKh. 3/16, 4/3b, 7/5c, 12/42, 24/37, 30/160, 169b, 36/107 (here called *vāruṇagṛha*), and 42/58.
[3] KuKh 3/15ab and 3/59.
[4] KuKh 3/16.
[5] YKh (1) 4/236b says of the Paścimāmnāya that: It is the Śrīgṛha which is the western arising (*śrīgṛhaṁ paścimodayam*).
[6] KuKh 4/10a, 2/17 cf. 45/64.
[7] This name for Kubjikā's tradition is, along with *Śrīkrama*, mostly found in the KRU. Examples of occurences in our text are in KuKh 27/27b (*śrīkulāgama*), colophon to chapter 30, 33/19c (*śrīkulasantāna*), 39/83b, and 42/52d.
[8] KuKh 5/15.
[9] KuKh 7/34 and 30/202.
[10] KuKh 62/57.
[11] KuKh 45/37.
[12] KuKh 5/15, 17/4, 22/26, 31/90, 48/91cd-92ab, 53/5, 58/69cd-70ab, and 63/8.
[13] KuKh 39/51.
[14] KuKh 3/49.
[15] KuKh 3/59.
[16] KuKh 3/168-169.

consciousness, mentally discerning the supreme reality in order to develop insight into the non-existence of phenomenal existence. Thus they play in the Kula tradition (*kulāmnāya*), the imperishable abode of consciousness.[1] Profound, deep and hard to penetrate, it is the House of Bliss.[2] The goddess descends from the transcendent first into this House above the head and then from there into the mortal world.

The House above has its counterpart below. The lunar energy of the Full Moon in the House of the City of the Full Moon[3] is above. Below, at the other extremity of the subtle body, is the Secret Place (*guhyasthāna*) of the genitals,[4] the House of the New Moon.[5] They are both essentially the one Ocean of the Yoni which is the Western (*paścima*) House,[6] that is, the place at the extremities (*paścima*) of the subtle body. The body is a house as is the cremation ground[7] and every sacred site (*kṣetra*).[8]

As the core of the *maṇḍala*,[9] it is the House of the Yoginī (*Yoginīgṛha*),[10] that is, the goddess Kubjikā, the most excellent of Yoginīs. It is the Triangle lined with letters.[11] Filled with the fifty phonemic energies of the letters, it is also the house of many Yoginīs and the city of the Siddhas who are their consorts.[12] The letters governed by Siddhas and Yoginīs each have their own house, that is,

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[1] *bhāvitaṁ kulakaulākhyaṁ taṁ gṛhaṁ parikīrtitam* |
sthitvā tadbodhamanasā bhāvābhāvavivarddhaye [k gh: -vivaddaye] ||
krīḍayanti [k gh: -ynti] kulāmnāye [sarve: -snāye] aviluptacidālaye | CMSS 7/36-37ab.

[2] The radiant Western House is pervaded by `pure liberation'. It is the Void that flows with the pulsation of the aesthetic flavour (*rasa*) of the Touch of the Unpenetrated. It is the great waveless ocean free of perception (*māna*) and its object (*meya*). Deep and profound it is called the House of Bliss (*ānandagḥara*).

nirāveśasparśarasaspandanisyandakandaram [sarve: niraveśaḥ parśa-; k: n-isyakarā; kh: -rasampandanisyakarā; g: -nispanda-; gh: -saṁpandakarā] ||
kaivalyavimalākrāntaṁ [gh : -kraṁtaṁ] gṛhaṁ paścimasaṁsphuram [k g: -raḥ; gh: -saspharaḥ] |
mānameyaparikṣīṇanistaraṅgamahodadhiḥ [k kh: mānayeya-; gh: -nimtara-] ||
gādhaṁ [sarve: gādha] gambhīragahanaṁ tad ānandagṛhaṁ [sarve: -gṛha] smṛtam [sarve: smṛtaḥ] | CMSS 3/4cd-6ab.

[3] KuKh 7/57, 38/23.

[4] KuKh 17/46cd-7cd.

[5] KuKh 17/34.

[6] KuKh 59/74.

[7] KuKh 14/50.

[8] KuKh 14/75cd-77ab.

[9] KuKh 7/14cs-15ab.

[10] KuKh 6/82, 45/39, 62.

[11] KuKh 7/14cd-15ab.

[12] KuKh 7/28 and 7/50.

compartment within this House, the triangular grid of letters (*meruprastāra*),[1] which is the goddess's Yoni. Thus, it is not only the Triangle that contains all the sacred seats where the Yoginīs and Siddhas meet, it is also each of the sacred seats within it - the places Bhairava, in the form of a Siddha must enter to meet the goddess.[2] Similarly, the six sacred seats projected into the hexagram surrounding the central Triangle of the *maṇḍala* are the Six Houses.[3] These are places, both in the outside world and the *maṇḍala* (external and in the body), where Siddhas and Yoginīs meet (*melāpasthāna*) and so bestow immediate realisation (*pratyaya*).[4] Similarly, the places where the Mothers reside in the form of low caste women are houses.[5] They are the Eight Houses[6] of the Mothers projected into the eight petals of the lotus that surrounds the hexagram in the *maṇḍala*.

According to the KJN, the Kaula teachings are found in the house of every Yoginī in Kāmarūpa. Similarly, in our text we read[7] that the goddess's *maṇḍala*, which is the sacred seat of Yoga, is in every Yoginī's house. Indeed, wherever the goddess resides, in whatever form, is the House of the Mother (*avvāgṛha, mātrīgṛha*),[8] her sacred temple to which the Siddha travels with devotion to generate his spiritual lineage in every Age.[9]

The outer and the inner world reflect one another in as many ways as they are represented. From this perspective what is common to both is that they are containers of the sacred which is not an abstract oneness but the concrete, living wholeness of one great family. All the members of this family have their own identity, which is apparent not only in their specific form, name, temperament, power and function but also in their specific location (*sthāna*), which is their house. At the same time, they are all related in as many of the myriad ways in which they come together or reside in the same *maṇḍala*, wheel (*cakra*) or sacred site (whether *pīṭha, kṣetra, śmaśāna* or the like) that are their many houses. These are the places where the yogi wanders, both within and outside, intent on his practice, to meet and unite with the Yoginī - the embodiment of the goddess Kubjikā, the deity of the House (*gṛhadevatā*),[10] and his divine counterpart.[11] Thus

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[1] KuKh 8/18.
[2] KuKh 6/129.
[3] KuKh 61/28.
[4] KuKh 42/32cd-33.
[5] KuKh 14/92-4ab, 16/3-4, 39/112.
[6] KuKh 42/32.
[7] KuKh 58/96cd-97ab.
[8] KuKh 45/54.
[9] KuKh 43/4, 11, 18, 23.
[10] KuKh 42/30.
[11] This wandering is called Niśācāra - the Conduct of the Night, concerning which see KuKh 15/39cd ff..

the yogi achieves accomplishment (*siddhi*) and, successful, he attains both the joys and benefits of the world (*bhoga*) and liberation (*mukti*) by knowing these sacred places[1] of which the highest that contains them all is the House of the goddess Kubjikā.

Ovalli and *Oli*

The word '*oli*' denotes a lineage. The term appears in the KuKauM, ŚM and KRU.[2] Other forms of the word include *olika*, *uli*, *ulika* and *auli*.[3] The term *ovalli* is not found in the KuKh even though *oli*/*uli* is very frequent.[4] It is found several times in the *Ṭīkā*[5] with reference to the Three Lineages. In one place the alternation between the two spellings *oli* and *uli* is clear as is that between the two forms *oli*/*ovalli*.[6] In places we find the spelling *ovali* instead of *ovalli*.[7] It appears that the two words have a common derivation: *ovalli* > *ovali* > *oli (> uli)*. The Prākṛta forms appear to confirm this. The *Deśīnāmamālā* supplies the following simple definition: - '*olī* is a lineage.'[8] We find the forms *oḷi* in Gujarātī meaning 'row' or 'line' and, with the same meaning, in Marāṭhī *oḷ*.[9]

Jayaratha equates *oli* with *ovalli* in his commentary on the *Vāmakeśvarīmata.*[10] He uses the term *ovalli* with reference to the six disciples (called 'princes' - *rājaputra*) generated from Mīnanātha and his consort Koṅkaṇā. He was the propagator of Kula doctrine in this Age. Each one of these six disciples founded lineages, the members of which affixed various endings to their names. The disciples of the first of these six lineages added *bodhi* to their name.[11]

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[1] KuKh 39/112.

[2] KuKauM 1/27; 1/77; 2/6: *śreṣṭhovalli*; in ŚM at least twice in 10/58 and 25/91; KRU 13/18; 13/31.

[3] For occurrences of the word and its various forms in our text, see note to the Sanskrit text of 3/11b.

[4] See note to the Sanskrit of KuKh 3/11a.

[5] Ṭ fl. 55a and 96a.

[6] *olibhedaṁ na jānāmi ity ādi ahaṁ śrīkaṇṭhanātha ulibhedaṁ na jānāmi kathaṁ devyāvatāritam* | *[. . .] tathā gurukramovalli kasmin sthānāvadhir yāvat pūjayet* | Ṭ MS K fl. 137a

[7] e.g. *bālovalyāṁ bālakrameṇa kathyate* Ibid. fl. 137b.

[8] *olī kulaparivāṭī Deśīnāmamālā* 1/148cd.

[9] Marāṭhī *ogal, oghaḷ ohaḷ* and fem. *ohāḷī* (< *ava-/gal* 'to flow down', 'descend'). See J. Bloch: *The Formation of the Marāṭhī Language* pp. 78 and 86. Bloch explains the *-h-* by contamination with *ghṛ* 'to moisten' or with *ogha* 'stream'. The form *ovalli* corresponds to *oālī* in *Deśīnāmamālā* (1/164cd): *oālī asidos'olī*. The Sanskrit commentary explains: 'The word *oālī* has two meanings namely, a fault in a sword and a row.' *oālī khaḍgadoṣaḥ paṅktiś ceti dvyarthā*. Cf. ibid. 1/151: *oggālo tathā oālo alpaṁ srotaḥ*.

[10] *Vāmakeśvarīmata* 1/10: *vande . . . devīṁ . . . paraulijām* (-*vivaraṇa* 14): *olir ovalliḥ.*

[11] See TĀ 29/33-36.

An example is the name Satyabodhi.[1] Thus Jayaratha says: 'There are six *ovalli*s beginning with *bodhi* and the rest. These are the lineages of knowledge divided into the elders and the rest.'[2] Elsewhere he defines *ovallis* as: 'currents of knowledge'.[3] The term has a general, common usage, as in Kaula texts, meaning a tradition, lineage, school and the teachings transmitted thereby. When Śitikaṇṭha describes how the Kālīkrama teachings were transmitted from the goddess to Jñānanetra the founder of that school, he refers to it as the 'description of the *ovalli*' (*ovallisūcana*).[4] The South Indian Maheśvarānanda bows to the two *ovalli*s of his teacher's feet[5] alluding to Kālī's Northern Tradition (*uttarāmnaya*) and the Upper Tradition (*ūrdhvāmnāya*) of Śrīvidyā that are blended together in his own lineage.

The Currents of Teachers

The teacher is more than just a mediator or even a means of attainment, he is the embodiment of the deity and worshipped along with it. He is the bridge between the timeless, ideal world of the scriptures and the actual world of daily life. Myth pours out into history in an encounter that transforms them both into a living tradition. The tradition is not just that of the deity. It is the Tradition of the Masters (*gurvāmnāya*) and that of the Siddhas (*siddhāmnāya*) and their teaching (*siddhaśāsana*). It is as much theirs, the human medium in which the ideal is actualized, as it is that of Śambhu, the god and the Western Teaching (*paścimaśāsana*). Thus, Kubjikā's teachings are the Tradition of the Masters (*gurvāmnāya*) that begins with Śrīnātha.[6] Accordingly, in the Kubjikā Tantras this term specifically denotes the teaching and the lineages through which the goddess's Command is transmitted.[7]

Other Kaula or proto-Kaula schools refer to themselves as the Tradition of the Masters. Thus Bhairava affirms with regards to the teachings of the Kālīkula transmitted in the JY that:

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[1] See comm. on TĀ 3/296.

[2] *ovallyo bodhyādayaḥ ṣaṭ jyeṣṭhādibhedabhinnā jñānasantatayaḥ* | Comm. on TĀ 3/304.

[3] *ovallyo jñānapravāhāḥ* | Comm. On TĀ 29/28.

[4] MP (1) p. 49. The goddess Maṅgalā is the fire stick of this '*ovalli*'. (*kulasya ovallīviśeṣasya araṇiḥ*) (MP (1) p. 107) called the Uttaraghorauvalli ibid. p. 42 (read *asmin uttaraghorauvalli-viśeṣarūpe* for *asminnuttaraghoravalliviśeṣarūpe* of the printed edition).

[5] MM v. 5b.

[6] *Ṭīkā* quoted in note to KuKh 4/8-10ab.

[7] See note to KuKh 4/8-10ab and 13/108cd-109, 30/143d, and 39/59d.

> All this, the endless essence of the scriptures that saves from the world of transmigration and the rest is founded on the teacher.[1]

Consequently the tradition is that of the Masters which is the Transmission of the Masters.[2] And so the JY warns:

> Error arises constantly (for those) who are devoid of the Tradition of the Masters and they do not achieve success.[3]

The author of the *Khacakrapañcakastotra* addresses the form of Kālī who is the goddess of the Kashmiri Kālīkrama as: 'mistress of all the gods! (you who have) come forth from the Tradition of the Masters!'[4] Just as the teacher is deity, so too the deity is the teacher. Ideal representations lead progressively to more concrete ones as if trying to break free from the ideal world to which they belong to penetrate into history. Viewed from the historian's perspective this appears to be a deception, a way of lending authority to a new cult by placing it further back into the past and drawing from the prestige of its powerful and glorious, but purely imaginary, votaries. The Indian ethos that values the past, shunning what is new because it lacks the *imprimatur* of tradition, demands such deceits. We may discern ulterior motives - selfish aims, personal gains, political manouvers - and no doubt they existed. We may, indeed, we should, trace their history but it does not explain more than the confines of this perspective allows. Just as the history of the Church - however 'black' - does not explain Christianity or, for that matter, empty it of its authentic spiritual content. From the 'inner' perspective of the tradition whose development is recorded in its own terms, regardless of the social and political conditions of the time that the historian strives to pieces together, there is no boundry between the historical and the ideal. The ideal becomes historical with the same ease that the historical becomes ideal. The past tapers off into the timeless Godhead even as it emerges from it, running its course first through myth and then into history. If we pay careful attention to our sources we can witness this process taking place step by step.

The Siddhas presented in the later Kubjikā texts as the founders of lineages and their succeeding generations first appear as ideal images. They are the energies and integral parts of the expanse of deity that progressively defines itself initially into its own divine form to then pour out into the differentiated stream of

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[1] *gurvāśritam idaṁ sarvaṁ saṁsāroddharaṇādikam |*
śāstrasandoham akhilam anantaṁ * * * * * * || JY 1/45/1.
[2] *gurvāmnāyaṁ gurukramam* JY 1/45/74b.
[3] *gurvāmnāyena rahitā bhrāntirvai jāyate sadā |*
prāpnuvanti na te siddhiṁ * * * * * * * * || JY 4/20/71
[4] *sarvadeveśi gurvāmnāyaprasarpite* KhCPS 115d

principles that mark the stages of the evolution of the emanation of the individual soul and the universe he inhabits. Once Bhairava has been empowered to be the first teacher he assumes the form of the Five Nāthas.[1] These, the first teachers, are the embodiments of the five elements that emanate the universe.[2] These five Bhairavas and the Siddhas of the sacred seats are the first teachers mentioned directly by name in the KMT. As the Kubjikā Tantras developed so did the lineages and their associations. In the following passage from YKh (1) they are equated with the Four Yuganāthas:

> Sādākhya is the Principle of Space (*vyomatattva*). Anantadeva is all-pervasive, and is adorned with a pure (*amala*) mind. Well known as the Fire Principle, he is Piṅganātha by name who generates many kinds of qualities. Śrīkaṇṭha is the Water Principle. Śankara (also called) Balīśa is the lord whose body is nectar. I bow to (these) famous Siddhas who create many kinds of Kulas.
>
> These five Siddhanāthas are the lords of the universe. (They are) the Siddhas of the agency of emanation. They are the doors to heaven and have reached the other side (of the ocean of bondage). They have burst apart the limitless worlds of hell and are the only ones able to bestow liberation. They came down onto the venerable (mount) Kailāsa and, heating (*tapan*) the lotus of phenomenal existence, shine with (their) radiant energy (*tejas*). I bow before these (Siddhas) constantly whose intellect is well versed in the Krama and are the descent (into the world) of all knowledge.[3]

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[1] KMT 3/89-93, 96cd-100.

[2] The (god) is fivefold because he is the cause of the clatter of (material) emanation. (He is) Śrīkaṇṭha, Śaṁkara, Ananta, Sādākhya and Piṅgala. Śrīkaṇṭha is in the principle of Earth, Śaṁkara resides in Water. Ananta is said to be Fire and Sādākhya is said to be Air. Space should be known to be Piṅgala. These five are the authors of emanation. In this way, the god who is (these) five resides in Earth and the others. This is the god Ciñciṇīnātha, Bhairava, the Siddha of the Command. The Lord has five forms and can grace and punish.

sa eva pañcadhā bhūtaḥ sṛṣṭyāḍambarakāraṇāt [k: sṛṣṭi-] || *[kh: (?)]*
śrīkaṇṭhaḥ śaṅkaro 'nantaḥ sādākhyaḥ [k, kh: -khyā] piṅgalas tathā |
śrīkaṇṭhaḥ pṛthivītattve śaṅkaraś cāpasaṁsthitaḥ ||
*tejo 'nantam [kh: * * * *(?)m] iti proktaṁ sādākhyo [k: -khyā; kh: sādākṣā] vāyur ucyate* |
ākāśaḥ piṅgalo [k: -lā] jñeyaḥ pañcaite sṛṣṭikārakāḥ ||
evaṁ pañcātmako [k, kh: - kaṁ] devaḥ [k, kh: deva] pṛthivyādiṣu saṁsthitaḥ [k, kh: - taṁ] |
ciñciṇīnāthadevo 'yaṁ [k: - devāyaṁ] ājñāsiddhas tu bhairavaḥ ||
pañcamūrtidharo nātho [k, kh: -tha] nigrahānugrahakṣamaḥ |

YKh (2) 15/22cd-26ab = KuKh 46/30cd-33.

[3] *sādākhyaṁ vyomatattvaṁ vibhur amalamatiḥ [g: -mati] śobhitānantadevaṁ [g: sābhitannaṁtadevaṁ]*

The goddess Matsyodarī is Tārā, the (energy) Śāntyatītā who impels the awakened. Mīnanātha, who has overcome the impurity of the Age of Strife is (the Siddha) Sādākhya in the sacred seat of the Moon (i.e. Candrapura). He is the hero who lays hold of the Yoni which is the (supreme) plane of all the universe by means of (his) insights into many (forms of) knowledge. I always bow to him who reveals Kula by means of the various lineages (of initiates).

In the venerable seat of Oṁkāra, the talented Vijayā, who is (the energy) Śānti, pulses radiantly within. During the Kṛta Age (the Siddha) is the tranquil Ananta directly apparent. The one called Khagendra (is the Siddha) in the Tretā Age and (within him) in the sacred seat of Jāla is the Vidyā which is part of the *maṇḍala* and is impelled by the (most) excellent Void (*gagana*). I bow to Piṅgala who shines with the radiance of the Moon and Sun and is the incarnation (called) Kūrma (*kūrmāvatāra*).[1]

Maṅgalāvva is in Kāmākhya and, presiding on mount Pulimalaya, is well established. Śrīkaṇṭha is Meṣanātha, who is the quelling of the fear of phenomenal existence, the yogi who practices Yoga in the Dvāpara Age. Descent into the Wheel, the abode of the lord of passion (*ratipati*), (took) place with great speed. (There) Koṅkaṇāvvā is (the energy) Nivṛtti. Macchagna is this (Siddha) called Śaṅkara. Known in the Age of Stife, I always bow to him.[2]

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tejaṁ tattvaṁ [g: tatva] prasiddhaṁ vividhaguṇakaraṁ piṅganāthaṁ hi [g: hiṁ] nāmnā
śrīkaṇṭhaṁ tvāpatattvaṁ [g: tyayatetva] prabhur amṛtatanuḥ [g: -tanu] śaṅkaraṁ vā balīśam ||
siddhān naumi prasiddhān vividhakulakarān vānadevyā pravṛddhān ||
pañcaite siddhanāthā jagadadhipatayaḥ sṛṣṭikartṛtvasiddhāḥ [g: -siktā]
svargadvārā paraṁgāmitapaṭalabhidā [g: -paraṁṅgā- -bhido] muktidānekadakṣāḥ |
śrīkailāsāvatīrṇāḥ [g: -kailāsa- -rṇā] kamalabhavatapan tejasā bhrajamānāḥ [g: pra-] |
sarvajñānāvatārāḥ [g: -rā] kramapaṭumatayo ye sadā tān [g: ntā] namāmi || YKh (1) 39/15-16.

[1] *devī matsyodarī [g: matsodarī] yā vibudhajananutā śāntyatītā [g: -ta] ca tārā*
sādākhyaś candrapīṭhe kalimaladamano [g: kaṇi-] rājate mīnanāthaḥ |
nānāvijñānabodhaiḥ jagadakhilapadāṁ [g: -pada] yoniṁ [g: yoni] gṛhnāti [g: -ni] vīraḥ
saṁjñāṁ [g: sajñā] ca [g: na] santānabhedaiḥ prakaṭayati kulaṁ yaḥ sadā taṁ namāmi ||
śrīmadoṅkārapīṭhe guṇavativijayā śāntir antaḥsphurantī [g: sā-] |
kṣāntaḥ [g: kṣātaḥ] sākṣādanantaḥ kṛtayugasamaye śrīkhagendrābhidānaṁ tretāyām |
jālapīṭhe gaganavaraṇutā maṇḍalāṁśā [g: -sā] ca vidyā
yaḥ kūrmāvatāraḥ śaśiraviruciram [g: sa-] piṅgalaṁ taṁ namāmi || YKh (1) 39/17-18.

[2] The correspondences are as follows:

> The Siddhas Khagendra and the rest who are the gems (*tilaka*) of those who have made the Kula are the incarnations of Rudras on Kanyādvīpa, the sacred site (*sutīrtha*), the most excellent land of Bhārata to which the host of sages bow. From them the initiation which makes all things manifest has come into being by (their) incomparable austerity. I bow all around to those excellent heroes who, free and forbearing (*danta*), have sanctified (*bhavita*) all things.[1]

The Currents of the Transmission of the Kubjikā Tantras

In its earliest phase, the Kubjikā tradition divides the succession of teachers (*gurvaugha*) simply into two major currents (*augha*) - Divine (*divyaugha*) and human, variously called the Current of the Siddhas (*siddhaugha*) or Persons (*puruṣaugha*). A third phase emerged out of the second one called the Current of Men (*mānavaugha*). This development in the Kubjikā sources reflects Kaula practice in general. In the course of his commentary on a description of the *maṇḍala* used for the Kaula rites taught in chapter twenty-nine of the TĀ, Jayaratha says that there are three Currents of teachers worshipped in it. Abhinava does not refer to them. As his presentation of this *maṇḍala* is very concise, it is possible that his source mentioned them. It is more likely, however, that this

13. Table of the Five Siddhas and Yuganāthas

Five Siddhas	Element	Kaula Teachers	Consort	Age	Seat	Cosmic Force
Sādākhya	Space	Mīnanātha	Matsyodarī (Tārā)	Kali	Candra	Śānty-atīta
Annata	(Air)	Khagendra	Vijayā	Kṛta	Oṁkāra	Śānti
Piṅgala	Fire	Kūrma		Tretā	Jāla	Vidyā
Śrīkaṇṭha	Water	Meṣa	Maṅgalāvvā	Dvāpara	Puli-malaya	Pratiṣṭhā
Śaṅkara	(Earth)	Macchagna	Koṅkaṇāvvā	Kali	Kāma-rūpa	Nivṛtti

[1] *kāmākhye maṅgalāvvā pulimalayagirau rājyamānā pratiṣṭhā [g: pratiṣṭāma] śrīkaṇṭhaṁ meṣanāthaṁ bhavabhayaśamanaṁ [g: -samanaṁ] dvāpare yogayogī tūrṇaṁ [g: tūrṇe] cakre 'vatāraṁ ratipatinilaye [g: ratipabhivilaye] koṅkaṇāvvā nivṛtir macchaghnaṁ saṅkaro 'yaṁ kaliyugaviditaṁ sarvadā taṁ namāmi* || *19* ||
kanyādvipe sutīrthe munigaṇanamite [g: munimananamite] bhārate varṣamukhye rudrāṇāṁ [g: rudrāṇā] ye 'vatārāḥ [g: yevatāḥ] kulakaratilakāḥ śrīkhagendrādisiddhāḥ [g: -siddhās] |
tebhyo asyāpi (?) jātā [g: jatā] nirupamatapasā [g: -so] vyaktasarvārthadīkṣā [g: -dikṣā] tān [g: ste ?] svacchandān [g: śacchanda] suvīrān [g: pravīrā] akhilabhavitadantān [g: akhilabhavati-] samantānnamāmi || YKh (1) 39/19-20.

conception had not yet developed in his time but had become so well known by the 12th century in Jayaratha's time that he felt that the three Currents should also be accommodated into the *maṇḍala*.[1]

This classification is fully developed by the time we reach the early commentators in the Śrīvidyā tradition.[2] Padoux lists the teachers mentioned in the sources in the introduction to his work on the *Yoginīhṛdaya*.[3] The Divine Current (*divyaugha*) consists of the four Siddhas who govern the main four sacred seats, headed by Paramaśiva. The *Siddhaugha* that follows ends with Dīpakācārya, who was a historical figure. The *Mānavaugha* ends with one's own teacher.

Śitikaṇṭha in his *Mahānayaprakāśa* also divides the teachers of the Kashmiri Kālīkrama into three currents, but these are not the same. The first is *Mahaugha*. This is the dynamism of the energies of cognitive consciousness represented by the sixty-four Śākinī Yoginīs in the five spheres of the flux of the energy of consciousness (*pañcavāha*) that unfolds within the sacred seat (*pīṭha*) of its inherent Voidness. The sixty-fifth energy is the goddess Maṅgalā. She received the Krama from Śiva and so the *Siddhaugha* begins from her and is her very nature. Śitikaṇṭha explains:

> The venerable Maṅgalā herself is the recipient of the descent (of the teachings) onto the plane of the sacred seat just as Hara's head is that of the heavenly river (Ganges) and her form is the Current of the Siddhas.

The Current of Men - *Mānavaugha* - begins with Jñānanetra, the founder of this branch of the Kālīkrama, who received the teaching directly from the goddess.[4] The third is the *Śiṣyaugha*, the Current of Disciples. This consists of the disciples of Cakrabhānu who was the last teacher of the *Mānavaugha*.[5] The goddess is said to be the fire-stick of this Kula. As such she is the source of the three Currents that are compared to three fires, implicitly identified with the three

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[1] Abhinava refers to the worship of three teachers. Jayaratha offers two explanations as to who they are. In the first place, he says, they are one's teacher, grand-teacher and great-grand teacher (*trīn gurūn iti guruparamaguruparameṣṭhinaḥ* - comm. TĀ 29/27cd-29ab). However, further on he says that the 'class of teachers is also of three kinds divided into the Divine, Siddha and *Mānava* Currents' (*divyaughasiddhaughamānavaughabhedena trividham api guruvargam iti* ibid.). Jayaratha may well have added this alternative explanation as an after-thought in the light of the traditions of his day.

[2] See Śivānanda *Ṛjuvimarśinī* on NṢA 4/19 (pp. 218-223), Vidyānanda's A*rtharatnāvali* (p.223-234), Amṛtānanda's *Saubhāgyasudhodaya* (6/5-23) and YHṛDī pp. 8, 294 and 302.

[3] Padoux 1994: 48-49.

[4] *śrīmatmakāradevyāḥ pīṭhavare prāptādeśena śrījñānanetranāthena bāhyāntarastham ādidevīsvarūpasatattvaṁ yat sākṣāt kṛtam* . . . MP (1) p. 49.

[5] MP (1) p. 107.

fires of the Vedic sacrifice. The three Currents are 'the path of the means free of faults - a row of lamps in the dark that illumine themselves and others'.[1]

This system of classification is not consistent and so appears to be in a phase of development. It is only in the 12th or 13th century, when the aforementioned Śrīvidyā authors lived, that is was fully formed and accepted as common.[2] Mukunda, the author of the later SaṁP, presents the three currents of teachers in an unusual way. He reverses the order of the last two currents of teachers and ascribes three qualities to them. They are not arranged in a succession. Instead they belong to three spheres of existence characterized by the three qualities of Nature (*guṇa*). They assume the form of the beings who live there in order to impart the liberating teachings. They are as follows:

1) *Divyaugha*: One should think of the essential nature of the teachers belonging to the Divine Current as the quality of *sattva*, as the worlds of the Sun and Fire etc and as possessing the nature of deity.
2) *Mānavaugha*: One should contemplate the essential nature of the teachers belonging to the Current of Men as the quality of *rajas*, as the Moon and Water etc and as possessing a human nature.
3) *Siddhaugha*: One should recollect the essential nature of the teachers belonging to the Current of Siddhas as the quality of *tamas*, as darkness, Space and the Air etc and possessing a supernatural being's (*dānava*) nature.

> The best and most excellent current amongst the teachers who are the Currents is the one free of the qualities (of Nature). It is said that the Current of Siddhas is in the netherworld and (is made of) supernatural beings. It is said that the Current of Men is in the sphere of mortals and (is made of) human beings. The Divine Current is in heaven and (is made of) the hosts of the gods. That (Current) which is only one appears to be many.[3]

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[1] MP (1) p. 107-108.

[2] Cf. Padoux in Brunner *et al* 2000: 258.

[3] *sattvaguṇena sūryavahnibhuvanādirūpeṇa devatātmakena divyaughaguru-svarūpaṁ cintayet* ǀ *rajoguṇena candrajalādirūpeṇa manuṣyātmakena mānavaughagurusvarūpaṁ bhāvayet* ǀ *tamoguṇenāndhakārākāśapavanādi-rūpeṇa dānavātmakena [sthānavātmakena] siddhaughaguru-svarūpaṁ smaret* ǀ *gurūṇāṁ oghasvarūpāṇāṁ oghavaraṁ [adhovaraṁ] śreṣṭhaṁ [śreṣṭha] nirguṇasvarūpam* ǀ *pātāle dānavaiḥ siddhaugha iti saṁpraty ucyate* ǀ *martyamaṇḍale manuṣyair mānvavaugha iti cocyate* ǀ *svarge devagaṇair [tadeva-] divyaugha iti ucyate* ǀ *sa eka evānekatvaṁ pratibhāti* ǀ SaṁP fl. 4b.

The KMT refers in a general way to the Current of the Krama (*kramaugha*).[1] This is generated through the goddess and a Siddha and is propagated by their spiritual sons and daughters in each of the major sacred seats the goddess visits in her tour of the land of Bhārata. The KMT refers to the Divine and Mortal Currents of the transmission but does not elaborate on what they are.[2] Similarly, the KMT refers to 'the lineages of the currents of the line of teachers' that comes from Śiva as the 'transmission (*krama*) of the Divine Command (*divyājñā*)'.[3] However, the KMT does not tell us anything about their contents only that if the goddess is worshipped with sincere devotion she enters the current of the series of teachers and disciples.

The KMT claims that it belongs to the Divine Current. However, the sense of this term when the KMT was redacted was not as extensive as it is in the later sources where the same claim is resonant with considerably more significance. It is a claim especially dear to the CMSS, which views all the major Kaula schools as dimensions of highly elevated mystical experience, crowned by that attained in the Western House. Here the adept attains the Divine Current of which the teachings of the CMSS are the essence. The CMSS belongs to the tradition of the Siddhas (*siddhānvaya*) and is the supreme Kaula.[4] It claims to be the supreme level of the Divine Current (*divyaugha*)[5] that pours forth from the goddess.[6] Also called Divine Kaula (*divyakaula*), it is the supreme spiritual bliss which is the Kaula face of Sadāśiva called Picu from which originate the Kaula scriptures. The

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[1] KMT 2/48.

[2] For example we read:

(Thus) as long as Caṇḍākṣī, whose power is without limit, desiring the qualities of the Divine Current (of the transmission), gazed (at the things) in front (of her), she filled the universe with (many kinds of divine) nectar. KMT 2/68.

Again: Having said this, she went quickly (to the place) where the auspicious river Ucchuṣmā (flows). It is within the Mahocchuṣma forest and transports the Divine and Mortal Currents (of the transmission). KMT 2/82cd-84.

[3] KMT 11/1-4.

[4] *siddhānvayaṁ [k, kh, gh: -ya; g: siddhāndhaya] paraṁ kaulaṁ [gh: kaula]*
bhuktimuktiphalapradam [gh: -prade] | CMSS 1/24ab.

[5] *ciñcinīmatasāro 'yaṁ divyaughaparamaṁ [k g gh: divyogha-] padam* || Ibid. 1/22cd.

[6] The Void that rests in the (one) empowered reality emerges from the waves of the universe. The supreme goddess is born there. She is a passionate young woman (*kāminī*) and is passion (*kāma*) itself. The Virgin Goddess (Kumārī) resides in the sacred seat of Kaula and rains down the great Divine Current.

viśvorminirgataṁ [k gh: visvonmi-; kh: visvānma-; g: visvārmi-] śūnyaṁ
śāktaviśrāntamaṇḍalam |
tatrotpannā parā devī [sarve: deve] kāminī kāmarūpiṇī ||
kumārī kaulapīṭhasthā [k kh gh: kāla-; g: kola-] mahādivyaughavarṣiṇī [g: -vaṣiṇī] |

CMSS 1/25-26ab.

Tree of Consciousness, with its extensive roots and branches, grows out of that. It is established in the form of the Unmanifest (*adṛṣṭa*) and the *Siddhaugha* is its most excellent fruit.[1]

The CMSS is not amongst the earliest Kubjikā Tantras, even so it appears to be oblivious of the later application of the term to the initial, most elevated phase of the development of the transmission we shall examine shortly. Instead the CMSS maintains the usage of the term we find in the KMT. There, the Divine Current is the Current of the Transmission. It is the inner foundation, the supreme Kuṇḍalinī who resounds as pure Divine Sound. She is the river in the form of the current of the tradition (*ogha*) that flows constantly in the ocean of the Void of the transcendent.[2] Bhairava asks the goddess to reveal the *Kramaugha* once she has come down into the world with the words:

> "O Kubjī! I am impelled by you who are the supreme (goddess), the mother of the great current (of the tradition). You are Kubjā, my Supreme Kubjinī. I (am guided by you), then you (are guided) by me. You have taught the group of four (Siddhas who teach in the sacred seats) the Path of the Krama and their Krama. O sinless one! You who possess the Command send forth the supreme Current of the Krama (*kramaugha*) that is within you!"

The adept should worship the foundation (*ādhāra*), which is the liturgy of the scripture of the Divine Current (*divyaugha*), with all his being (*sarvabhāva*), as he does the deity. He should hide all the tradition because this Divine Tradition (*divyāmnāya*) is worshipped by divine beings wherever it is, if it is kept very secret.[3] Worshipping the principle (*ādya*) Circle of the Yoni daily in this way and generating its supreme pervasion, the Current of the Transmission (*kramaugha*) is set into operation. This is the divine foundation of the Current.[4] By worshipping the lineage of the current he attains the totality of form, gross, subtle and beyond the senses.[5]

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[1] CMSS 1/30.
[2] KMT 25/82.
[3] KMT 25/195.
[4] KMT 19/116-120.
[5] KMT 19/37.

The Divine Current of the Eighteen Siddhas and the Convention of the Flowers

Although the KMT stresses the importance of worshipping the Transmission, which is both the current of the teachings and the lineages of the teachers, the latter is not discussed at length. The former is worshipped in the *Kramamaṇḍala* and the latter in the *Gurumaṇḍala,* which is drawn next to it or may also be projected into it. However, as we shall see, the core of the contents of the *Gurumaṇḍala*, which is its original form, consists of projections of the seed-syllable Navātman, which is the sonic form of Bhairava, the First Teacher (*ādinātha*), not human teachers. As the Kubjikā Tantras developed these details developed with them. Lineages of human teachers with their own hagiographies developed and the Divine Current was understood to be their original source that is contained and flows within the Deity as the flux of the energy of the Command.

We have seen that the myths that recount the founding of the lineages of the Kubjikā cult centre on the manner and circumstances in which the goddess transmits her empowering Command. This transmission is understood as a descent of the goddess herself in the form of her empowering Command (*ājñā*). This takes places through a series of states ranging from Śiva's own state (*śāmbhavāvasthā*) down to the grossest. Thus the pattern of her descent through which her empowering and liberating Command is transmitted is also the sequence of states that follow one after another from the highest, uncreated condition to that of the manifest world. The rungs of this ladder are tirelessly presented in the Kubjikā Tantras in many forms and modalities because they not only mark the stations of her descent, they are also the stages of the adept's ascent to the supreme state. In this context, they are marked by the currents and lineages of teachers. In this more developed scheme, the Divine Current (*divyaugha*) consists of eighteen Skyfarers who are liberated teachers corresponding to a series of eighteen principles that extend from the Transmental (*unmanī*) down to the Śrīnātha who is the first teacher of the next current of teachers, the *Mānavaugha*. These eighteen principles are a series of elevated states which are the precursors within consciousness of the transmission that takes place through the lineages of Siddhas in the outer world. This the first, supreme, transcendental (*para*) current of teachers, is followed by another immanent (*apara*) one, namely, that of the triple transmission of the Child, the Youth and the Aged represented by the corners of the Triangle in the core of the *Kramamaṇḍala*. The transmission continues through the succeeding line of teachers, first the Nine Nāthas and then the Sixteen Siddhas and their disciples. Their inner counterparts are projected systematically in descending order from the top of the body down to the bottom of it.

We begin here with the Divine Current. The Point (*bindu*) in the center of the *maṇḍala* is where contact takes place with the Śāmbhava state. Brilliant like a whirling firebrand, the Point's anticlockwise rotation traces the shape of a flower.[1] The Divine Current (*divyaugha*) flows through this Point as aspects or levels of the goddess's Command which is the energy of the Transmental (*unmanīśakti*). This energy is the goddess's vitality, her menstrual flow (*rajobhava*),[2] which is the red female seed. This too is called the 'flower'. Thus the Divine Current is called the Tradition of the Flower, with reference to the Point and the goddess's seed or Flowers, in the plural, with reference to each of its stages or aspects, which are all 'flowers' of the Tree of the Divine Current that grows from the seed of the Point in the centre. The essence of this stream of divine energy that flows through the higher levels of being contained within the Point is the couple (*yugma*),[3] that is, the union of Śiva and Śakti.[4] This couple is two flowers.[5] The 'nectar of the tradition (*saṁpradāya*)' is the product of the union of these two flowers - the Mother (Ambā) and the Lord (Nātha),[6] who fuse together to form the one Flower. This one Flower is the Command[7] that streams through the centre of the Triangle where the first, primordial seat (*ādyapīṭha*) of the deity, the first teacher, is located. The quintessence of the union of Śiva and Śakti, from it flows the vitalizing and liberating nectar of the goddess's fertilized seed as the stream of the teachings (*gurvogha*) and with it that of outer manifestation which exits initially out of the transcendent here in the centre. Thus we read in the KRU:

> The Great Seat (*mahāpīṭha*) originated, O mistress of the heroes, where the Flower originated from our union. It is the middle (seat) and is located in the centre. O beloved, accompanied by its own energy, it is called the Flower.
>
> O supreme mistress, it is said to be the pervasive lord of the sacred seat who, in the aforementioned First Seat, bears (his) own name. O Rudrā, O supreme Goddess, one should know that he is (thus) endowed with his own power.[8]

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[1] KuKh 13/116.
[2] KuKh 3/33-34.
[3] KuKh 1/2b.
[4] KuKh 2/27.
[5] KuKh 38/15.
[6] KuKh 38/11.
[7] KuKh 57/44cd-45ab.
[8] *yat tat saṅgodbhavaṁ puṣpaṁ āvayor vīranāyike* ||
tatrotpannaṁ [kh: -tpanna] mahāpīṭhaṁ [g: -ṭha] madhyamaṁ madhyasaṁsthitam [g: madhyasaṁsthitaḥ] |
puṣpasaṁjñābhidhānena svaśaktisahitaṁ priye ||
vyāpakaṁ parameśāni pīṭhanāthaṁ [kh: -nāthā] prakīrtitam |

The Flower in the centre of the *maṇḍala* is appropriately worshipped by offering a flower, which is placed on it and left there in the course of the worship of the Krama projected into the surrounding *maṇḍala*. Thus, by extension, the eighteen states or teachers of the Divine Current are also said to be Flowers or parts of that one Flower. Inwardly the term Flower denotes the equality of the fluctuations of the mind attained by means of these eighteen flowers, the inner teachers.[1] The word 'flower' (*puṣpa*) also denotes a girl's first menses, which is the female seed and is identified with the Command[2] which is the goddess's seed. In the following passage drawn from the *Ṭīkā* the 'flower' of the teachings is associated with the goddess's menses but in a negative sense. In order for the woman's seed to be fruitful it must mix with the male one, otherwise it flows out and is lost and is considered to be impure. In this context the common metaphor of the male seed sown in the female field (*kṣetra*) is reversed. The female seed of the Command must be sown in fertile male ground to develop:

> (Giving this knowledge) to one who has no initiation, no hereafter (*paratra*), lineage (*pāramparya*), transmission of the teachers (*gurukrama*), no worship of the Kulakrama and is devoid of the Convention of the Flower and that of the purification of the teachers is like sowing the seeds of wheat (*sasya*), lentils (*muga*) and the like on barren ground, that is, on stones. It bears no fruit. Or else, it is like the flower (of menses). Blood flows in the female genitals (*yoni*) every month. How can living beings who are forms of Nature be born from just the semen that comes from the father without that? In the same way, one should not reveal this Sequence of Twenty-eight to one who is devoid of a line of teachers, initiation, the hereafter, lineage and transmission of the teachers.[3]

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pūrvokte ādipīṭhe [kh: -pīṭhaṁ] tu svasaṁjñānāmadhārakam [g: svayaṁjñānamadhārakaṁ] || *svaśaktisahitaṁ [k: svaśaktisekti-; kh: svasakti-] rudre [k: madre; g: bhadre] jñātavyaṁ parameśvari [kh: -meśvarī]* | KRU 2/49cd-52ab.

[1] KuKh 57/103cd-104ab.

[2] See note to KuKh 3/33-34 and 57/44cd-45ab.

[3] *yasya dīkṣā nāsti* | *tathā paratrayasya nāsti* | *pāraṁparyo [-paryo] nāsti* | *yasya gurukramaṁ nāsti* | *yasya kulakramapūjanaṁ nāsti* | *puṣpasaṅketaguruśuddhisaṅketakavarjitaḥ [-taṁ]* | *tad yathā uṣare aśmāṇapṛṣthe sasyādimugādibījapatanāt [sadyādimugādi vījayannāt] phalotpattirna [phalottpatirna] bhavati* | *athavā yathā puṣpam [puṣpa] iti* | *yonyābhyantare pratimāse rakta-sravaṇam* | *tena vinā naiṣkevalyena (?) pitrodbhavena śukreṇa* | *mūrtiḥ [mūrti] prakṛtiḥ sākāra-rūpā jantūnāṁ kathamutpattirbhavati* | *tathā gurupaṅktihīnasya tathā dīkṣāparatrapāraṁparya-gurukramahīnasya* | *idam aṣṭāviṁśatikramaṁ [-viṁśa * -] na prakāsayed ity arthaḥ* |

Ṭ MS K fl. 182a-182b.

The ‘Flower’ is the lunar goddess Ciñciṇī. Also called Khañjī[1] and Jyeṣṭhā (literally, the ‘eldest’), she is worshipped within the seventeen energies of the Moon starting with the Transmental (*unmanā*) that contains them all. Thus she is both at the beginning and the end as the ‘immobile motion’ (*acalagati*) of the oneness of the subtle vibration that travels too and fro from transcendence to immanence and back, in and out of manifestation and of which each teacher represents one of its phases or energies. As such, she is Kubjikā who, as the goddess Carcikā, is the seventeenth and penultimate of this series of teachers.[2] She is the Śāmbhava Command who resides in the centre of the City of the Moon in the form of the divine Liṅga.

The last station of this descent is the first human Siddha who, identified with Śiva, is called Śrīnātha, Ciñciṇīnātha or Vṛkṣanātha. This is the Convention of the Flower otherwise known as the Current of the Teachers (*gurvogha*). They are described in chapter 57 of the KuKh, one by one, as states of consciousness that constitute the stations of the descent of the flow of energy, which is the essential nature of the transmission of the tradition, from the highest state. The adept is connected to this flow of energy through the transmission that he has received from his teacher. However, in order to maintain this connection he must regularly reinforce it when he performs the worship of the sequence. The worship of these eighteen energies is thus an essential part of his practice. To worship this sequence correctly is to know it. The adept knows it by passing through these stages of descent. Thus, he can also rise back up through them and reach the highest state. Our text declares:

> O Śambhu, without having known the Convention of the Flower (*puṣpasaṁketaka*) that extends in due order from the Transmental (*unmanā*) up to Śrīnātha and Ciñciṇī, one is not liberated. The Current of Teachers (*gurvogha*), called (the Convention of) the Flower extends from the Transmental up to Ādinātha (the First Nātha). [. . .] There is no initiation, no supreme condition (*paratva*), no transmission through the series (of teachers) and no transmission (*kramaṇa*) of the teaching (*krama*) in the absence of the Convention of the Flower. Just as no crop grows in a field devoid of seed, so too there is no liberation for those devoid of the Convention of the Flower.[3]

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[1] KuKh 57/49cd-50ab.
[2] KuKh 57/74cd-75ab, cf. 3/165cd-169; she is also called Khañjī, see KuKh 57/49cd-50ab.
[3] KuKh 7/63cd-66.

There are three lists of the eighteen phases of the Divine Current in the KuKh.[1] They are also listed in the KnT and in the ŚM[2] as the Convention of the Eighteen Flowers or the 'divine eighteen'. The KuKh refers to it as the 'eighteen' (*dviraṣṭau*), the 'eighteen divisions', the 'eighteenfold sequence' and the eighteen aspects of the Divine Current.[3] The Divine Current is not described as a lineage of eighteen teachers but as a sequence of energies that operate on higher levels of consciousness.[4] This is clear as eighteen Nāthas - the male consorts of the energies - who are 'part of the Sequence beginning with the Transmental' are listed separately.[5] Thus, the *Ṭīkā*, which refers to the Divine Current as the Sequence of the Bliss of the Command (*ājñānandakrama*), glosses it as the Sequence of the Eighteen Nāthas (*aṣṭādaśanāthakrama*) who are the teachers of the Convention of the Flower (*puṣpasaṁketa*).

Navātman - The First Siddha

Just as the goddess is Vāgbhava (AIṀ) or Ekākṣarā (HSKHPHREṀ), Bhairava, her consort, is Navātman. As the First Teacher he is variously called Ādinātha, Śrīnātha, Caryānātha, Ciñciṇīśa and by other names we will refer to further ahead when we come to explore his human, legendary incarnations. Here we note that many associations are generated through the nine letters that constitute Navātman. For example, they correspond to nine names of the First Teacher.[6] Each of the nine syllables generate nine aspects to make the 81 syllables[7] that represent the fully expanded energies and aspects of the Teacher and his evolutes worshipped in the *Gurumaṇḍala*.[8] As such he is not only the First Teacher, he is every single teacher and all their lineages. Thus, he is embodied in the First Siddha of each of the three lineages. As the First Teacher he generates the three lineages, each of which have three varieties, thus making nine.[9]

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[1] These are: KuKh 2/20-26 (quoted in the SaṁP), 57/1cd-27 and 57/58-76ab.

[2] ŚM 24/46-50.

[3] KuKh 1/2, 2/20, 57/1, 57/37cd-38ab, respectively.

[4] KuKh 57/52cd-53ab.

[5] See KuKh 57/96-98 and tables on p. 584-585 below.

[6] See below, p. 460.

[7] (Navātman) is made to pervade into the eighty-one syllabic mantras (formed from) its parts and follows (in accord with them).
yad rūpaṁ navātmābhidhānam | tatpadapiṇḍeṣu ekāśītiṣu vyāpitam | anuyāyīty arthaḥ |
Ṭ MS K fl. 177a.

[8] See appendix 2 at the end of this volume.

[9] Now Navātman, which pervades the three Lineages each divided into three modalities, is extracted in its form as letters.
idānīṁ ovallitrayasya tribhis tribhir [kh: tribhis tri] bhinnarūpasya vyāpakatvena vartamānaḥ navātmā sa eva varṇarūpeṇoddhṛyate [kh: varṇṇarūpeṇa-udhrayate] | Ṭ MS K fl. 177a.

Moreover, he is also manifest in the Nine Nāthas who are the disciples of the First Siddha of the present Age and who are the teachers of the Sixteen Siddhas. One's own teacher descends from one or other of their numerous disciples. Navātman not only develops downwards, as it were, into the embodied state. We shall see that he is also intimately related to the phases of the inner Divine Current. Thus, Navātmābhairava is the Deity in both abstract (*niṣkala*) and concrete (*sakala*) iconic form. He is also the Teacher in sonic form, visual iconic form and embodied in the First Teacher and, indeed, all the teachers of the tradition of which he is the source and embodiment in all these aspects. YKh (1), like the KMT, does not ignore the existence of the human teacher. Indeed, he is examined at great length – his qualities and defects are listed as are those of the disciple. The perfect Siddha is also described as is the false one. However, here in the first part of this exposition of the nature of the First Teacher we examine his more purely divine nature.

Amongst the mantras of all the lineages, the mantras of the god and the goddess are the most fundamental ones and so are regularly recited in conjunction with the others. Their union generates Śrīnātha, the first teacher who is both in embodied and sonic mantric form:

> How is the root Vidyā? (Navātman) is linked with the goddess Samayā (and they) form a couple that pervades the lineages of the Child and the other (lineages). (This couple is) common to all (of them) and is undivided. This is the meaning. 'The couple which consists of the root Vidyā' . . . etc. And it is that, namely, the form of Navātman along with the root Vidyā, that is, the goddess Samayā who pervade the three lineages as a couple.
>
> Once (the god) had known himself here in the company of the goddess, he assumed a five-fold state, that is, Kula consisting of the five gross elements and was (thus) endowed with a body. Again, initially (everything) was as if void. Then when the embodied condition had arisen and the end of the Vidyā (*pādukānta*) and the end of the syllable (Navātman) (*pādānta*) has been formed, the end of the Vidyā (*pādukānta*) and the end of the syllable (Navātman - *pādānta*) were made mutually equal (within that state) with those two, that is, the forms of Navātman and the Samayā Vidyā. Then the places on the sides of the fingers were conjoined (in a ritual gesture). (Once this had been done) the universal bliss that arises by union of (their) embrace,

that is, by the clasping together of (their) bodies is Śrīnātha in the form of Bhairava, a form which is hard to attain.[1]

In the following passages drawn from the *Ṭīkā*, the application of this basic principle is explained concretely as the union, that is, coupled recitation of the seed-syllable Navātman which is the sonic form of the god and the Samayā Vidyā, which is that of the goddess.[2] They unite in the centre of the *maṇḍala* above the head in the End of the Twelve:

> Consisting of forty-two syllables, Samayā Devī along with the (*Praṇavas*) that encapsulate (her) is on top of Meru.[3] (In other words) she should be worshipped in the calyx in the middle of the *Kramamaṇḍala* and also in the End of the Twelve. Another (scripture says) the same (namely): 'Meru is said to be the head'. The goddess Samayā should not be worshipped alone (but) along with Ādyanātha who is Navātman. This is the meaning.[4]
>
> And his desire came into being, (a desire) which is free and unobstructed in (all) desires (*kāma*). How is (that energy of desire)? (It has) the form of a key (*kuñcikā*), that is, it is crooked. This is the meaning. And when Kubjikā was opened, that is, made manifest, by means of that (key), the couple (*yugma*), consisting of Ciñciṇī and Ciñciṇīśa, came into being by the descent of the couple consisting of both (brought) about by the union (*sannidhāna*) of Śiva and Śakti. (As is written): 'Ciñciṇī of the Lord of the Lineage (olinātha) . . .' and so on. Then by the excellent union of the two, that is, by the union

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[1] *kīdṛśī mūlavidyā* | *samayādevyopetaṁ yugmībhūtaṁ yatra bālādyovallīnāṁ [k: vāmāsyovallīnāṁ; kh: vāmāṣyovallīnāṁ] vyāpakaṁ sarvasādhāraṇaṁ [k kh: -sādhāraṁ] abhinnam ity arthaḥ* | *mūlavidyātmakaṁ yugmam ity ādi* | *tad eva ca* | *iti navātmano rūpaṁ mūlavidyayā samayādevyā [k: samaya-] saha yugmatayā ovallitrayavyāpakam [k kh: ovallitrayaṁ-] atraiva devyā sahitam ātmānaṁ jñātvā pañcāvasthānagataṁ [k kh: -sthāna * taṁ] pañcabhūtātmakaṁ kulaṁ śarīrasaṁpannam* | *prāk punaḥ śūnyam ivāsīt [kh: -sīn]* | *tataś ca śarīratāyāṁ saṁpannāyāṁ [k: saṁpannāṁ] pādukāntaṁ ca pādāntaṁ kṛtvā [k kh: + tebhyo parasparaṁ] tābhyāṁ navātmasamayārūpābhyāṁ parasparam anyonyaṁ pādukāntaṁ pādāntaṁ ca samaṁ kṛtvā pārśvāṅgulisthānamīlanaṁ [k: -tāṁ; kh: -sthānaṁ-] kṛtvā āliṅganasamayogād [kh: -yogāt] gātraparisvaṅgāt [k kh: -pariṣṭhaṁgāt]* | *yaḥ [k kh: yo] sarvānandaḥ pravartate sa eva [k kh: iva] bhairavākāraḥ durgamākṛtiḥ [k: durgāmā-; durgāmākṛti] śrīnāthaḥ* | Ṭ MS K fl. 177b.

[2] Concerning the Samayā Vidyā, see chapters 9 to 12 of the KuKh.

[3] Concerning the two forms of the Samayā Vidyā in thirty-two syllables and, with the addition of the *Praṇavas*, in forty-two, see KuKh 9/67-68.

[4] *dvācatvāriṁśavarṇamayā samayā devī saṁpuṭasahitā merupṛṣṭhe [kh: -pṛṣṭe] iti* | *kramamaṇḍalamadhye karṇikāyāṁ [k: -kayā; kh: -kāyā] pūjyā tathā dvādaśānte* | *tathānyena śiraṁ meruḥ [k kh: meru] samuddiṣṭam [kh: samadviṣṭaṁ]* || *na kevalā [k kh: kevalāḥ] samayā devī pūjyā [k kh: pūjyāḥ]* | *ādyanāthena saha navātmanā saha ity arthaḥ* | Ṭ MS K fl. 53b.

> (*melāpa*) of the (two) Voids, the root lineage (*mūlānvaya*) becomes manifest, that is, the first seed-syllable comes into being. What is it and how (does this take place)? This takes place by the union of the sounds KHA, PHA, RE, that is, by the arising of KHPHREṀ, the Lord of Unstruck Sound. In this way I have explained what cannot be talked about. He himself, the First Lord (Ādyanātha) of the three lords of the lineages, O (Oḍḍīśa), ṢA (Ṣaṣṭha) and MI (Mitra), (thus begins to) act (*pravartate*). The meaning is that he has become the first Siddha.[1]

The *Gurukramasūtra* - The Inner Teacher - Śākta and Śāmbhava

The following passage called the G*urukramasūtra* is drawn from chapter three of YKh (1). It begins, presumably, after the *Vṛkṣadvādaśikasūtra*.[2] If so, the two *sūtra*s have been coupled together. The latter deals with the Āṇava form of the teacher and this one with the Śākta and Śāmbhava forms. However, this may well just be a device to link two separate *sūtra*s together. Thus, in the introductory verses at the very beginning of the next *sūtra*, we are told that in the Transmission the teacher is four-fold, not three-fold. Indeed, the following description of Bhairava as the First Teacher appears in many ways to be an expanded version of the one presented of Vṛkṣanātha in the *sūtra* that goes by his name.

Śrīnātha says that he has heard about the form of teacher in the Āṇava sequence. Now he wants to know about the Śākta and the Śāmbhava modalities. The goddess responds by him about the *sakala* form of Śrīnātha - the One Teacher:

> Now I will tell (you) the teaching concerning Gurunātha, merely by knowing which the tradition of the teachers (*gurvāmnāya*) functions. O Śambhu, the teacher is established in the three divisions and has emerged as the three lineages. The three-fold Vidyā, Ātman,

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[1] *tasya ca icchā jātā kāmeṣu [k kh: kāmasau] svatantrā apratihatā | kīdṛśī | kuñcikā-kārā kuṭilety arthaḥ | tayā ca kubjikāyā [k: kuvjikayā] udghāṭane prakaṭībhāve [kh: prakanī-] sati ubhayayugmāvatāreṇa śaktiśivasannidhānāt olināthasya [kh: aulināthasya] ciñciṇīty [kh: ciṁcinīty] ādi | ciñciṇīśas [k: ciñciṇīśa; kh: ciṁcinīśa] tathā ciñciṇīti [kh: ciṁcinīti] yugmajātam | tataś ca tayor dvayor varasaṁyogāt [k: -dvayoduṁvara-; kh: tayorddhayoduṁvara-] śūnyamelāpavaśāt mūlānvayo [k kh: mūlāndhrayo] virājate | ādibījaṁ pravartate | kaḥ kutaḥ | khapharerāvasaṁghaṭṭāt [k: khaharārāva-; kh: khaharorāva-] khphreṁ ity anāhatanāthodayāt | ity [kh: iti] anenaiva prakāreṇākathyaṁ [kh: prakāreṇa-akathyaṁ] vaktum aśakyam mayā kathitam | sa eva trayāṇāṁ olināthānāṁ [k kh: auli-] oṣamitrāṇāṁ [k: opami -; kh: opamintrāṇāṁ] ādyanāthaḥ pravartate | prathamasiddhaḥ saṁpannaḥ [k: saṁpannam; kh: saṁpanna] ity arthaḥ* | Ṭ MS K fl. 177b-178a.

[2] This *sūtra* is also found in KuKh 51/1-14ab.

> and Śiva (manifest) as the division of the Moon, Fire and Sun. O god, (he is) associated with the eighty-one parts (*pada*) (of Navātman) and has eight lotus-like faces and sixteen arms. (This is the) *sakala* (form of the teacher), which is endowed with energy (*kalā*). Each part of (his) body (*piṇḍa*) is (like a shining) lamp within (his) *maṇḍalas*. (He is) the first teacher (*gurvādya*) adorned with the Krama and (accompanied) by the Siddha couples of the Transmental (*unmanīyugma*) (that constitutes the Divine Current).[1]

The three lineages represent the basic triadic division of the world, as the three lights - Moon, Fire and Sun, and the fundamental metaphysical principles - Vidyā, Ātman and Śiva. Śrīnātha, who is the One Teacher of all, is embodied in Navātman. The eighty-one parts of Navātman are divided into nine groups of nine. Eight members of each group are arranged in the directions with the ninth in the middle. Together these *maṇḍalas* constitute the *Gurumaṇḍala* which is one part of Śrīnātha's body. The other part is the *Kramamaṇḍala*. In this way, Śrīnātha is both the deity of the Krama and the One Teacher of the lineages embodied in all the Siddhas in his retinue. He is accompanied by the goddess, his consort, who together are the 'couple of the Transmental' replicated in the Siddhas and their consorts who constitute the Divine Current.

The *Niṣkala* Form of Śrīnātha

The One Teacher is Deity and so, like all Great Gods and Great Goddesses, possesses two aspects. One is differentiated 'with (manifest) energies' (*sakala*) and the other is undifferentiated 'without (manifest) energies'. The 'differentiated' one is, as we have seen, embodied in the *maṇḍala*. The 'undifferentiated' aspect is the Stainless One (*nirañjana*) in the centre of it who vitalizes it inwardly. The following passage describes him there in the centre of the 'twelve gestures', that is, the twelve ascending series of energies of Speech. These are represented by the twelve parts of the mantra called the Twelve Verses which serves as the Teacher's sacred thread. Their essential energies are the Twelve Jewels that energize all mantras. Embodied in twelve attendants, they are arranged along the axis of the

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[1] *athātaḥ saṁpravakṣyāmi gurunāthasya nirṇayam* |
yena vijñānamātreṇa gurvāmnāyaṁ [k, gh: -ya] pravartate ||
tribhedasthaṁ [gh: stribhedarathaṁ] guruṁ śambho ulitrayavisarpitam [k, kh: ūrṇi-] |
candrāgniravibhedena vidyā ātmā śivas [k, gh: śiva] tridhā ||
ekāśītipadair [k, gh: ekāśīrtri-] bhinnaṁ vaktrāṣṭau [k, gh: vakrāṣṭau] paṅkajair yutam |
ṣoḍaśaiś ca bhujair deva [k, gh: bhujaideva] sakalaṁ kalayānvitam [k, gh: kalayāṁnvitaṁ] ||
ekaikaṁ [gh: ekaikhaṁ] piṇḍakhaṇḍaṁ tu maṇḍaleṣu pradīpakam |
unmanīyugmasiddhaiś ca [k, gh: unmanya-] gurvādyaṁ kramamaṇḍitam || YKh (1) 3/231-234.

universe ('the Egg of Brahmā'). This is Śaṅkhinī, the subtle energy that flows along the Central Channel of Suṣumṇā. This is one aspect of the Centre - the Void in which the Teacher moves freely as the Skyfarer. Another is the Triangle – the 'ocean of nectar' – marked by the three energies of will, knowledge and action embodied in the Yoginīs Raktā, Klinnā and Nityā[1] and all the triads. Around them are the Six Yoginīs of the Hexagram. There, in the centre, he 'dances' in the 'calyx of the Lotus of the Heart' as Haṁsa, the Gander, that is, the Self which is the vital breath of his divine body of mantra, the *maṇḍala*, and the universe it generates. He plays twelve musical instruments symbolizing the twelve forms of Unstruck Sound.

> The *niṣkala* (form), beyond the energies, is the one teacher in the Western Tradition. Divided into supreme (transcendent) and inferior (immanent), he is the means (to attain) the awareness of consciousness (*citsaṁvit*). Come down through the Transmission (*krama*), with four faces (representing the transmissions of the four seats), the teacher is one in the Western (Tradition). He is within the abode of the twelve gestures and is adorned with the five *maṇḍalas* (of the Elements). (Each) *Praṇava* (*karaṇa*) (from which the Elements originate) is fashioned (*mudrita*) by him and he is the union (*melaka)* of Śiva and Śakti. He resides (in the Śāmbhava state in the) middle of Mahendra's plane (of being) and is adorned with the five insignias (*pañcakāraṇa*) (of a yogi representing the Five *Praṇavas*). Energized by will, knowledge and action, he is endowed with five forms (as the Five Siddhas who govern the Elements), that is, the five beginning with Śrīkaṇṭha and is in the middle of Śiva, Śakti and the Self (as their union). Raktā, Klinnā, and Nityā (the three goddesses of the Triangle attend on him) and (he is) adorned with the Command of (all the) teachers. Conjoined with the three and a half measures (*adhyuṣṭamātra)*,[2] (he is) the teacher in the Western Tradition.[1]

[1] Concerning these three Yoginīs, see above, p. 243-244.
[2] Concerning the three and three and a half measures, see intro. vol. 1, p. 383 ff..

There is (the energy which is) one measure (*ekamātrā*), two measures (*dvimātrā*) and three measures (*trimātrā*). The (energy which is the) half measure is supreme and subtle. Above it is (the one reality which is both) supreme (transcendent) and inferior (immanent). It is the teacher's place, the Great Place. The Self, which is endowed with the consciousness of its own consciousness, has come from that Place. The pure (beings) who are on their way to the Supreme should also be conjoined with that plane, and initiated by Śrīnātha.

The first (*pūrva*) current is one, supreme and stainless (*nirañjana*), it is conjoined with the eighteen (energies of the Transmental). (At the level of the) person (*pauruṣa)*, the teacher is everything and is free of the three types. This is the Kaulikī language (*bhāṣā*).

O Lord, come down through the series (of teachers) * * * (?) he abides within Śaṅkhinī (in Suṣumṇā) * * * Both with form (*samūrta*) and without form (*amūrta*), he is devoid of (both) being and non-being. (He is) where there is both enjoyment and Yoga and he is adorned with the three syllables (of the Triangle). (His) body (*piṇḍa*) light red, that teacher is the fire of the sacrifice (*homavahni*) (that burns in the centre of the Triangle). He is threaded through with Brahmā's thread beginning with the feet and ending with the sacred seat of (his) face. Brahmā's thread is the Sun and Moon and, beautiful, it is the devoured morsel of the energy of Space (*khakalāgrāsa*). (He holds) a conch that makes the sound of the creation of the universe (*brahmāṇḍakalanārāva*) and is fearsome with the (Unstruck) Sound of Śaṅkhinī (the energy within the channel of Suṣumṇā). (Navātman), the Tree called Kadamba, is the teacher who possesses the three abodes (of all the triads). Accompanied by (the Six Yoginīs) Ḍā (Ḍākinī), Rā (Rākinī), Lā (Lākinī), Kā (Kākinī) Śā (Śākinī) and Hā

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ekamātrā dvimātrā ca trimātrā ca tathaiva ca ǀ
ardhamātrā parā sūkṣmā tasyordhve tu parāparam ǀǀ
gurusthānaṁ mahāsthānaṁ tasmāt [k, kh, gh: tasmā] sthānād vinirgatam [k, kh: vinirgabhaṁ] ǀ
svabodhabodhayuktātmā ye śuddhāḥ [all: śuddhā] paragāminaḥ ǀǀ
te 'pi te tatpade yojyāḥ [k, kh, gh: yojñā] śrīnāthena [k, kh, gh: -nāthaina] tu dīkṣitāḥ [kh: dīrkṣitāḥ; gh: dīkṣatāḥ] ǀ
pūrvoghoṣṭādaśair bhinnaṁ [k: -daśaibhinna; kh: gurvoghoṣṭādaśaibhinna; gh: gurvoghoṣṭādaśaibhica] paraṁ hy ekaṁ niraṁjanam ǀǀ
pauruṣe [k, gh: yo-; kh: po-] tu guror garvaṁ [k, kh, gh: guruṁgarvva] trividhena [kh: trividhina] tu varjitam ǀ
na tasya tat padavyāptir [kh: padaṁ] iti bhāṣā tu kaulikī ǀǀ YKh (1) 3/292-295.

This passage closes with the statement: This is the *Sūtra* of the Transmission of the Teacher. (*iti caturviṁśatisāhasre gurukramasūtram*).

[1] *niṣkalaṁ tu kalātītaṁ gurum ekaṁ tu paścime* ǀ
parāparavibhāgena citsaṁvitkaraṇātmakam [k, gh: citsavitkaranā-] ǀǀ
caturvaktraṁ kramāyātaṁ [gh: -ta] gurum ekaṁ tu paścime ǀ
mudrādvādaśapūryāntaṁ [k: -sūryāntaṁ; gh: -sūryātaṁ] pañcamaṇḍalamaṇḍitam ǀǀ
karaṇaṁ mudritaṁ yena śivaśaktyātmamelakam ǀ
mahendrapadamadhyasthaṁ [k, gh: mahedra-] pañcakāraṇamaṇḍitam [k, kh: - kāraṁ ca maṇḍitaṁ] ǀǀ
icchājñānīkriyādīptaṁ ākārapañcabhir yutam [k: ākāraṁ paṁca-; gh: ākāraṁpaṁcabhiyutaṁ] ǀ
śrīkaṇṭhādikramāt pañca śivaśaktyātmamadhyataḥ [k: śiva ktyātma-] ǀǀ
raktā klinnā tathā nityā gurūṇāṁś cājñābhūṣitam [k, gh: guruṇāśvajñabhūṣitaṁ] ǀ
adhyuṣṭamātrasambhinnaṁ [k, gh: adhruṣṭamātrī-] guruṁ caiva tu paścime ǀǀ Ibid. 3/235-239.

(Hākinī) (who surround him in the corners of the Hexagram), he is called Śrīnātha, the Stainless One (*nirañjana*).[1]

The attendents of the teacher are twelve and are located in the middle of the staff of the Egg of Brahmā. Free, he resides in the middle of the ocean of nectar (of the Yoni) and he satisfies the universe. They too are the energizers of the letters and are adorned with the Twelve Jewels. They are on the three planes (*pāda*) (of the triadic universe) and * * * are said to be (both) differentiated (*sakala*) and without (phenomenal) qualities.

Adorned with a girdle (made of mantras), the venerable teacher is Śambhu the Lord of Yoga. In the form of the Gander (Haṁsa), he dances in the calyx of the Lotus of the Heart. He has twelve arms (with which he plays) twelve musical instruments. He is the teacher * * in the abode of the Void.[2]

The plane of the Stainless One is in the centre. The venerable teacher is supreme in the Western (Tradition). He resides in the midst of the Moon, Fire and Sun in the middle of the Liṅga (*helādaṇḍa*).[3] Merged in the Cavity of the Spine, the teacher is the venerable plane

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[1] *pāraṁparyāgataṁ nātha vikrodhaṁ (?) virakāravaṁ [gh: -va] (?)* |
śaṅkhinyāntasthitaṁ dhāma kramam [gh: kramaḥ] ||
samūrtaṁ [k, gh: samurtaṁ] ca amūrtaṁ [k, gh: amurtaṁ] ca [gh: tra] bhāvābhāvavivarjitam |
bhogaṁ [k, gh: śobhaṁ] yogaṁ tu yatraiva akṣaratrayabhūṣitam ||
āraktāvarṇapiṇḍaṁ [k, gh: -piṁ.gaṁ] tu homavahniś ca [k, gh: homavarṇiśca] tadgurum [gh: -ru] |
pādādivaktrapīṭhāntaṁ [k, kh: kādyādivaktraṁpīṭhāṁta] brahmasūtreṇa [k, gh: -sūtraṇa] sūtritam ||
vicitraṁ [k, gh: nivitriṁ] khakalāgrāsaṁ ravīndubrahmasūtrakam |
brahmāṇḍakalanārāvaṁ [k, gh: -kālanārāvaṁ] ghoṣaśaṅkhinidāruṇam [gh: ghokha-] ||
ekapādaṁ [gh: -da] kadambākhyaṁ [k, gh: -kṣaṁ] taṁ guruṁ tripurānvitam [k: nupurāṁnvitaṁ; gh: nupurānvitaṁ] |
ḍaralakasahair yuktaṁ [k, kh: yaralavasahairyuktaṁ taṁ; gh: yaralavasaheṁryuktaṁ] śrīnāthākhyaṁ nirañjanam || Ibid. 3/240-244.
[2] *brahmāṇḍadaṇḍamadhye [k: taraṁḍa-; gh: taraṁḍaṁḍa-] tu gurubhṛtyāś ca dvādaśa [k: -daśaṁ]* |
muktam amṛtamadhyasthaṁ [k: uktau amṛta-; gh: uktau amṛtamadhyasthe] viśvasyāpyāya-kārakam [k: -dyāṁyakārakaṁ; gh: viśvasyāyāvyāya-] ||
varṇānāṁ dīpanās te 'pi ratnadvādaśabhūṣitāḥ [k, gh: -tā] |
tripādaṁ ca mukatvaṁ ?? ca sakalā [k: -lāṁ] nirguṇā [gh: niguṇā] matāḥ ||
mekhalāmaṇḍitaṁ śambhuṁ [gh: śambhu] śrīguruṁ ca yogeśvaram [k, gh: yage-] |
hṛtpadmakarṇikānte [k, gh: -kāte] ca nṛtyate haṁsarūpinam ||
vādyadvādaśakenaiva [gh: -kaṁnaiva] vidvāpa khe pure [k, gh: khai puraṁ] gurum |
bhujair dvādaśasaṁyuktaṁ [k: bhurjai- -saṁyukte; gh: bhujaidvādaśasaṁyuktai] saṁkrāntidvādaśāvubhau [k, gh: -daśātubho] | Ibid. 3/245-248.
[3] Cf. KuKh 66/12.

(of realisation) (*śrīpāda*) in the Western (Tradition). (The wise) know him to be the Skyfarer in between (the polarities) of knowledge and ignorance. The supreme teacher whose nature is the Void and is the enjoyer of the Void (*khabhojin*) abides perpetually. The Lord (*nātha*) who observes the Vow of Knowledge[1] resides in the End of the Sixteen.[2]

One should always apply the Vidyā that consists of sixteen parts.[3] The venerable teacher is the aggregate of energies * * *, he is the lord of the Western Tradition. He who neither reads nor writes (and is free of all thought constructs) should be lead into the Supreme within the End of the Twelve. The (*sūtra* of) Twelve (verses concerning the Lord) of the Tree is located there and it is divided into fifty branches. Vṛkṣanātha, who is the lord (*nāyaka)* of the Kula in the teaching, is its fruit. According to the teacher's teaching, Śrīnātha is born from the body (*piṇḍaja*) in the form of emanation. That form (*rūpa*) (which is generated) by the Supreme Lord is the venerable teacher in the Kula teachings. All (the teachers) possess the strength of the Command. This Tantra belongs to the Deccan (*dakṣiṇāpatha)*.[4]

Authority is the teacher, endowed with the supreme nine-fold Command (embodied in Navātman). Therefore, the nine-fold

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[1] Concerning the Vow of Knowledge, see intro. vol. 1, p. 517 ff. and concerning the End of the Sixteen, see ibid. p. 407 ff..

[2] *nirañjanapadaṁ madhye [k, gh: madhyai] paścime śrīguruṁ param* |
candrāgniravimadhyasthaṁ [k, gh: -rivamadhyasthaṁ] helādaṇḍasya madhyataḥ [gh: maṁdhyataḥ] ||
kodaṇḍakandare [k: kakaṁdakaṁdace; gh: kakaṁdakaṁdacce] līnaṁ guruṁ śrīpāda paścime |
vidyā caiva avidyā ca ubhau [k, gh: ubho; MS Kh is unclear up to here] madhye [k, gh: + ga; kh: dhyega] khagaṁ [k, kh, gh: khaṁgaṁ] viduḥ ||
khasvarūpaṁ sadā tiṣṭhet [k, kh, gh: tiṣṭet] khabhojī paramaṁ gurum |
vidyāvratadharaṁ [k, kh, gh: -vrattadhaṁ] nāthaṁ ṣoḍaśānte [kh: śo śāṁte; gh: -śāte] vyavasthitam || YKh (1) 3/249-251.

[3] When the goddess represents the Moon, the thirty-two syllables of her Vidyā are treated as sixteen pairs to represent its energies. See KuKh 9/30-36.

[4] *yojayet satataṁ vidyāṁ [k, kh, gh: vidyā] padaṣoḍaśarūpiṇīm [k, gh: -rūpiṇī; kh: padaṣoḍadaśarūpiṇī]* |
kalāgrāmaṁ caruṁ śīghraṁ śrīguruṁ paścimeśvaram ||
na likhenna [k, kh, gh: likhena] paṭhed yas tu dvādaśānte pare nayet |
vṛkṣadvādaśakaṁ tatra śākhāpañcāśabheditam ||
vṛkṣanāthaṁ [k, kh, gh: -nāthe] phalaṁ tasya [k, kh: tasye; gh: tasyaṁ] śāsane kulanāyakam |
gurūpadeśe śrīnāthaṁ [gh: -nātha] sṛṣṭirūpeṇa piṇḍajam [gh: piḍajaṁ] ||
parameśena [k, kh, gh: parameśema] tadrūpaṁ śrīguruṁ kulaśāsane |
ājñābaladharāḥ sarve tantredraṁ dakṣiṇāpathe [k, gh: -yathe] ||
adhikāraṁ guruṁ [k, kh: guru] caiva [k, kh: tatvaṁ ca] navadhājñāparānvitaḥ [k, kh, gh: -tāḥ] | YKh (1) 3/252-256ab.

aggregate (*piṇḍa*) (of Navātman) is the teacher (*gurunātha*) (and is) his body. (He has) six faces and is seven-fold at the end. The teacher resides there in the middle of the group of ten (*nāḍīs*) beginning with Iḍā.[1] That is said to be the teacher's place (*sthāna)*. The Five *Praṇavas* are at the beginning and the end. The Great Place is in the middle.[2] The gross, subtle, supreme, short, and prolated (energies of all things represented by the letters) go to Krameśvara.

In the middle of that is the abode of the venerable teacher who bestows the fruit of liberation and worldly benefits. And (there also are) those divisions of the Current of the Teacher (i.e the Divine Current) (which flows out through the lineages of) the Aged, the Youth and the Child.[3] [. . .]

(This is the Teacher's Mouth). The Transmission (*krama*) is fruitless, like a tree whose root has been cut, for one who worships the Sequence of Teachers without (worshipping) the Teacher's Mouth. He certainly falls! This is the Command in the Western House![4]

O god, the teacher in the Western House is of three kinds - gross, subtle and supreme. O Śambhu, he who does not know (this) in the Age of Strife has no (hope of) liberation and worldly enjoyment is far from him. The gross one is the body (*piṇḍa*) (of Navātman) The subtle form is endless. The supreme (one) is beyond form (*rūpātīta*). It is directly apparent (unmediated by the senses). The fourth is Śrīpāda (that is, Śrīnātha himself).[5]

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[1] Concerning the ten *nāḍīs*, see KuKh 40/31cd-34ab and notes.

[2] Concerning the Great Place, see intro. vol. 1, p. 382 and intro. vol. 2, 335.

[3] *tenaiva navadhāpiṇḍaṁ gurunāthaṁ svakaṁ tanu [k, kh: tanuṁ]* ||
ṣaḍvaktraṁ [k, gh: ṣaṭvaktraṁ; kh: ṣadvaktraṁ] saptadhā cānte iḍādyaṁ ca [k, kh, gh: -dyāśca] dvipañcakam |
tatra madhye [gh: madhya] guruṁ tiṣṭhed [k, gh: tiṣṭed] gurusthānaṁ tad ucyate [k, kh, gh: sa ucyate] ||
ādyante praṇavāḥ pañca mahāsthānaṁ ca madhyataḥ |
sthūlaṁ sūkṣmaṁ paraṁ hrasvaṁ plutaṁ yānti [k, kh, gh: yanti] krameśvaram ||
tanmadhye śrīgurusthānaṁ [k, kh: śrīguruṁ-; gh: śrīguṁruṁ-] bhuktimuktiphalapradam [k, gh: bhuktiphalaphalapradaṁ] |
gurvoghasya [gh: gurvau-] ca ye bhedāḥ vṛddhakaumārabālakāḥ [gh: -kā] | Ibid. 3/256cd-259.

[4] *guruvaktravinirmuktaṁ [k, kh, gh: -ktraṁmavinimuktaṁ] pūjayed yo gurukramam [gh: -ma]* |
niṣphalaṁ [k, kh, gh: niḥphalaṁ] tu kramaṁ tasya mūlachinnaṁ drumaṁ [kh: ḍumaṁ] yathā ||
patate nātra sandeha ityājñā paścime gṛhe | Ibid. 3/267-268ab.

[5] *trividhaṁ [k, kh, gh: trividhāṁ] ca guruṁ [gh: guru] deva sthūlaṁ [k, kh, gh: sthūla] sūkṣmaṁ paraṁ tathā* ||
paścime tu gṛhe śambho yo na vetti [k, kh, gh: veti] kalau yuge [k, kh, gh: yugo] |
na tasya bhavate muktir [k, kh, gh: mukti] bhuktis tasyaiva dūrataḥ [k, kh, gh: -ta] ||
sthūlaṁ piṇḍasvarūpaṁ [k, kh, gh: piṇḍaṁsva-] tu sūkṁarūpam anantakam [k: ma-] |

Requested by Śrīnātha, the goddess goes on to describe Śrīpāda who is in the 'threefold' House of the three lineages as the supreme form of the teacher, the First Lord (*ādinātha*) who descends from the Divine Current:

> Listen to the supreme and main secret in the *Śrīśāsana*, that is, the teacher. There is no liberation without a teacher. (Without him) how can the (bondage of the) world of transmigration be severed? The gross form is the god Navātman, who has come down through the sequence of eighteen (stages of the Divine Current). He is the cause, conjoined with the group of six (parts of the Krama), in accord with the division of emanation and withdrawal. If one desires eternal liberation, one should know (him) to be beside (one's own) venerable teacher.
>
> Thus, undivided within oneness (*samarasa*) is the sixteenth (energy of the Moon) above (the End of the Twelve which is) the location of the (triangular) womb (*garbhasthāna*) (that contains all the energies of emanation). Free of the plane of the three abodes, (that) subtle (state) is called Śrīpāda. It is the essential nature (*svarūpa)* within the supreme, that is, the Sun of the energy of the Void (*kha*). It is the Void (*kha*) and the foundation (*āśraya*). Free of 'coming and going', Śrīpāda is the teacher within the Transmission. He who understands (this) otherwise is said to be one who has fallen in the Transmission (*krama*).[1]

Navātman

The sonic identity of the First Nātha, is Navātman. The seed-syllable called Navātman is the sonic form of Bhairava who is Kubjikā's consort worshipped along with her in the center of the *maṇḍala* as the First Teacher. He is the emperor

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rūpātītaṁ paraṁ [kh: paṁraṁ] sākṣāt [k, kh, gh: sākṣā] śrīpādaṁ [kh: cchrī-] tu caturthakam ||
Ibid. 3/268cd-270.

[1] *sṛṇu [k: śṛṇa] guhyaṁ ca paramaṁ mukhyaṁ śrīśāsane gurum* |
na vinā guruṇā mokṣaṁ kathaṁ saṁsārachedanam [k, kh, gh: śaṁsārachadakaṁ] ||
sthūlaṁ [k, kh, gh: -la] navātmadevaṁ tu aṣṭādaśakramāgatam |
sṛṣṭisaṁhārabhedena kāraṇaṁ ṣaṭkasaṁyutam ||
bodhavyaṁ śrīguroḥ parśve [k, kh, gh: pārśvīd] yadīcchen muktiḥ śāśvatī |
ataḥ samarase '*bhinnaṁ [k, kh, gh: sā-] garbhasthānordhvaṣoḍaśaḥ* ||
tridhāmapadanirmuktaṁ [k, kh, gh: -nimuktaṁ] sūkṣmaṁ śrīpādasaṁjñakam |
khakalārkaparāntasthaṁ svarūpaṁ khamāśrayam [kh: khasvarūpaṁ khamā-] ||
gamāgamavinirmuktaṁ śrīpādaṁ cakrame [k, kh: cakreme] gurum |
anyathā caiva [k, kh, gh: aṁnyathā naiva] buddhyate [k, kh, gh: -nte] krame bhraṣṭaḥ sa ucyate ||
YKh (1) 3/272-276 .

(*cakravartin*) of the nine emperors (*cakreśvara*) who are the Bhairavas corresponding to the letters of Navātman[1] and so is called Navacakreśvara.[2] Navātmābhairava is in the centre of five important Wheels (*cakra*) described in the KMT and studied in detail by Heilijgers-Seelen.[3] Tvaritā is the form of the goddess in the centre of *Khecarīcakra* who is the consort of Navātman.[4] As Lord of the Group of Nine (Navakeśvara),[5] Bhairava is also called Navatattveśvara[6] because he governs the nine principles of Prakṛti, Puruṣa, Niyati, Kāla, Māyā, Śuddhavidyā, Īśvara, Sadāśiva and Śiva that encompass the others.[7]

The fifth and final *cakra* is named after the Khecarīs (Skyfarers) who reside there. Their name suggests the association of this Wheel with Space, the fifth element, and its location above the head. The Khecarīs are seated on a lotus made of three concentric rings of petals. These are the *maṇḍalas* of the Sun, Moon and Fire. The *maṇḍala* of the Sun is the outermost one and consists of twelve petals. The *maṇḍala* of the Moon, which consists of sixteen petals, comes next. It is followed by the *maṇḍala* of Fire, which consists of eight petals, and is the innermost ring. These three *maṇḍalas* are the seats of twenty-four, thirty-two and eight Khecarīs, respectively. The central part of the *Khecarīcakra* is the *Ādimaṇḍala* - the 'original' *maṇḍala* - which contains the *Ādiyoni*, the primeval source of creation. The centre is occupied by Śiva in his manifestation as Asitāṅga, who is identified with Navātman. He is accompanied by the goddess, who manifests in different forms. The supreme form of the goddess, which can only be realized by means of Navātman, is at a still higher level above the *Khecarīcakra*. By intense and persistent meditation that brings about the ascent of the fire of the internal Śakti (*vaḍavānala*), the yogi attains the supreme state in which he is identified with the supreme reality and absorbed into it.[8]

According to the ŚM,[9] the Teacher's basic form there is the Vaḍava Fire that burns upwards from the centre of the Wheel of Skyfaring Goddesses (*khecarīcakra*) and down through the centre of the other Wheels below. The following visualized form of Navātman Bhairava, described in the ŚM, echoes the association of Navātman with the goddess who is the energy of the Vaḍava Fire.

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[1] GS 16/362cd-363.
[2] KMT 14/45.
[3] See Heilijgers-Seelen 1992: 28.
[4] See above, p. 84 ff..
[5] KMT 14/93a.
[6] KMT 14/45, 59 and 15/31.
[7] SvT 5/4-7. Cf. Kṣemarāja comm.. on VB verses 2 to 4: *kiṁ vā prakṛtyādiśivānta-navatattvāvamarśayuktyā vimṛṣṭaṣaḍadhvanavātmamantrarājasvabhāvatayā rūpaṁ syāt* | See note to KuKh 2/29-30ab concerning the nine energies of Navātman.
[8] See Heilijgers-Seelen 1994: 150.
[9] ŚM 23/118 ff see note to KuKh19/76 where this passage is given in full.

Navātman is visualized while depositing the letters of the syllable onto the body. This process is called the Yoga of the Vaḍava Fire with which Navātman is identified. He burns as the Fire of Time in the core of the Triangle in the Wheel of the Foundation at the base of the body, just as he does at the summit of the body as the Vaḍava Fire within the Transmental in the Circle of Brahmā at the End of the Twelve. Burning upwards he consumes the lower immanent levels and states until they are all absorbed into the transcendental Void of perfect Stillness attained by the Yoga of Stillness, which is the Yoga of the Inner Fire he embodies. He has nine faces corresponding, no doubt, to the letters of his sonic form:

> One should attain the plane of the Vaḍava (Fire) by means of the Yoga of the Vaḍava Fire. It is in the middle of the abode of the foundation in the centre of the triangle. It is within the Vaḍava Fire and is energized by the Vaḍava Fire. Navātman, who possesses Bhairava's form, is there. His mind is blissful with his own energy and he is delighted by the bliss of (spiritual) wine. He has nine faces (each of which) has three eyes, a crown and earrings. On his ears is a sacred snake and a garland of gems hangs down (from his neck).
>
> He has eighteen arms and is adorned with many ornaments. A skull, conch, noose, gaud, (a threatening gesture with the) index finger, bow, shield and a club studded with iron (*parigha*) are on the left hand side. O dear one, a trident, double-headed drum, sword, ascetic's staff, pestle, bell, thread, arrow and boon-bestowing gesture are on the right.[1]
>
> One should think that the weapon (*astra*), which is the terrible Fire of Time, is licking up and destroying (all things with its flames)

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[1] *ādhārapuramadhyasthaṁ [g: pūra-] śṛṅgāṭodaramadhyagam* |
vaḍavānalamadhyasthaṁ vaḍavānaladīpitam ||
vaḍavānalayogena vāḍavīyaṁ [kh: vāḍavīya] padaṁ labhet |
tatrasthaṁ ca navātmānaṁ bhairavākārarūpiṇam [kh: -ravānanda-] ||
svaśaktyānandacetaskaṁ [g: -naṁta-] madirānandananditam [g: mahi-] |
navānanaṁ [g: navātmānaṁ] trinetrāḍhyam [k: -kṣaṁ; kh g: -khyaṁ] kirīṭakuṇḍalānvitam [kh: kīrīṭī- g: kīrīṭīkuṇḍalojvalaṁ] ||
divyagonāsa karṇasthaṁ [k kh: kaṇṭhasthaṁ] maṇimālāvalambitam [k: -pralambitam; g: mani-] |
bhujāṣṭādaśakopetaṁ [k g: -ṣṭakasamo-] nānālaṁkāramaṇḍitam ||
kādyaṁ kambus tathā [k: kambu-; kh: kuṁbuṁ-; g: kaṁbuṁ-] pāśamaṁkuśaṁ [g: pāśaṁma-] tarjanī [k: kartarīṁ] dhanuḥ [g: dhanu] |
kheṭakaṁ parighaṁ caiva [kh: parighamabhayaṁ; g: cordhvād] vāmamārge virājate ||
triśūlaṁ ḍamaruṁ [kh g: ḍamarukaṁ; g: + caiva] khaḍgaṁ [g: khaḍga] khaṭvāṅgaṁ [g: khaṭvāṁga] mudgaraṁ tathā |
ghaṇṭhā sūtraṁ tathā bāṇaṁ varadaṁ dakṣiṇe priye [k: kare] ||ŚM 22/120-125.

(*lelihāna*). (Powerful) like a blue lightning flash, it is energized by the fire of (universal) destruction.

(He is) adorned with a garland of skulls and is beautiful in all (his) limbs. Replete with all (the good) characteristics, he is in the midst of the host of Yoginīs. He has a large chest and a big belly and is very strong. A corpse is placed (under) the soles of (his) feet and, burning intensely, he is very powerful.

The first face is white. A red face is above it. Above that is a yellow face. (The face) on the right is dark blue. Above it is a grey face and above that a blue face. (The face) on the left is yellow and red. (The face) above it is brown and red. (The face) after that (above it) is white and red. The colour of mercury (*pārada*), it is very brilliant. The brown face is fierce with jagged teeth and (its) eyes are red.

(He has) a garland made of sacred gems that hangs down (from his neck) to the soles of (his) feet. In the midst of the Vaḍava Fire, he is delighted by the bliss of his own energy. Within the womb of the Vaḍava Fire in the Transmental within the Circle of Brahmā, he is successful by means of the Yoga of the Vaḍava (Fire) which is Stillness (*nirācāra*).[1]

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[1] *astraṁ kālānalaṁ ghoraṁ lelihānaṁ vicintayet* |
nīlajīmūtasaṁkāśaṁ [kh: -jīmut-] pralayānaladīpitam [g: pralaya-] ||
kapālamālābharaṇaṁ sarvāvayavaśobhitam |
sarvalakṣaṇasaṁpūrṇaṁ yoginīgaṇamadhyagam ||
bṛhadvakṣasthalābhogaṁ lambodaraṁ mahābalam |
śavaṁ pādatale nyastaṁ dīpyamānaṁ mahaujasam [g: mahojvalaṁ] ||
śvetaṁ [kh: svetaṁ] tu prathamaṁ vaktraṁ raktavaktraṁ tatopari |
tadūrdhve pītavaktraṁ [kh: -varṇaṁ] tu dakṣiṇe [k kh: dakṣiṇaṁ] kṛṣṇavarṇakam ||
*tasyordhve dhūmravaktraṁ [k: -varṇaṁ] tu nīlavaktraṁ tatordhvagaṁ [k: tatoddha *]* | [Reading missing from here in MS K.]
pītāruṇaṁ tu vāme ca [kh: na; g: -naṁ] tasyordhve [kh: tatorddhe] lohitāruṇam ||
śvetāruṇaṁ [kh: svetā-] tataḥ paścāt pāradābhaṁ sudīpitam |
daṁṣṭrakarālaraudraṁ [kh g: daṁṣṭrā-] ca piṅgāsyaṁ [g: -kṣaṁ] raktalocanam [g: ratna-] ||
divyaratnaiḥ [kh: -ratnai] kṛtā mālā āpādatalalambitā |
vaḍavānalamadhyasthaṁ svaśaktyānandananditam ||
vaḍavānalayonyante unmane brahmamaṁḍale |
vāḍavena tu yogena nirācāreṇa siddhyati || ŚM 22/126-133.

Navātmābhairava

> He who practices the Navātmānanda Bhairava, in this way quickly attains success (*siddhi*). O fair lady, it is the means to attain all the things (one) desires. He who has Navātman in (his) heart holds success in (his) hand. O fair lady, the Krama of one who does not deposit the Vaḍava Fire of Navātman is empty; (his) effort, O goddess, is useless. He is not liberated (and is like) those who are sunk in sinful action. O mistress of the God of the gods, he sinks into the ocean of transmigration which is hard to cross.
>
> The Vaḍava Fire is energized by the Yoga of Stillness. It is delighted by the bliss of Navātman and is rich with the juice of the bliss of (its own) energy. The Vaḍava Fire is energized by the Yoga of the Supreme Nectar. One who is free of the bondage of phenomenal existence has crossed the ocean of phenomenal existence. Therefore, one should practice Stillness with all effort.[1]

As each of the letters is uttered along with the syllable Navātman, another iconic form of Navātman is associated with the Assembly of Sounds called Śabdarāśinavātman. It is described in the KRU.[2] Navātman's subtle form is the Assembly of Sounds (*śabdarāśi*),[3] which consists of the fifty letters of the alphabet[4] present in the inner movement of the sonic energy of Kuṇḍalinī. His gross form, called Śabdarāśinavātman is described there as follows:

> (Navātman) has a big body and burns intensely, illumining the sky with (his) radiant energy. (He has) five faces (with) large eyes and is adorned with ten arms and the moon. He has a large chest and, auspicious, has a serene face (*prasannavadana*). He has long arms

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[1] *evam abhyasyamānasya [g: ava-] navātmānandabhairavam* |
acirāj [g: acirā] jāyate siddhiḥ khapathasya [g: khepathasthā] prasādhanam ||
sādhanaṁ sarvavastūnāṁ [g: -vastunāṁ] kāminīnāṁ [g: kāmināṁ] varānane |
siddhis tasya kare baddhā navātmā yasya hṛtsthitaḥ [g: hṛ-] ||
yo na nyased [kh: yonyante ca] varārohe navātmāvaḍavānalam |
*tasya śūnyaṁ kramaṁ devi [g: * vī] vṛthā jñānapariśramaḥ [kh: jñānaṁ-]* ||
pāpakarmanimagnānāṁ [kh: -karddamamagnānāṁ] nottāraṁ tasya vidyate |
majjate [g: majate] devadeveśi dustare [kh g: -raṁ] bhavasāgare [kh g: -raṁ] ||
nirācāreṇa [g: nirācārena] yogena vaḍavānaladīpitam |
śaktyānandarasālāḍhyaṁ [g: -rasārādhyaṁ] navātmānandananditam ||
parāmṛtena yogena vaḍavānaladīpitam |
bhavabandhavinirmukto [g: -ktā] uttīrṇo [g: -ṇā] bhavasāgarāt ||
tasmāt sarvaprayatnena [kh: satvaṁ-] nirācāraṁ [g: nirācāra] samabhyaset || ŚM 22/134-138ab.

[2] KRU 8/70cd-79. See note to KuKh 19/76.

[3] KRU 8/69ab.

[4] See chapter 18 of the KuKh.

(that extend up to) the knees, (large) thighs and shanks (like a) palm tree. (His) stomach is thin. He has beautiful hands and feet and thin fingers (like tender) shouts. The lustre of (his) nails is like the moon and his face shines with (his) radiant teeth. The middle (part of his body) is marked by a deep navel and the lotus of the navel is a clockwise spiral.[1]

He resides in the midst of hidden (*nigūḍha*) jewels and (his) penis (*piṇḍika*) (is long and) sticks to (his) shanks. (His) hips are (like large) planks and he is adorned with beautiful cheeks. He wears divine earrings (*kuṇḍala*) and the Great Gesture is (his) ornament. He has made the Great Ghost (who lies) on the lotus of the head of the Great Corpse, (his) seat. He has made (the hood of) a great serpent his hat (*āṭopa*). (He wears) a divine garland and is naked (*ambaracchada*). He holds a skull and an ascetic's staff. (Another) hand shines (as it were) with a trident. (He also holds) a bow, an arrow, vīṇā, bell and double-headed drum. He makes boon-bestowing and fear-dispelling gestures and is adorned with a garland of mantras. Possessing supreme bliss, he is in the middle of a circle of Yoginīs. O goddess, Śabdarāśi-navātman will be the object of meditation in this form, O mistress of the gods, both internally and externally. O fair faced one, the mantras should be visualized in conjunction with this visualization (*dhyāna*).[2]

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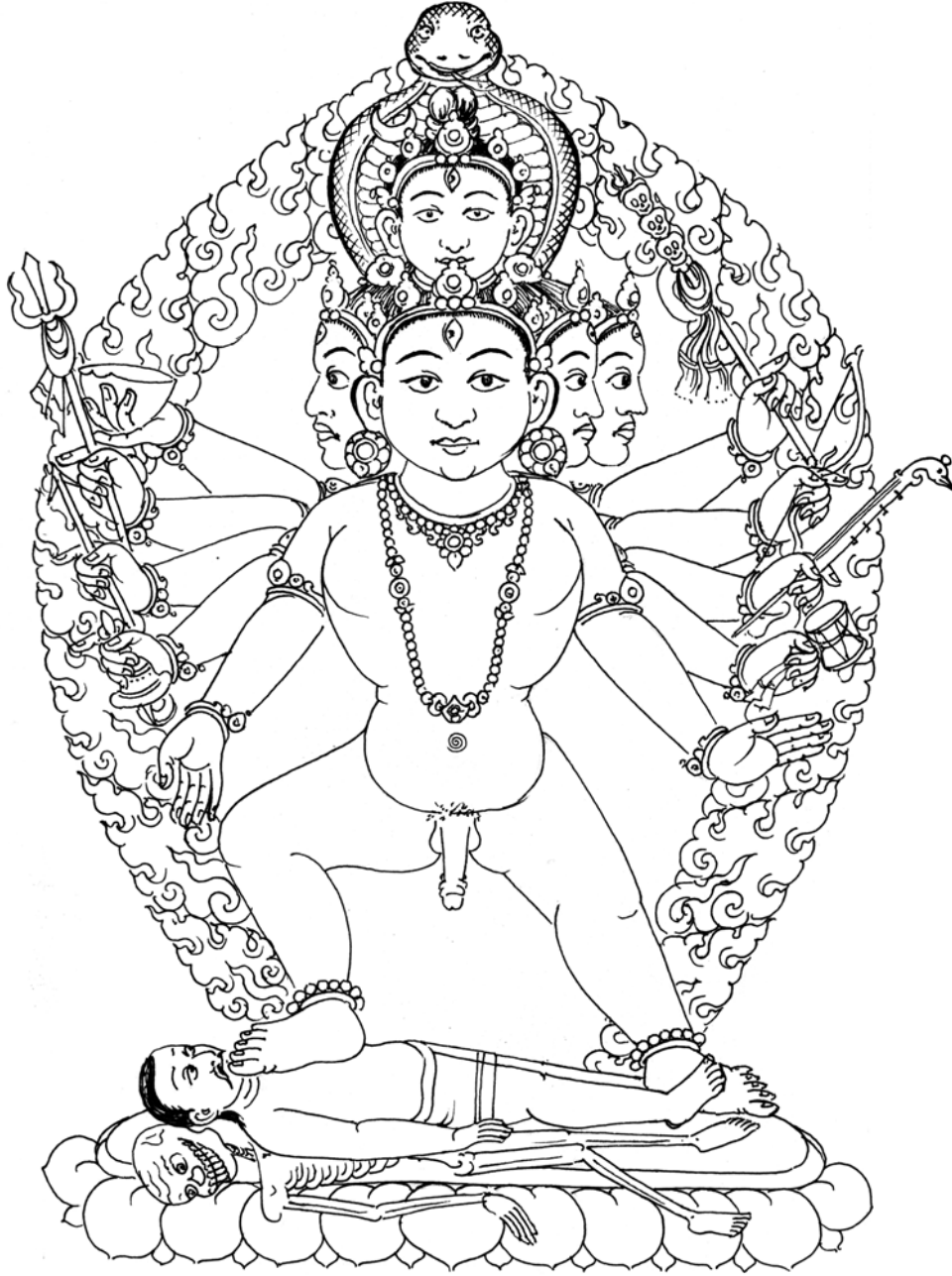
[1] *bṛhatkāyo [kh: vṛhacchāyo] mahādīptas tejasābhāsayan [g: -bhācayan] nabhaḥ [k: nabha; kh: naca]* ||
pañcavaktro [kh: -vaktrā] viśālākṣo daśabāhvendubhūṣitaḥ [kh: -vāhvendrabhūsitaḥ] |
bṛhadvakṣasthalābhogaḥ [g: -stharobhogaḥ] prasannavadanaḥ śubhaḥ ||
bāhupralambajānūrutālajaṅghas tanūdaraḥ [k kh: -jaṁgho tanūdaraḥ; g: -jaṁghā tanūdaraḥ] |
suhastapādasaṁyuktaḥ [g: -yuktaṁ] taralāṅgulipallavaḥ [g: kalalāṅguli-] ||
candrakalpanakhābhāsaḥ [g: -khākāśaḥ] sphuraddantojjvalānanaḥ [k: -dantokṣalānanaḥ; kh: sphūraddaṁbhjvalānanaṁ; g: -dantojvalā-] |
*gambhīranābhimadhyāṅkaḥ [g: gabhīranābhimadhyāṅka] nābhyabjaṁ [kh: nābhyaṁ *; g: nāsvavajaṁ] dakṣavartanam [k kh: -nāt; g: -rtanā]* || KRU 8/70cd-73.

[2] *nigūḍhamaṇimadhyastho [k kh g: -sthaṁ] jaṅghāvabaddhapiṇḍikaḥ [k kh: jaṁghāvāvaddhapiṁḍikau; g: jaghovāvarddhapiṁḍikau]* |
bṛhannitambaphalakaḥ sukapolopaśobhitaḥ [k kh: -taṁ] ||
divyakuṇḍaladhārī ca mahāmudrāvibhūṣaṇaḥ [kh: mahāmudra-] |
mahāśavaśirāmbhojamahāpretakṛtāsanaḥ [kh: mahāśave-; g: -mahāpratakṛtā-] ||
mahāphaṇikṛtāṭopo [kh: -kṛtāyo; g: -tākyeṣa] divyamālyāmbaracchadaḥ [g: divyamālāmbaracchadaḥ] |
kapālakhaṭvāṅgadharaḥ triśūlakarabhāsuraḥ ||
dhanur bāṇas tathā vīṇā [kh: vīnā] ghaṇṭhā [g: ghaṇṭā] ḍamarukaṁ tathā |
varadābhayahastaḥ [k kh: -hastaṁ] ca mantramālāvibhūṣitaḥ [k kh: -taṁ] ||

Śabdarāśinavātman

The mantra form of Navātman is a very important seed-syllable in the Kubjikā Tantras, as it is in the Tantras of other schools. It appears, perhaps for the first time, in the *Svacchandatantra* as a seed-syllable of Svacchandabhairava. According to the SvT, its independent form is HSKṢMLVRYŪṀ,[1] which is the most common form in the Kubjikā Tantras also. Another form of Navātman – OṀYVLMKṢRHAŪṀ, is projected into the *Navanābhamaṇḍala*, which is used for the rites of initiation.[2] A sign of the influence of the cult of Svacchanda on the Siddhāntāgamas is the use in Siddhānta rites of the syllable Navātman and the special power that is attributed to it. Somaśambhu prescribes the recitation of a nine syllable mantra he calls Navātman when offering oblations to the fire in order to remove the impurities of the postulant and prepare him to receive the Special Initiation (*viśeṣadīkṣā*) that gives him access to the Initiation of Nirvāṇa by means of which he is conjoined to Śiva.[3] Not all Siddhāntins agree that the form of the nine syllable mantra is the one to which we are referring. Aghoraśiva does. According to him the full formula for this mantra that 'consumes sin' (*pāpabhakṣaṇa*) (just as Aghora 'consumes disease') is: OṀ HASAKṢAMALAVARAYŪṀ NAVĀTMANE ŚIVĀYA NAMAḤ.[4] Nirmalamaṇi endorses Aghoraśiva's view and quotes the *Pūrvakāraṇāgama* where the nine letters of Navātman are given in code.[5]

Navātman appears in the Trika system expounded by Abhinavagupta as the consort of the goddess Aparā. The form of his seed-syllable according to the MvT is RHRKṢMLVYŪṀ.[6] In his commentary on the *Vijñānabhairava* Kṣemarāja refers to the *navātmabheda* which he tells us is taught in the important (now lost) Trika Tantra, the *Triśirobhairava.*[7] Navātman continues to be used in the Śrīvidyā

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paramānandasaṁyuktaḥ [k kh g: -yuktaṁ] yoginīcakramadhyagaḥ [k kh: -gaṁ] |
rūpeṇānena deveśi sabāhyābhyantareṇa [kh: savācyātyantarena; g: -hyātyantarena] vā ||
śabdarāśinavātmā tu [k: rāsi navātmānaṁ; kh: śabdarāsiṁ navātmānaṁ; g: -rāśirnavātmānaṁ] dhyeyo [k g: dhyeyaṁ; kh: dhyeyā] devi bhaviṣyati |
anena dhyānayogena dhyeyā mantrā varānane || Ibid. 8/74-79.

[1] SvT 5/4-8ab.

[2] See appendix 1 of KuKh vol. 4 for an exposition of the Sixteen-fold Consecration of the Command according to the *Ṭikā*.

[3] SŚP, vol. 2, 2/11 p. 128.

[4] AP. p. 255; SŚP 2, p. 129.

[5] *Pūrvakāraṇāgama* 2/10-11a; Np. 257; SŚP 2, p. 129.

[6] MVT 8/21cd-23ab paraphrased in TĀ 30/11ab-12cd. See also PTv p. 150. Navātman is the Bhairava of Aparā. Ratiśekhara, whose syllable is RYLVŪṀ, is the Bhairava of Parāparā (MVT 9/35, TĀ 30/10cd-11ab). Bhairavasadbhāva, whose syllable is JHKṢŪṀ, is the consort of Parā (MVT 8/33-34, TĀ 30/16cd-17).

[7] Comm. on VB verses 2 to 4. According to Jaideva Singh (*Vijñānabhairava* p. 7) the form of Navātman is HRKṢMLVYṆŪṀ, but he does not tell us the source on which his affirmation is based. See also Laksmanjoo 2002: 4.

tradition that developed after the Kubjikā Tantras. The YHṛ[1] enjoins that Navātman should be used to worship Amṛteśī in the *argha* vessel charged with the energies of the sun. It is also used to offer libations to the goddesses who preside over the vital constituents of the body (*dhātu*), namely, Ḍākinī and the rest.[2] In his commentary on the YHṛ Amṛtānanda quotes a passage from the *Svacchandasaṁgraha* in which the letters of Navātman are given in the Śabdarāśi code. The form appears to be HSKṢ(M)LVRYŪṀ. In his commentary Bhāskararāya[3] quotes the *Jñānārṇavatantra* in which, extracted in a different code, it is SHKṢMLVRYŪṀ.

We notice that the position of the first two letters in the second version has been reversed with respect to the first one, which is the earlier form we find in the SvT. The same is often the case with the versions of Navātman we find in the Kubjikā sources. A form of Navātman in the KMT is SHRKṢMLVYŪṀ.[4] The same basic form with a double final vowel - SHRKṢMLVYŪ-AUṀ is also found in the KMT and the ṢSS.[5] The first of these is known to the *Ṭīkā* which presents it in one place.[6] Conscious that this is not the only form of Navātman, once the *Ṭīkā*

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[1] YHṛ 3/102-103ab.

[2] See KuKh 63/1 note 1.

[3] *Setubandha* p. 254.

[4] Extracted in ṢSS 39/141-145. See Heilijgers-Seelen 1994: 26.

[5] KMT 16/58-61 = ṢSS 25/98cd-102ab and GS 20/288-291.

[6] The Moon Yoni (*candrayoni*) – Sa, Śiva – Ha, the Fire of Time (*kālāgni*) – Ra, the Vowel (*svara*) - Ū, the Last One (*antaga*) - KṢa. Time (*kāla*) – Ma, the Support of the Lotus Yoni (*padmayonidhara*) – La, the Lord of the Wind (*māruteśa*) - Ya and the Womb of Knowledge (*jñānayoni*) Va. The form of (these) letters, extracted according to (their essential) condition and fused together into one syllabic mantra (*piṇḍa*), is called Navātman. How else is it? It is covered with Sound (*nāda*). Sound is Unstruck Sound (*anacka*) [it is drawn like this: S]. The Self at the End of Sound delights, that is, is uttered along with the (vital) Wind, which is the Obstructress (*nirodhinī*). How is the Obstructress? [it is drawn like this: o|o] What is that Peak (syllable)? (It is) Navātman described previously. How else is it? It is pure, free of impurity and brilliant white like snow, a white lotus and the moon. How else is it? It is full in all respects (*āsamāntāt*). And as such what does (that) venerable Śrīnātha do? He burns brightly up to (the level of) Uḍḍīśa. Who is that Śrīnātha? Ciñciṇīkula, the nature of which is Caryānātha. This is one extraction (of Navātman).

*yathā candrayoniḥ sa | śivaḥ ha [kh: haḥ] | kālāgniḥ [kh: -gni] ra | svaraḥ ū | antagaḥ kṣa [kh: kṣaḥ] | kālaḥ [kh: kāla] ma | padmayonidharaḥ la [k kh: nāsti] | māruteśaḥ ya [k: yā] | jñānayoniḥ va |evaṁ vyavasthārūpeṇoddhṛtānāṁ [kh: vyavastarūpeṇa-uddhṛtānāṁ] varṇānāṁ [kh: varṇṇānāṁ] ekapiṇḍīkṛtānāṁ [kh: ekakapiṇḍī-] yad rūpaṁ navātmābhidhānam | anyac ca kīdṛśam | nādenācchāditam [k: nādevā-] | nādam iti anackam | [citram - S] | ātmā nādānte tathā vāyunā nirodhinyā saha modati | ucārayati | nirodhinī yathā kim | o|o | kiṁ tat kūṭaṁ | prāg varṇitaṁ navātmā [k kh: navātmam] | anayac ca kīdṛśam | śuddhaṁ nirmalaṁ tathā himakundendusamaprabhaṁ tuṣārasitotpalacandra-sadṛśam [kh: tuśāra-] | anyac ca kīdṛśam | āsamāntāt [k kh: āsanaṁtāt] pūrṇaṁ [k kh: pūrṇa] tathā kiṁ kurvantam [kh: kurvvaṁtaṁ] | śrīśrīnāthaṁ prajvalyamānam | uḍḍīśaparyantam [kh: uḍḍī*paryaṁtaṁ] | kiṁ [k: kan; kh: kaṁ]*

has extracted the syllable in the first of these two forms, it goes on to extract it again using another code in which the letters correspond to sacred sites.[1] The form of Navātman in that case is SHKṢMLVRYŪṀ. Drawn in the *maṇḍala*, it is seen in its written form (*akṣaradarśana*), as well as heard.[2]

We notice another difference between this form and the two variants in the KMT and the ṢSS, namely, the position of the letter R, which is critical in other earlier versions of Navātman also, such as those of the Trika we have noted.[3] Another is the order of the first two letters. The letters of Navātman are extracted in one place in the KuKh[4] using the code names for the letters of the Aggregate of Sounds (*śabdarāśi*). There it is SHKṢMLVRYŪṀ. This is also the form of Navātman that is projected onto the body according to the ŚM[5] and is the one presented in the second extraction of this syllable in the *Ṭīkā,* which affirms that this is its basic form in all the Kubjikā tradition. Indeed, the form SHKṢMLVRYŪṀ became the dominant one in the later Kubjikā Tantras although remnants of the form HSKṢMLVRYŪṀ are also attested. This is

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taṁ śrīnātham | ciñciṇīkulam [kh: ciṁcinīkulaṁ] | caryānātharūpam ity ekaḥ samuddhāraḥ | Ṭ MS K fl. 177a.

[1] See KuKh 6/212cd-219ab and notes.

[2] Now one should extract (Navātman) again from the grid of Meru. (The text says): 'The one beginning with (the letter) Ma' and so on. Once extracted 'the one beginning with (the letter) Ma', that is Mahālakṣmī, the letter Sa. Then (comes) Oḍyāna (which is the letter) Ha. 'The one beginning with Chā' is Chāyāchatra, the letter KṢa. Then (comes) the one beginning with AU, that is, Auruṣa, (the letter) Ma. The one beginning with E is Eruḍī, (the letter) La. The one beginning with Ma is Māhendra, (the letter) Va. The one beginning with ŚRĪ is Śrīśaila (the letter) Ra. The one beginning with Ma is Malaya, the letter Ya. The one beginning with Ka is Kanyākubja, the letter Ū adorned with *anusvāra*. Thus (we get) SAHAKṢAMALAVARAYA-ŪṀ. Such is the basic form (*vyavasthā*) in the entire tradition (*ovalli*) (and so) the extraction of Navātman is complete. Having (distributed the letters of) that (Navātman) equally according to the teacher's oral instruction, it is (now) presented (complete) as follows: SHKṢMLVRYŪṀ. This is the extraction of the parts of Navātman and the presentation of its written form (*akṣaradarśana*) which is transmitted orally. This teaching has come down through the line of teachers.

idānīṁ meruprastārāt punar eva uddharet | mapūrvam ity ādi | mapūrvaṁ [k, kh: -pūrvva] mahālakṣmīṁ [k kh: -lakṣmī] sakāram uddhṛtya | tataḥ oḍyānaṁ ha | chāpūrvam iti chāyāchatraṁ kṣakāram | tataḥ aupūrvaṁ [k kh: opūrvve] auruṣam [k kh: orūpam] ma | epūrvaṁ eruḍī la | mapūrvaṁ [k kh: -pūrvva] māhendram va | śrīpūrvaṁ śrīśailaṁ ra | mapūrvaṁ malayaṁ yakāram | kapūrvaṁ kanyakubjaṁ ūkāraṁ [kh: -rāṁ] bindubhūṣitam | evaṁ sa ha kṣa ma la va ra ya ūṁ [k kh: ū] | evaṁ vyavasthā samastovallyāṁ [k: samastāvalyān; kh: samastāvalyāt] navātmoddhāraṁ kṛtam | tad eva gurumukhopadeśavaśāt samīkṛtya pradarśyate yathā iti navātmānaḥ padoddhāraṁ [kh: + a] akṣaradarśanaṁ vaktrād vaktre evaṁ pratiṣṭhitam | sa [k kh: na] śāsanaḥ [k: -na; kh: śāsna] paramparāyātaḥ | Ibid. fl. 177a-177b.

[3] Cf. Heilijgers-Seelen 1992: 26-27.

[4] KuKh 19/77-78.

[5] See notes to KuKh 19/88-89 where the places in the body where the nine letters of Navātman should be projected are listed.

probably because the sequence Ha Sa made more sense than Sa Ha, as Ha is the letter of the male deity and Sa that of the female. Navātman is worshipped along with the Samayā Vidyā[1] in the centre of the *maṇḍala*. In addition to this couple, to reinforce it, as it were, the male and female forms of Navātman may also be worshipped. The *Ṭīkā* explains: 'the First Nātha is HSKṢMLVRYŪṀ. This is Navātman. Navātmanī is SHKṢMLVRYĪṀ. This is Navātmī. They should be worshipped in this way in the calyx in the centre of the *Kramamaṇḍala*.'[2] The ṢSS similarly teaches two versions of Navātman. One is Śakti and is used to grace others (*anugraha*). It is 'HSRKṢMLVRYŪṀ, the Peak syllable which is Śakti established as (a form of) Navātman'.[3] The other is Śiva used to restrain others (*nigraha*). This is SHRKṢMLVRYĪṀ.[4] Apart from the difference in the location of the letter Ra, to which we have already referred, we observe that the two presentations are the same. The 'male' form of Navātman begins with Ha Sa and the 'female' one with Sa Ha thus confirming our supposition that the male Navātman should begin with Ha Sa rather than Sa Ha.

Navātman is presented in the ŚM in the Śabdarāśi code in four lines that are reproduced in the KuKh.[5] Navātman there is SHKṢMLVRYŪṀ which is the form of Navātman used to generate the *Gurumaṇḍala*. It is the seed-syllable form of Kuleśvara.[6] The Supreme Void, which is realised at the End of the Sixteen, is at the summit of the resonance of Navātman, known as the End of the Nine. This is both the summit of immanence and the summit of the Peak syllable (*kūṭa*).[7] There

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[1] See note to KuKh 2/27.

[2] *ādyanāthaṁ yathā hskṣmlvryūṁ iti navātmā* || *navātmanī yathā shkṣmlvryīṁ iti navātmī* || *evaṁ kramamaṇḍalamadhye [kh: kramamaṇḍamadhye] karṇikāyāṁ pūjyau [k kh: pūjyā]* | Ṭ MS K fl. 53b.

[3] *śaktyātmakaṁ ha sa ra kṣa ma la ya ū [kh: ūṁ] aṁ ardhacandranādāntam iti navātmakatvena śaktyātmakaṁ kūṭaṁ siddhaṁ yathā hsrkṣmlvryūṁ* || comm on ṢSS 40/4-9ab.

[4] Again, the second one is Śiva in the form of the living being (*jīvabhūta*) who, in terms of letters, is as follows: Sa Ha Ra KṢa Ma La Va Ra Ya Ī AṀ along with the Half Moon and the End of Sound. Both Peak (syllables) are in the form of living beings. (This one) consists (along with the previous one) of fourteen (letters).

(Each one of these two Peak syllables) is the living being (*jīva*) of what? (They are the living being i.e. `soul') of the Western House. The first is Kubjikā and the second is Ādinātha. Without these two all (ritual) is fruitless.

tathā dvitīyaṁ akṣaragatyā śivātmakaṁ jīvabhūtaṁ yathā sa ha ra kṣa ma la va ra ya ī aṁ ardhacandro [k: -candraḥ; kh: arddhacandraḥ] nādāntaṁ caturdaśātmakatvena sthitaṁ yathā shrkṣmlvryīṁ iti kūṭadvayau jīvabhūtau || comm. ṢSS 40/9cd-13.

etat piṇḍaṁ varārohe ādināthasamudbhavam |
svāminyā [k kh: -minyo] sahitaṁ bhadre bhuktimuktipradāyakam || ṢSS 40/14.

[5] ŚM 24/38cd-40ab = KKh 48/12cd-14ab.

[6] *kūṭarūpaṁ kuleśvaram* KMT 16/63b.

[7] See KuKh 3/112 and note.

the deity who is the teacher of all teachers resides with his consort, the goddess. In this aspect Navātman is worshipped in the *Gurumaṇḍala*.[1]

As the First Teacher he is Vṛkṣanātha, 'the lord of the gods' who is the bliss of Navātman endowed with nine powers.[2] It has not been possible to trace a direct reference to the nine energies (*śakti*) of Navātman. One would suppose that they are the energies of the Bhairavas who govern the nine letters of which it is composed and of the nine principles to which they correspond.[3] However, the texts supply more complex answers. A sequence of nine is described in the KuKh. They are said to be nine places in which the Supreme Energy has arisen and from which the nine-fold body of Navātman is generated within which it resides.[4] Elsewhere these nine components are called 'the nine energies beginning with Vāmā' (*vāmādinavaśakti*)[5] and may well be the nine energies of Navātman. The sequence appears to be: 1) Vāmā 2) Jyeṣṭhā 3) Raudrī 4) Half Moon (*ardhacandra*) 5) Drop (*bindu*) 6) Light (*jyotirūpā*) 7) the Teacher's Mouth which is called Unborn (*aja*) 8) Īśvara and 9) Śiva. Normally, the Teacher's Mouth, also called the Wheel of the Unborn, is in the End of the Twelve. Perhaps Śiva is in the End of the Sixteen, which in the following reference is said to be the place where the teacher in the form of Navātman is located.

Another way in which the nine energies of Navātman may be understood are as nine aspects of the Command that generates the Bhairavas corresponding to its nine letters. These nine are nine out of the eighteen members of the Divine Current. At the same time, they are also their consorts. In this case the male does not generate the female. On the contrary, the female generates the male. The number in bold after the entry is the number in the serial order of the eighteen.[6] The letter in brackets is the one corresponding to the particular Bhairava. In this case Navātman is SHKṢMLVRYŪ(Ṁ):

> Bhṛgu (Sa) has been generated by the Transmental (*unmanā*) **(1)**, Lakuleśvara (Ha) by the Equal One (*samanā*) **(3)**, Saṁvartaka (KṢa) by the Pervasive One (*vyāpinī*) **(4)** (while) Mahākāla (Ma) is born of Energy (*śakti*) **(5)**. Pinākin (La) originated in Heruka **(8)** and Khaḍgīśa (Va) is the son of Jambhalā **(10)**. The one called Bhujaṅga (Ra) is (generated by) Saṁkarṣaṇī **(11).** Bālīśa (Ya) is the son of Caṇḍikā **(12)** while Ārghīśa (Ū) is (generated) by Aghorī **(13)**. (This)

[1] This form of the *Gurumaṇḍala* is described chapter 24 of the ŚM.
[2] KuKh 2/29-30ab.
[3] Listed in SvT 5/4-7.
[4] KuKh 35/64-68.
[5] KuKh 51/24-25ab but here the names of these nine energies are not listed.
[6] See KuKh 2/21cd-26. and below table on p. 582-583.

> is the excellent teacher within the tradition. He who knows the teacher here is the delight of Kula.[1]

From what is said next it appears that the *Divyaugha* is divided into parts. One is Navātman, which is as described. The other is the nine-fold *Khecarakrama*, although it is commonly identified with the whole of the *Divyaugha*. Moreover, there are some repetitions and not all the eighteen are mentioned.[2] The numerical order in the *Divyaugha* is noted in bold after the number of the serial order here.

> Above that emerges the Transmission of the Skyfarers (*khecarakrama*) that is adorned with the group of six. (1) The Half Moon is (generated by) Mind beyond Mind (*manonmanī*) (**2**) while (2) the Circle of the Sun is the Unmanifest (**5**). (3) (Śāmbhavī) Śakti is born from Mathanā **(7)**. (4) The Pervasive One **(4)** is born from the Unborn Face (*ajavaktra*). (5) (**3**) The Equal One is within the expanding energy (*vibhāva*) of the Sun. The Transmental (*unmanā*) is born from the Teacher's Mouth. (6) **(15)** Vijayā is the family (*santāna*) of the teacher. (7) (**16**) The supreme energy is called Kamalā. (8) **(17)** Carcikā, born of the letters of consciousness (*caitanyākṣara*), has arisen from this. (9) **(18)** Śrīkaṇṭha, the lord who possesses your Command (*ājñādhara*), is born within her. He gives enjoyment and liberation. Auspicious, he is the best teacher in the Western Tradition.
>
> He who knows the teacher here is the beloved of Kula. The Krama is fruitless, like a tree whose root has been cut, for one who worships the Sequence of Teachers without (worshipping) the Teacher's Mouth. He will certainly fall! This is the Command of the Western House!

The Unborn Face is the Teacher's Mouth. This is the Supreme Void, the Śāmbhava state. The Transmental originates from here. The Transmental is the goddess who is the unfolding of the energy of the Void within its own unconditioned expanse. The Pervasive One at the summit of the bliss of the Equal One also comes from here. Above all things and self-generated (*sahajā*), it is the energy that imparts knowledge (*jñāpayantī*) to the Lord of Kula.[3] The Circle of the Sun is the Unmanifest **(5),** which is the energy of the Śāmbhava state (*śāmbhavīśakti*). The Equal One **(3)** is within its expanding energy. Presumably,

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[1] YKh (1) 3/261-263. This passage is drawn from the *Gurukramasūtra*.

[2] Nandinī (6), Bhāṣā (9), and Trailokyā (14) are missing.

[3] KuKh 57/8-9.

Śakti is the Unmanifest which, along with the Equal One, is generated from Mathanā (also called Manthānā), the seventh energy of the Divine Current. She is the energy of the dynamism - 'churning' - of Śiva and Śakti and is both of them. She is also all the seven stages, represented by the Wheels (*cakra*) of energy produced by their dynamism. In particular, this energy is that of the liberated state beyond the Six Wheels symbolized by the Yoni in the Void of pure consciousness.[1] Mathanā produces the Unmanifest which is eternal bliss[2] and the Equal One. The Equal One is the energy of consciousness which 'shines (prior to all things) as the rays of the consciousness of bliss'.[3]

Most commonly the letters of Navātman are identified with the Bhairavas who govern the corresponding letters in the sequence of the Assembly of Sounds.[4] These are listed in the second column of the following table. The nine teachers are grounded in the flow of the energy of the Transmental of the Divine Current and so are also identified with Skyfarers within it.[5] These are entered in column three. At the immanent level, the nine parts that constitute Navātman's sonic form are all the First Teacher in each of the Ages, sacred seats and of each lineage and transmission.[6] He is also the Nine Nāthas who were the first disciples we will turn our attention to later.[7] These are entered in columns four and five.

14. Table of Navātman

Letter	Bhairava	Divyaugha-Energy	First Teacher	Siddha
Sa	Bhṛgu	Transmental (Unmanā)	Kucandraśekhara	Kulanātha
Ha	Lakula	Equal One (Samanā)	Ājñādhara	Ananta
KṢa	Saṁvartaka	Pervasive One (Vyāpinī)	Mahābala	Kandarpa
Ma	Mahākāla	Energy (Śakti)	Śrīnātha	Vimala
La	Pinākin	Heruka	Mitranātha	Advaita
Va	Khagīśa	Jambhalā	Śrīkaṇṭha	Tūṣṇīnātha
Ra	Bhujaṅga	Saṁkarṣaṇī	Tūṣṇīnātha	Samaya
Ya	Bālīśa	Caṇḍikā	Ṣaṣṭhanātha	Śiraśekhara
ŪṀ	Arghīśa	Aghorī	Oḍīśācārya	Śāmbhavājñāvara

[1] KuKh 57/14cd-15ab.
[2] KuKh 57/10-11ab.
[3] KuKh 57/7.
[4] KuKh 19/77-78. The Assembly of Sound – *Śabdarāśi* – is the subject of chapter 19 of the KuKh.
[5] YKh (1) 3/261-263.
[6] KuKh 31/91-93ab.
[7] KuKh 52/1-3ab.

The Three Lineages

What follows is taken from the *Ṭīkā*. It is probably a commentary on what is now the first chapter of the *Kulakaulinīmata*.[1] It is a clear and systematic exposition of one of the most basic and essential conceptions of the lineages of Siddhas. Indeed, this account of the First Teacher and his disciples and lineages can be said to be the classic formulation. We find verses from it throughout the later sources, especially the references to the Divine Current.[2]

We have seen how Navātman, the sacred sonic form of the First Teacher, contains the Divine Current (*divyaugha*). It also contains and generates the Current of Men (*mānavaugha*).[3] From the First Teacher come the three lineages,

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[1] A large part of the beginning of the KuKauM has been lost. All the most complete MSs begin abruptly in the same place in the middle of chapter 74 which deals with the teachers and lineages of the Kubjikā school. It is likely that the *Ṭīkā* was commenting on this text as the verses commented further ahead (from fl. 181a of MS K) appear at the beginning of what remains of that chapter in the KuKauM.

[2] For example, KuKh 7/65cd-67ab, which correspond to KuKauM 1/14-15.

[3] How is he (the First Lord)? He abides along with the Lord of all. Where? In his own line in the sequence of teachers, that is, in the lineage of Śrīnātha. This is how the Siddha came into being in the Kṛta Age. After this he will explain (how the Siddhas arose) in the Tretā and other (Ages). Oḍīśa has authority in the Tretā Age, Ṣaṣṭhīśa in the Dvāpara Age, and Mitrīśa in the Age of Strife. He will explain all the Current of Men (*mānavaugha*) (in that Age). 'Listen to the Current of Men . . . etc.' Listen and hear how the Current of Men will be in the future. It was said before: 'Beginning with the Transmental and ending with Ādinātha . . . etc'. The Current of Teachers (*gurvogha*), called the (Convention of the) Flower, (extends) from the Transmental up to the sons of Śrīnātha, that is, up to the end of the Eighteen Nāthas. 'Flower' is the name of a branch (*śākhā*) (of the tree of the lineages).

Thus by referring to the eighteen Nāthas the sense of the *sūtra* mentioned previously, namely, 'beginning with five and pervaded by the nine . . .' is completed and so (the explanation of the previous) reference to the five (elemental Siddhas), the nine (letters of Navātman), the eighty-one (parts of Navātman), the three (Siddhas of the seats) and the eighteen teachers (of the Divine Current) is complete. Thus the Current of Teachers (*gurvogha*), which has as its convention the Flower beginning with the five and progressing down in accord with the lines (of teachers) and ending with Śrīnātha, has been explained.

kīdṛśaḥ | nikhilīśena [k kh: nikhilasi] saha vartmānaḥ | kutra [k kh: kotra] | svapaṅktau gurukrame śrīnāthasantāne iti kṛtayuge [kh: -yuga] siddhotpattiḥ | tadanantaraṁ tretādiṣu vyākhyāsyati | tatra tretāyāṁ oḍīśādhikāraḥ dvāpare ṣaṣṭhīśasya kalau tu mitrīśasya nikhilaṁ mānavaughaṁ [kh: mānavoghaṁ] vyākhyāsyati | mānavaughaṁ [kh: mānavoghaṁ] śṛṇuṣva ity ādi | bhaviṣyatkāle mānavaughaṁ [kh: mānavoghaṁ] yad bhaviṣyati tac chṛṇuṣ.vākarṇaya | unmanādy ādināthāntam ity ādi [k kh: unmanādinādi-nāthāntaṁ] pūrvoktam [k kh: pūrvvokta] | unmanādi śrīnāthaputraparyantam aṣṭādaśa-nāthāntaṁ [k kh: -paryantāṣṭādaśanāthāntaṁ] gurvoghaṁ puṣpasaṁjñakam [k kh: -saṁjñikam] | puṣpam [k kh: puṣpa] iti śākhābhidhānam [k kh: sakhyā-] | ity aṣṭādaśanāthagrahaṇāt pūrvoktaṁ pañcādyaṁ navabhir vyāptam iti sūtrārthaṁ siddham | tasmāt pañcanavaikāśītitryaṣṭādaśānāṁ [k: -triraṣṭā-; kh: -tṛraṣṭā-] grahaṇaṁ [k kh:

the *oli*s. Accordingly, the tradition is called the teaching of the three lineages (*olitritayaśāsana*).[1] According to this exposition, the First Teacher is called Śrīnātha or Caryānātha who, specifically identified as Ciñciṇīnātha, is the source of the three lineages that emerge from his three eyes. According to the KuKh, Vṛkṣanātha is the First Nātha of the three lineages and the teacher of the Nine Nāthas. This version, which is probably an earlier one, retains the original figure of Mitranātha and so agrees with the KMT. As each of the Siddhas is said to have been the first in one of the four ages, Mitra is the First Teacher in this Kali Age. As the KMT does not make this distinction, the two versions formally agree.

The goddess begins by asking Śrīkaṇṭha who should be worshipped first in the Krama rite. He responds by explaining that it begins with the worship of the teachers and their lineages. Concretely, this is the worship of the Circle of Teachers (*gurumaṇḍala*). This may be drawn separately above the *Kramamaṇḍala* or projected into it. By the time this account was written the lineages and teachers are all related to the House of Candrapūrṇa that is identified with the Western House (*paścimagṛha*) and their worship is a part of Kula practice (*kulācāra*).[2] We read in the *Ṭīkā*:

> The line of teachers is the series (of teachers) related to one another as the sustainer is to the sustained and are the cause and reason of all the transmissions (*krama*). The meaning is that, this being so, Śambhu's nature, which is the Heart and the Supreme Self, pervades the (line of teachers) as the division of the lineages (*ovallibheda*). The venerable one called Ciñciṇīśa is that Śambhu by nature and is born from his own body as a subtle exertion (*īśadyatana*). And what else is there? He should be worshipped along with the Kukārā Vidyā. This is the connection (between the words) with what was said before.
>
> The venerable Ciñciṇīśa, who will be described presently, is the First Lord (Ādinātha). The aforementioned three lineages are born from his right and left eyes and the one on (his) forehead, in that order. [. . .] One should worship, in accord with the division of the three lineages, the three lines of teachers out of which (*tatra*) (one

grahaṇa] siddham iti pañcādi adho 'dhaḥkrameṇa [kh: adhādhakrameṇa] niḥśreṇyākāragatyā [kh: nisṛśyā-] śrīnāthāntāvadhiḥ puṣpasaṅketakaṁ gurvoghaṁ [kh: gurvvoghaṁ] kathitam |
Ṭ MS K fl. 178a.

[1] YKh (2) 6/26b.

[2] *saṁketānīty [k kh: saṁkṣetā -] ādi* | *he devi me mama saṅketāni [k: -tād; kh: saṁketāt] brūhi* | *abhijñānāni kathaya* | *kathaṁ* | *yathā yena prakāreṇa kulācāraḥ [k kh: -ra] sthitaḥ [k kh: -tā]* | *asmin darśane vartate [k: carati; kh: varttati]* | *kasya saṁbandhinaḥ 'candrapūrṇasya veśmanaḥ' paścimagṛhasyety arthaḥ* | *kīdṛśāni [k kh: kīdṛśaṁ] lekhyasaṁketāni* | *ekaviṁśatibhiḥ anvaye śāṁbhavatrikonmanā-dyaṣṭādaśanāthādyaiḥ* | *tasyety [kh: tasyaity] ādi* | Ṭ MS K fl. 173b.

should worship) one's own (lineage) as the line of teachers beginning with the (teachers of) the lineage (*ovalli*) (taught in the scriptures) up to one's own teacher. Thus the purpose has been explained. What is the nature of these lineages? It is said here (that they are the three times with the words) 'the future' etc.[1]

The three-fold transmission (*krama*) is said to be these three lineages. How is the three-fold transmission? (It is) the product of the essence of knowledge because it is the product of consciousness which is the essence of true knowledge. This is the meaning. How is it that it is called the cause of the cause of the differentiation of the (three) times, namely, the future, the present and the past? Thus - the future, the present and the past are said to be born from the right (eye), the forehead and the left (eye), respectively. Once these lineages (*ovalli*) have been learnt with effort, that is, (fully) understood and (one is) certain (of their nature), then one should perform the consecration.[2]

The Lineage of the Eldest

Then who and how is the teacher and by whom and where is he worshipped? It is said: '(His) nature is the future'. The lord of the Lineage of the Eldest is Oḍīśanātha. He should be worshipped in the

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[1] *nikhilānām eva kramāṇāṁ gurupaṅktir ādhārādheya-paraṁparā kāraṇaṁ [k kh: kāraṇa] hetuḥ [k kh: hetu] iti kṛtvā ovallibhedenaiva [k kh: auvalli-] paramātmakaṁ hṛdayam tatra vyāpakaṁ ca śaṁbhurūpam ity arthaḥ | tasya śaṁbhor ātmakaṁ [k kh: śaṁbhurā-] svaśarīrasaṁbhūtaṁ [kh: śvaśarīraṁ-] śrīciñciṇīśābhidhānam īśadyatanarūpam [k: yatanā-; kh: yatatā-] | anyac ca kīdṛśam | kukārākhyayā vidyayā [k kh: vidyā] samanvitaṁ [kh: sa*nvitaṁ] pūjayet | iti pūrvoktena saṁbandhaḥ | iti samanantara-varṇitasya śrīciñcīṇīśasya ādināthasya dakṣiṇottara-netrābhyāṁ [k: dakṣino-] tathā lalāṭanetraṁ ca [k kh: -netrāś ca] yathā - krameṇa pūrvasūcitauvallitrayaṁ [k: -sūcita-valli-; kh: -sūcitovallitrayāṁ] jātam iti saṁbandhaḥ | evaṁ ovallīnāṁ [k kh: auvallīnāṁ] trayāṇāṁ utpattisthānam uktam | idānīṁ kiṁ tābhiḥ ovallibhiḥ [k kh: auvallibhiḥ] prayojanam ity āśaṅkyāha [k kh: -śaktyā-] | siddhabheda iti pūrvaiva [kh: pūrvva] vyākhyātam [k kh: -tum] | ovallitrayabhedānusāreṇa [k: auvalli-; kh: auvallitrayā-] yad gurupaṅktitrayaṁ tatra svakaṁ svakaṁ ovalliprabhṛtigurupaṅktyā gataṁ [k kh: gata] nijaguru-paryantaṁ svakaṁ svakaṁ ātmīyaṁ pūjanīyam iti yāvat | evaṁ prayojanaṁ vyākhyātam | tāsāṁ ovālīnāṁ [kh: o*līnāṁ] kiṁ rūpam | atrocyate | bhaviṣyam ity ādi |* Ṭ MS K fl. 174a-174b.

[2] *yat kramaṁ tridhā tā eva [k kh: iva] ovallyas tisraḥ [k: auvalyas-; kh: auvalyaḥ tisraḥ] ity ucyate | kīdṛśaṁ tridhākramam | jñānasya sadbhāvotpattiḥ [k kh: sadbhāvaḥ - utpattiḥ] yasmāt sadjñānasadbhāvacitprasūtir ity arthaḥ [k: -sadbhāvaḥ citprasūtīty arthaḥ; kh: sa jñānasad-bhāvaḥ citprasūti ityarthaḥ] | tasya katham abhidhānaḥ [kh: kathaṁ ābhidhānaḥ] bhaviṣya-vartamānānāgatavibhinnakāla-kalanāhetuḥ [kh: -varttamāṇāgatavibhinnakālakalanā-tuhetu] | evaṁ dakṣiṇalalāṭajavāmodbhūtā [k kh: -ta] yathāsaṁkhyā bhaviṣyad-vartamānabhūtarūpā [kh: haviṣyadvarttamānabhūtarūpā] uktāḥ [k kh: uktā] | yās tā [k: yadā; kh: yastā] ovallīḥ [k kh: auvallayaḥ + tāmahaṁtā] yatnena jñātvā niścayenopalabhya [kh: -bhyaḥ] tataḥ abhiṣecanaṁ kuryāt |* Ṭ MS K fl. 174b.

lineage of the family (*santānavallī*) of the Eldest. What is attained there? The supreme state, that is, (ultimate) reality (*tattva*). He who possesses the supreme state is one (whose condition) is that of the supreme state of reality. And (he whose condition) is that of the supreme state of reality is a Siddha, that is, one who is in the supreme state of reality that has been accomplished. That accomplished supreme state of reality is the state of reality that has been achieved (*niṣpanna*). How else is it? It bestows liberation and should be worshipped. This is the connection (between the words). Where (should the one who is in that state be worshipped)? With this question (in mind he says that) one should think that he is in the Place of Wrath. The Place of Wrath is the centre between the eyebrows.[1]

Moreover, within what (should he be worshipped)? There itself, within *Ātmatattva*. If this is so, who (should do it)? Some wise man who has a 'divine body', that is, a body which is not that of a (mortal) man. One who, by the teacher's grace, is a part of the Lineage of the Eldest. That goddess Parāparā is the Vidyā. Once one has laid hold of and taken possession of (that reality whose) nature is the act of worship, the worshipper and (the deity who is) worshipped on that path by means of (the true nature of) the rite of adoration (*pūjārūpa*) of the aforementioned sort, he explains, that is, tells, the desired (true) nature (of the deity and all things). [. . .] and he explains (all that) is meritorious, beautiful or that causes sin and is of many forms, auspicious and inauspicious, and has come forth from the sacred seats. [. . .].

In this way, the goddess (*bhagavati*) indicates by the path of the object of worship, the worshipper and the act of worship, what is beneficial and what is not and the place of the arising (of the teaching) which is, essentially, the arising of the Lineage of the Eldest explained before. This is the meaning. Thus, in this way, the conventions associated with the Lineage of the Eldest, which is the main line (of teachers), are those of the Parāparā Vidyā which is the main one there.

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[1] *deśikas [k kh: deśikaḥ] tataś ca kena kasmin sthāne kaḥ kīdṛśaḥ pūjyate [k kh: pūjyati]* | *ucyate* | *bhaviṣyatkālarūpiṇam* | *jyeṣṭhovallināthaṁ [k kh: jyeṣṭhāvalli -] oḍīśaṁ [k kh: auḍīśaṁ] jyeṣṭhasaṁtānavallyāṁ [k: -vallī; kh: -vatrī] pūjayet* | *kīdṛśaṁ siddhaṁ [k kh: siddha] tatra [kh: tatraṁ]* | *parāvasthaṁ tattvam* | *parā avasthā yasya sa tattvaparāvasthaḥ [k: saḥ tatva-]* | *siddhaś cāsau [kh: siddhaścasau] tattvaparāvasthaḥ siddhatattvaparāvasthaḥ [kh: sitatatva-] taṁ siddhatattvaparāvastham nis.pannavastvavasthā-rūpam* | *anyac ca kīdṛśam* | *muktidāyakaṁ mokṣadaṁ pūjanīyam iti saṁbandhaḥ* | *kutra [k kh: kotra] sthāna ity āśaṅkya [k: āśaktyā] krodhasthāne cintayet [k kh: cintat]* | *krodha-sthānaṁ [k: -sthāṁ] bhrūmadhya iti* | Ibid.

The conventions are also those of Krodhamuni Durvāsas, (who is also) called Oḍīśa.[1]

The Middle Lineage

Now what concerns the Middle (Lineage) will be discussed. 'The present time . .' and so forth. Where, in which place, should the Vidyā of the present time, that is, Aparā, which is knowledge the nature of which is divine light, be worshipped? This is the connection with what has come before. Who is the wise, intelligent man? One who has obtained grace. How else is he? 'He who has entered the city of the intellect.' He has entered here into his own intellect and is said to have six faces (*ṣaṇmukha*). Why?

He who is such, that is, the seventh with respect to the mind (*manas*) which is the sixth (*ṣaṣṭha*) of the group of five (senses) whose nature is the intellect and is the main (component of those six) is said to be Ṣaṣṭhanātha. Once he, Ṣaṣṭhanātha had known his own Vidyā, that is the Vidyā of the goddess called Aparā, he emerged and was known correctly. By whom? By that worshipper. With whom? Along with the Self. Who is Ṣaṣṭhanātha? What does he do? He visibly reveals what is meritorious, sinful and the rest, that is, what is to be abandoned and what is to be adopted taught in the Lineage of the Eldest and contained in the sacred seats. Thus this is the descent (*avatāra*) of the Middle Lineage. (It) begins with Kuleśa, that is, it starts with the venerable Ciñciṇīnātha. Thus it has been explained clearly, that is, proclaimed completely.[2]

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[1] *anyac ca kasmin* | *tatraivātmatattve* | *evaṁ cet [k, kh: cit] kaḥ kaścid [kh: kaścit] buddhimān tathā divyadehaḥ [k kh: -deha] amanuṣyaḥ [k: amaṇuṣyaṁ; kh: amaṇuṣya] śarīraḥ guruprasādavaśājjyeṣṭho-vallyāntargataḥ [k, kh: -jyeṣṭhāvalyā -]* | *sā parāparā devī vidyā* | *etena tathāvidhena prāgvyākhyātaprakāreṇa [k kh: -prakāra *] pūjārūpeṇa tanmārge pūjāpūjaka-pūjyarūpaṁ [k kh: -rūpa] gṛhītvā samālambya iṣṭaṁ rūpaṁ vadati [kh: vadani] kathayati* | *kīdṛśam iṣṭaṁ vadati* | *vimalaṁ nirmalam* | *anyac ca kīdṛśam* | *kaulavarjitam [k kh: kola-]* | *dehotkacastahīnam (?)* | *tathā sarvapuṇyaṁ ramaṇīyam pāpakarmakaṁ vā tathā bahurūpam anekākāram* | *kiṁ tac chubhāśubham* | *pīṭhasaṁbhūtam* | *pīṭhodbhūtam* | *pīṭhasthānokta-hitāhitakṛtyākṛtya ity arthaḥ [k: -kṛtyākṛtyetyarthaḥ]* | *vadatīti [kh: vadanīni] saṁbandhaḥ* | *trividham uktaṁ bhavati* | *tathā prāgvyākhyātajyeṣṭhauvallisaṁbhavasvarūpam utpattisthānaṁ [kh: -vyākhyātrajyeṣṭho- -sthāna; k: -sthāna] pūjyapūjakapūjāmārgeṇa [k: pūjāpūjakapūjā-] bhagavatī hitāhitaṁ darśayatīty arthaḥ* | *tasmāt parāparāyāḥ tatra prādhānāyāḥ [k kh: prādhānyāḥ] ity anena prakāreṇa jyeṣṭhauvallyāḥ pradhānapaṅkter [k: -paṅktir; kh: -paṁktiḥ] vṛddhakramasaṁbandhinaḥ [kh: vṛddhakramaṁ-] saṅketāḥ* | *oḍīśābhidhānasya [k kh: auḍīśā-] krodhamunidurvāsasaḥ ity api śaṅketāḥ [kh: saṁketāḥ]* | Ibid. 174b-175a.

[2] *idānīṁ madhyamasyocyate [k kh: madhyamasyocyante]* | *vartamāna ity [k kh: varttamānety] ādi* | *vartamānakāle yā sā [k kh: sva] vidyā aparā [k kh: apara] tāṁ [k kh: tā] divyajyotīrūpaṁ yad [kh: yat] jñānaṁ tannirau vā (?) kutra [k kh: kotra] sthāne pūjayed iti [kh: pūjaditi] pūrveṇa*

The Lineage of the Youngest

Now the Lineage of the Youngest will be explained. As (it is said) 'the past . . . etc'. 'The past' is said to be the knowledge which is cogitation (*manana*) and that is said to be (Unstruck) Sound (*nāda*). It has past thus. Where is (that form of) time? It is said that it is there in the non-dual reality, that is, in the Abode of Birth which is devoid of duality, that is, in the place where the Bulb is located (*kandasthāna*) (at the base of the spine). I bring about the great arising (of the transmission there) along with the previous four Ages. Śiva, that is, Śrīnātha has entered the (four sacred seats) Oḍḍiyāṇa, Jālandhara, Pūrṇagiri and Kāmarūpa along with Umā, the goddess. The circle of sacred seats, that is, the group of four sacred seats emerges when the principle called Śiva is known. From where and why? From Kāmarūpa, that is, from the will (*icchātaḥ*) . . . Thus that Siddha has attained repose in knowledge. He has acquired knowledge and is famous in the world. His body has come down into the Lineage of the Youngest. Who is he? He is said to be the sun, the husband of the dawn. The other name he has assumed is Mitra and so (this Siddha) is called Mitrīśa. In this way, the adept (*sādhaka*) should worship the lineage (*santati*) which is the past time of the Lineage of the Child within the Śiva principle, in the Foundation of Birth (in the genitals), which is the place (*sthāna*) called Kuṇḍalī. (It is the lineage of) Mitrīśanātha who has been empowered by the Vidyā of the goddess Parā. (This is) the relationship with (the Siddha) who belongs to the Lineage of the Child. Thus the conventions of the Lineage of the Child have been declared and the three lineages have been explained.[1]

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saṁbandhaḥ | *ko [k: ka; kh: kaḥ] dhīmān buddhimān* | *labdha-prasādaḥ [k kh: -sādaiḥ]* | *anyac ca kīdṛśaḥ* | *dhīpure [k: dī-] praviṣṭaḥ* | *nijabuddhyantargataḥ atraiva ṣaṇmukhaḥ ity ucyate* | *kuto hetuḥ [kh: hetu]* | *īdṛsaḥ [k: īdṛśaṁ; kh: īdṛśa] pañcakasya manasaś ca ṣaṣṭhasya buddhirūpī pradhānarūpaḥ vyāpakaḥ saptamaḥ ṣaṣṭhanātha ity ucyate* | *asau ṣaṣṭhanāthaḥ svakāṁ [k kh: svakā] vidyāṁ nijām aparābhidhānāṁ devīvidyāṁ [k kh: -vidyā] jñātvā nirgataḥ samyag jñātaḥ* | *kena* | *tena pūjakena* | *kathaṁ sārdhataḥ [kh: sādhataḥ]* | *ātmanā saha* | *kaḥ ṣaṣṭhanāthaḥ [kh: -nātha]* | *kiṁ karotīti [kh: kagetīti]* | *jyeṣṭhauvallyoktaṁ pīṭhasaṁbhṛtaṁ puṇyapāpādikaṁ heyopādeyarūpaṁ pratyakṣeṇa darśayatīti saṁbandhaḥ* | *iti madhyamauvallyāvatāro 'yam [k: madhyamavallyā-; kh: madhyamāvalyā-]* | *kuleśādi śrīciñciṇīnāthaprabhṛtiḥ [k kh: -ti]* | *sphuṭaṁ vyākhyātaṁ niravaśeṣam uktam* | Ibid. fl. 175a-175b.

[1] *idānīṁ kaniṣṭhauvallyāḥ [k: kaṇiṣṭhovallā -; kh: kaṇiṣṭhovalyā-] svarūpaṁ bhaṇyate* | *yathā atītam ity ādi* | *atītaṁ [k kh: atīta] mananaṁ jñānam ity ucyate tad eva ca nāda ity ucyate* | *tathā atītam iti* | *kutaḥ kāla [kh: kālaḥ] ity ucyate* | *yathā tatra advaite dvaitarahite janmanapure kandasthāne ahaṁ pūrvacaturyugena mahantam eva [kh: pūrvvacātur-; k kh: -yugeṇāhamāhāveva] (?) udayaṁ karomīti* | *ojāpūkāmarūpe praviṣṭaḥ [kh: praviṣṭa] śrīnāthaḥ śivaḥ umayā saha [k kh: umāsakha] devyā saha [k: devī sahāyaḥ; kh: devī sahāya]* | *tattvaṁ [k*

The data supplied by the *Ṭīkā* is summarized in the following table:

15. Table of the Lineages and Siddhas

Lineage	Siddha	Principle	Location	Triple Purity	Time	Vidyā	Pīṭha
Eldest	Oḍīśa (Krodhamuni)	Ātman	Between Eyebrows	*Bindu*	Future	Parā-parā	Oṁ-kāra
Middle	Ṣaṣṭha	Vidyā	Intellect	*Suṣumṇā* and *Kuṇḍalinī*	Present	Aparā	Pūrṇa-giri
Child	Mitrīśa	Śiva	Abode of Birth	*Manonmanī*	Past	Parā	Kāma-rūpa

The Three Sacred Seats and the Fourth

In order to accommodate four seats into three, Caryānātha who resides in Jālandhara is treated as Oḍīśa, the first Siddha in the first seat, that is, Oddiyāna. Thus the *Ṭīkā* continues:

> The venerable Ciñciṇīnātha, who is (also) called Caryā(nātha), is the authority in (Jālandhara), the southern seat. (When) his name is Oḍi, he is (the Siddha) called Oḍīśa. For this reason this lineage (*ovallikā*) is the eldest one and also because the lord (*nātha*) of this lineage, in (this) the first of the seats (*ādyapīṭha*), is the first. Thus, the first Siddha is in the (sacred seat of) OṀ, which is the first seat, and is that of the family of the Lineage of the Eldest (*jyeṣṭhauvallisantāna*) that bears (*dhṛta*) the Divine Transmission.[1] (Thus) worship begins from Oḍinātha onwards, that is, worship starts (with him) . . .
>
> 'The second one and so forth'. And at the end of that, that is, after the (the sacred seat of the) syllable OṀ, the second one has arisen, namely, the sacred seat of Pūrṇagiri. And the six-faced one (*ṣaṇmukha*) has arisen there and within the body. Having done so, it

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kh: tatva] śivākhyaṁ jñātvā tataḥ pīṭhamaṇḍalaṁ pīṭhacatuṣkaṁ nirgatam | *kuto [kh: kutaḥ] hetuḥ* | *kāmarūpāt icchātaḥ atīta ity [atītety] ādi* | *ato [k kh: ataḥ] jñānaviśrāntilabdho [k kh: -lavdha] jñāna-prāptaḥ [k: -prāptiḥ] sa siddhaḥ jagati viśrutaḥ khyātaḥ kanīyasauvallyā-vatāritadehaḥ [k: kanyasovallyā-]* | *ko 'sau [k: kosyai; kh: kausyau]* | *uṣāpatir [k: tūṣṇapatir -; kh: tuṣāpatiḥ] dinakara ucyate* | *tasya paryāyanāma [k kh: -nāmaṁ] gṛhītaṁ mitra iti [k kh: mitreti]* | *tena mitrīśaḥ* | *evaṁ bālauvallyāḥ [k kh: vālovalyāḥ] bhūtakālarūpī janmādhāre kuṇḍalyābhidhāna-sthāne śivatattve parādevīvidyāprabhāvitamitrīśanāthasya santatiḥ sādhakena [k kh: sādhake] pūjyā* | *bālauvalligatena saṁbandhaḥ* | *iti bālauvallisaṅketāḥ [k kh: vālovalli-] kathitāḥ* | *iti ovallitrayaṁ [k kh: auvallitrayaṁ] kathitam* | Ibid. fl. 175b.

[1] See below, 453-458, concerning the way in which the basic triad evovles into a quaternity.

should be explained because it is what is called the Middle Lineage. One should always contemplate for oneself the Transmission of the Youth which is that of (the Siddha) who is in the sacred seat of Pūrṇagiri. In the same way one contemplates the first sacred seat and the Lord (*nātha*) (who is there) in the lineage of the transmission. Ṣaṣṭha, the name of the Siddha of that (transmission) his been explained previously. Where? In the (place where) the Middle Lineage (was discussed). This is (the explanation of) the Middle Lineage.[1]

'By means of the nature of desire (*kāmarūpa*) and so forth'. The venerable Śrīnātha has arisen by his own will. How is he? He is called Mitreśa. The Transmission of the Child has arisen there in Kāmarūpa. How is it? It has arisen from the eastern quarter at the command of the First Lord (*ādinātha*). That is said to be the Lineage of the Youngest.

At the end of that, that is, after the Lineage of the Child, (the lord has) added his own sacred seat, called Mātaṅga,[2] here in the sacred seat of the lineages. It is within the First Lord (*ādinātha*), that is, it is presided over by the First Lord. The one who has been referred to successively with various names such as Tūṣṇīnātha and the rest, resides here. Thus, the lineage of teachers which is of three kinds, has been explained.[3]

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[1] *śrīciñciṇīnāthaḥ caryābhidhānaḥ dakṣiṇapīṭhe adhikārī | oḍisaṁjñasamanvitaḥ [k kh: auḍi-; k: -saṁjñaḥsamanvitaḥ] sthitaḥ oḍīśābhidhāno vartate [k kh: auḍīśā-] | yatastena [kh: yataḥ tena] kāraṇena iyaṁ ovallikā [k kh: auvallikā] jyeṣṭhā yataś cāyamovallināthaḥ [kh: yataḥ ścā-] ādyapīṭhe [k kh: -pīṭha] ca ādyaḥ tasmād dhṛtadivyakramasya [k: dhṛtaḥdva-?] [k: dva-?] jyeṣṭhovallisantānasyādyapīṭhaḥ [k kh: -ṭha] .okāragataḥ ādisiddhaḥ [k kh: -ddha] | oḍināthāt prabhṛtiḥ [k kh: -ti] pūjā pravartate | arcā prārabhyate | dvitīyam ity ādi | tasya cānte [k kh: cāte] oṁkārāt [k kh: aukārāt] tadanantaraṁ dvitīyaṁ pūrṇagiripīṭhaṁ [kh: pūrṇṇa-] saṁbhūtam | tatra ca ṣaṇmukhaḥ uditaḥ tathā dehe udita [k kh: uditam] iti kṛtvā madhyamauvalliriti nirdeśāt kathayet | tasyāpi pūrṇapīṭhagatasya [kh: pūrṇṇa-] kaumārakramaṁ [kh: kaumāraṁ-] nityam eva svayaṁ cintayet | tathā kramasya santatau ādyaṁ pīṭhaṁ [k: -ṭha] tathā nāthaṁ [k kh: -tha] cintayec ceti yāvat | tasya ca siddhasya ṣaṣṭhasaṁjñā purā prāṅ nirṇītā [kh: prākanirṇṇītā] | kutra [k kh: kotra] madhyamovallyām [k: -valyam] | iti madhyamauvalliḥ |* Ibid. fl. 175b-176a.

[2] Concerning this seat see intro. vol. 1, p. 100 ff..

[3] *kāmarūpeṇety ādi | kāmarūpeṇa svecchayā saṁjātaḥ [k kh: saṁjñātaḥ] śrīśrīnāthaḥ [k kh: -nāthāḥ] | kīd.śaḥ [k kh: kīdṛśāḥ] | mitreśaṁjñakaḥ | tatra kāmarūpe bālakramaṁ jātam | kīdṛśam | pūrvadigbhāgāt [kh: pūrvvādigbhāgāt] samudbhavaṁ ādināthājñātaḥ [k kh: -jñātam] | sā tu kaniṣṭhauvalliḥ [k: -valli; kh: kānaṣṭhovalli] smṛtā | tasyānte bālauvallyā anantaraḥ ovallipīṭhe 'tra [k kh: auvalli-] yojitaṁ svapīṭhaṁ mātaṅgābhidhānaṁ [kh: mātaṁgā-] ādināthāntam | ādināthādhiṣṭhitam | atra kramāt saṁjñābhedena ca yaḥ [k kh: ye] tūṣṇīnāthādinā [kh: tūṣṇīśanāthādinā] upakṣiptaḥ vartata iti yāvat | evaṁ trividhagurupāramparyam [kh: trividhā-] ākhyātam |* Ṭ MS K fl. 176a.

The Three Lineages and the Triple Purity

The Triple Purity consists of the three inner states within the subtle consciousness to which the three lineages correspond. According to the *Ṭīkā*, they are experienced in the upper, that is, the most internal part of the subtle body as the Point (*bindu*) between the eyebrows, which is the seat of the Command, Maṅgalā (also called Nāsā)[1] within Suṣumṇā and Manonmanī in the supreme state:

> Now in order to explain the external purification (*śuddhi*) of the sacred seats, their lords and the rest in accord with the three lineages (*ovallitraya*), the condition of their (counterparts) within the (subtle) body is described next. 'The shape of a Kadamba bud . . .' (The Point) between the eyebrows, in the location of the Command, round and full of energy (*sakala*), is shaped like a Kadamba bud. (It is perceived) in concentration. Most lovely, it is beautiful. It is the auspicious sacred seat called the sacred seat of the syllable OṀ and is governed by Oḍīśanātha. In what is it? (It is) in the upper circle. It is round like a wheel. The Lineage of the Eldest is located there. Who is the Lineage of the Eldest related to? It is (associated with) the venerable Vṛkṣanātha, the lineage (*santāna*) of Ciñciṇīnātha and the Western House. This is the meaning.[2]
>
> The consort (*śakti*) of the Great Tree, that is, the incarnation (*avatāra*) Ṣaṣṭhanātha is (the goddess) Maṅgalā. She is crooked and (resides) in the place of the six-faced Siddha namely, in Suṣumṇā, the middle channel. How is she? She is a beautiful, young virgin (*kaumārī*). What is meant by this is that she is skillful in doing all things (*sakalakarmakaraṇa*). It is for this reason that it is said that (she is) Kuṇḍalinī (*nāsā*) as the Middle Lineage between that of the Eldest and the Youngest and is associated with both.

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[1] Concerning Kuṇḍalinī as '*nāsā*' or '*nāsikāśakti*' lit. 'the nasal energy'. See intro. vol. 1, p. 24 and Dyczkowski 1992: 175 ff..

[2] *ovallitrayānusāriṇīṁ [k kh: -ṇī] pīṭhatannāthādiśuddhiṁ bāhye samākhyāya [kh: -khyāyā] idānīṁ teṣāṁ śarīrāvasthitānāṁ sthitir ākhyāte kadambagolakākāram ity ādi kadambagolakākāraṁ sakalaṁ [k kh: sakala] vartulaṁ ājñāsthāne bhruvor antare | ekāgre sundaraṁ [k kh: sundaro] ramaṇīyatarataḥ oṁkārābhidhānaṁ [k: -naḥ; kh: ḷkālābhidhānaḥ] pīṭhaṁ [k kh: pīṭha] śivaṁ [k kh: śive] oḍīśanāthādhiṣṭhitaṁ [k kh: -dhiṣṭhā] tu [k: tur] vartate [kh: varttata] | iti yāvat | kīdṛśe | ūrdhva-maṇḍale | cakravartulākārī [k: vakra- -kāri; kh: vaktravattalākāri] tatra jyeṣṭhovallir [k kh: -valli] vartate | kasya saṁbandhinī jyeṣṭhovalliḥ [k kh: jyeṣṭhau-] śrīmadvṛkṣanāthasya ciñciṇīnāthasantānasya paścimagṛhasyety arthaḥ* | 1 |

Ibid. fl. 176a-176b.

'The youngest relates to Kāmarūpa'. The youngest is the Lineage of the Child. And how else is it? The meaning is that (with the Lineage of the) Child the Triple Purity (is complete) and (it is) the Transmental (beyond) Mind (*manonmanī*) that is within the supreme state.[1]

The following passage, drawn from the AS, is one of several we find in the texts that draw these various strands together in their own way. In the AS the paradigm is regenerated and applied to form more complex permutations with additional symbolic associations. Kuleśvarī is speaking.

> Śrīnātha and the goddess Ciñciṇī (reside in) Candrapura in Koṅkaṇa. Three forms (*mūrti*) (of Śrīnātha) have arisen in the three sacred seats in due order. Mitranātha is in Kāmarūpa under the rule (*śāsana*) of Vṛkṣanātha. He emanated the Transmission of the Child. It is the first product of the Divine (current) (*divyasamudbhava*). The Lineage of the Youngest One (*kaṇiṣṭholī*) is along with me. Mind Beyond Mind (*manonmanī*), the first (energy), belongs to it. (There) Vṛkṣanātha is called Mitra and (he resides in) Kāmaru, the first sacred seat.[2]
>
> Ṣaṣṭhanātha promulgated his own practice (*vidhāna*) in Pūrṇagiri. Along with him I am worshipped in the *Kramamaṇḍala* as that certain (inscrutable energy), the Equal One (*samanā*). And in this way the Transmission of the Youth (*kramaṁ kaumāraṁ*), that is, the family (*santāna*) of the Middle Lineage (came into being).
>
> Once the first worship of the Krama has been performed, the First Lord (*ādyanātha*) and (his) sacred seat abide initially in the

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[1] *maṅgalājñety ādi* | *tasya mahāvṛkṣasya [kh: -vṛkṣamasya] ṣaṣṭhanāthāvatārasya ṣaṇmukhasiddhāvasthāne [k kh: -sthānaṁ] madhyamanāḍyāṁ suṣumṇāyām [kh: suṣumnāyāṁ] maṅgalā kuṭilākārā śaktir ity arthaḥ* | *kīdṛśī* | *kaumārī taruṇī yuvā cety anena sakalakarmakaraṇe kuśalety ucyate* | *tena kāraṇena nāsā madhyamauvalliḥ [k: madhyovalliḥ] jyeṣṭhakaniṣṭhāntargatā [k: -ntargata] ubhayānusāriṇīty ucyate* | 2 |

kanīyasā [k kh: kanyasā] kāmarūpetyādi | *kanīyasā [k kh: kanyaso] bālauvalliḥ [k kh: vālovalli]* | *anyac ca kīdṛśī* | *triśuddhiḥ bālety arthaḥ* | *tathā manonmanī [k kh: manmanī] paramāvasthāgatā* | *iti yāvat* | 3 | Ibid.

[2] *śrīnāthaṁ ciñcinī devī koṅkaṇe candrapuryake* ||
tasya mūrtitrayaṁ jātaṁ tripīṭheṣu anukramāt |
mitranāthaṁ kāmarūpe vṛkṣanāthasya śāsane ||
sṛṣṭaṁ bālakramaṁ tena pūrvaṁ divyasamudbhavam |
mayā sārdhaṁ kaniṣṭholī tasya ādyā [mādyaṁ] manonmanī [-nīṁ] ||
vṛkṣanāthaṁ mitrasaṁjñaṁ [-jñā] ādyapīṭhaṁ ca kāmaru [kāmaruṁ] | AS 8/63cd-66ab.

body. One should know that this is the Yoga which is both supreme (transcendent) and inferior (immanent).[1]

The goddess (called) the Pervasive One (*vyāpinī*) (resides in the sacred seat of) OṀ. The great Lord (*mahāprabhu*) who has arisen (*jāta*) in the Wheel of the Command is Caryānātha who has emanated the third (lineage). O lord of the universe, it is the Transmission of the Aged and (I am) Kālikā within (the lineage of) the Eldest Ones. O lord, that also is my knowledge and that is said to be the first sacred seat.[2]

16. Table of Lineages according to the *Ambāmatasaṁhitā*

Lineage	Seat	Siddha	State
Child	Kāmaru	Mitra	Mind Beyond Mind
Middle	Pūrṇagiri	Ṣaṣṭha	Equal One
Eldest	Oṁkāra	Caryā	Pervasive One

Further ahead we read:

And the Transmental at the end of (Mind Beyond Mind) (*manonmanī*) (the energy that begins with) the letter Ma is the mother (*avvā*) Kubjikā in the triple universe. O Lord of Umā, she is the Command of Vṛkṣanātha who is Ciñca (the Tamarind). Again, he is with you as (Navātman) the great divine Peak syllable. And (so) Śrīnātha, (also called) Ciñcinin, and Tuṣṇin arises at the end of the Transmental (*pādukā*).

And the secret teaching which is the practice (*sādhana*) of the three lineages has arisen (in this way). By means of the teaching of contemplative absorption (*samādhi*), the bliss of the Tree (Navātman) is active.

Śrīnātha has the form of Bhairava and his will is freedom. That (freedom) is Śakti (the Transmental) in the form of a key (*kuñcikā*)[3]

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[1] *ṣaṣṭhanāthaṁ pūrṇagiryāṁ vidhānaṁ prastutaṁ [-taḥ] svayam* ||
tenāhaṁ samanā kācid arcitā kramamaṇḍale |
tathā kramaṁ ca kaumāraṁ santānaṁ madhyamolikam ||
ādyanāthaṁ ca pīṭhaṁ ca ādyaṁ kṛtvā kramārcanam |
vartate 'smin purā dehe yogo [yoga] jñeyaḥ [jñeyo] parāparaḥ || Ibid. 8/66cd-68.

[2] *oṁkāre [-ra] vyāpinī devī ājñācakre [-cakra] mahāprabhuḥ* |
caryānāthas tv ayaṁ jātas tena [jātaṁ-] sṛṣṭaṁ [yaṣṭa] tṛtīyakam ||
vṛddhakramaṁ jagannātha jyeṣṭhānte nāma kālikā |
tan [ta] me jñānaṁ punar nātha taṁ pīṭham ādyam ucyate || Ibid. 8/69-70.

[3] Acording to YKh (1) (MS G fl. 192b) 'the Transmental has the form of a key' (*unmanā kuñcikākārā*).

which opens the lock (of the door of the Cavity of Brahmā). Once Ciñcinī has broken through (the lower planes), she reaches the City of Brahmā at the End of the Twelve. (Then) the teaching, which is the Command of the (goddess), the Aged One (*vṛddhā*), comes from the teacher's mouth by the supreme Command and the universe is pervaded by Bhairava's form.[1]

The Three Lineages of the Three Lineages

In the first Age (*kṛta*), Śrīnātha in the form of Tūṣṇīnātha, founded the three lineages of the Eldest, Middling and the Child that were governed by Oḍḍīśanātha, Ṣaṣṭhanātha and Mitranātha, respectively.[2] Then each of these, in this order, re-established the three lineages in the corresponding three Ages. Each group of three lineages thus constitutes three sub-divisions of the lineage corresponding to that Age. These correlations can be tabulated as follows:

17. Table of the Siddhas, Seats, Lineages and Ages

Siddhanātha	Sacred Seat	Age	Lineage
Tūṣṇīnātha	Oṁkāra	Kṛta	Independent
Oḍḍīśanātha	Oḍḍiyāna	Tretā	Eldest
Ṣaṣṭhanātha	Pūrṇagiri	Dvāpara	Middling
Mitranātha	Kāmarūpa	Kali	Child

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[1] *unmanā ca makārānte kubjikāvvā jagattraye* |
sā ājñā vṛkṣanāthasya ciñcākhyasya umāpate ||
divyakūṭena mahatā tvayā sārdhaṁ ca taṁ punaḥ |
śrīnāthaṁ ciñcinī tūṣṇī pādukānte ca [na] sambhavam ||
uditaṁ ca trayolīnāṁ sādhanaṁ guhyanirṇayam [gulma-] |
samādher upadeśena vṛkṣānandaḥ [vṛkṣaṁānanda] pravartate [varttate] ||
śrīnāthaṁ bhairavākāraṁ tasya icchā svatantratā |
sā śaktiḥ kuñcikākārā kuñcikodghāṭanāya ca ||
bhittvā brahmapuraṁ [-re] yāti dvādaśānte tu ciñcinī |
upadeśaṁ gurorvaktrād vṛddhājñā sā [na] parājñayā ||
vyāptir bhairavarūpeṇa ca [a] viśvasya pravartate | AS 8/80-85ab.

[2] According to the KnT (Schoterman 1982: 36)
1) The Lineage of the Eldest: Oḍiyāna – Oḍḍīśanātha
2) The Lineage of the Middle Ones: Pūrṇagiri - Ṣaṣṭhanātha
3) The Lineage of the Child: Kāmarūpa – Caryānandanātha

Although the lineages correspond to the usual seats, there is a discrepancy with respect to the usual set up in the case of Kāmarūpa. The founder of the Lineage of the Child is in most, if not all other cases, Mitranātha.

The *Ṭīkā* continues:

> Then again, (in what follows) will be explained how (the lineage) has come (down) threefold during the Age of Strife from Śrīnātha into the land of Koṅkaṇa in the town of Candrapura. (It is written): 'and the nine sons of Caryānātha (*cakāra*) . . . etc.' (The Siddha) who has authority in the Kṛta Age is called Tūṣṇīnātha. He practiced very severe spiritual discipline (*mahogracaryā*) (and so from) then on his name was Caryānātha. In this way, that Caryānātha founded the three lineages in the Kṛta Age, namely, (that of) Oḍīśanātha, which is the Eldest, (that of) Ṣaṣṭhanātha which is the Middling One and (that of) Mitranātha which is that of the Child. In this way Śrīnātha, called Caryānātha, made the three lineages in the Kṛta Age.[1]
>
> Then, out of these three, the eldest, called Oḍīśanātha, founded the three lineages in (the Lord's) descent (into the world that took place) in the Tretā Age. These are the three lineages of the Eldest within the lineage of the Eldest, namely, those of the Eldest, the Middle One, and the Child. When he had done this he assumed the name Caryānātha in order to induce (others to practice) discipline (*caryā*). Thus the three lineages in the lineage of the Eldest at the time of the descent in the Tretā Age have been explained.[2]
>
> Now the three lineages will be explained according to the sequence of the Middle Lineage. Out of the aforementioned three, the middle Nātha, called Ṣaṣṭha, made three lineages, namely, those of the Eldest, the Middle One and the Child, in the Middle Lineage. When he had done this, Ṣaṣṭhanātha assumed the name Caryānātha in order to induce (others to practice) discipline (*caryā*). Thus the three lineages, namely, those of the Eldest, the Middle One and Child in the Middle

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[1] *tataḥ punaḥ śrīnāthasya sakāśāt [k: sakasāt] śrīkoṅkaṇadeśe [k kh: -kuṅkaṇadeśaṁ] candrapure paṭṭane kaliyuge tridhāgatam [k: tridhagataṁ] yathā tat kathyate* | *cakāranavaputrāś ca [k kh: cikāranavapatrāśca] ity ādi kṛtayugādhikāriṇaṁ tūṣṇīnāthābhidhānakam [kh: tūṣṇīśanāthā-]* | *tena yadā mahogracaryā kṛtā tadā caryānāthābhidhānam [kh: -nāthabhidhānaṁ]* | *evaṁ kṛtayuge tena caryānāthena olitrayaṁ kṛtaṁ yathā oḍīśanāthaṁ jyeṣṭhaṁ ṣaṣṭhanāthaṁ madhyamam mitranāthaṁ bālam* | *evaṁ śrīnāthena caryānāthābhidhānena kṛtayuge ovallitrayaṁ kṛtam* | Ṭ MS K fl. 178a-178b.

[2] *tataḥ atra trayāṇāṁ madhyāj [kh: madhyāt] jyeṣṭhena oḍīśābhidhānena tretāyugāvatāre ovallitrayaṁ jyeṣṭhauvallitrayaṁ jyeṣṭhauvallyāṁ [k kh: -valyāṁ] jyeṣṭhamadhyamabālā [k kh: -la] yadā kṛtās [k kh: kṛtā] tadāsau oḍīśanāthasya caryānāthābhidhānam caryākaraṇahetvarthaṁ dhāritam* | *iti tretāyugāvatāre jyeṣṭhauvallyāṁ ovallitrayaṁ kathitam* | Ibid.

Lineage at the time of the descent (of the teaching) in the Dvāpara Age has been explained.[1]

In this way, Śrīnātha, the Nātha who is the eighteenth (of the series) beginning with the Transmental, called Caryānātha, the incarnation in the Kṛta Age fashioned the three lineages. Then in the Tretā Age, the three lineages, namely, those of the Eldest, the Middle One and the Child where established in the (lineage of the) Eldest by Oḍīśanātha. In the same way, in the Dvāpara Age, Ṣaṣṭhanātha, the middle (Nātha) called Caryānātha, established three lineages, namely, those of the Eldest, the Middle One and the Child, in due order, in the Middle Lineage. In the same way, in the Age of Strife Mitranātha, called Caryānātha, established the three lineages of the Eldest, Middle One and Child, in due order, in the Lineage of the Child. [. . .][2]

The Four Siddhas and the Three Lineages

This account of how nine lineages were founded by three Siddhas in four Ages is an example of a solution of a general problem that besets the ordering of the symbolic ciphers in this system. This is the transition from a triadic model (perhaps originally adopted from an earlier system) to one based on a set of four (*catuṣka*).[3] One could say that the latter model is a more appropriate one for this system as it takes into account the sacred seats (*pīṭha*), which are a fundamental and specific feature of it. As these are projected into the corners of the goddess's Triangle and the centre cannot be left empty, the sacred seats must necessarily be at least four. The adaptation in the previous reference to the four Ages by placing the First Siddha from whom the Three Siddhas originate in the first Age has shifted down, as it were, the correspondences. Normally, Oḍḍīśanātha is the

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[1] *idānīṁ madhyamovallikrameṇa ovallitrayaṁ kathyate yathā | pūrvoktatrayāṇāṁ madhyāt madhyamanāthena ṣaṣṭhābhidhānena madhyamauvallyāṁ [k kh: -valyāṁ] ovallitrayaṁ jyeṣṭha-madhyamabālaṁ [k kh: -la] yadā tadāsau ṣaṣṭhanāthasya caryānāthābhidhānam caryākaraṇa-hetvarthaṁ tasyaivābhidhānaṁ kṛtam | iti dvāparayugāvatāre madhyamauvallyāṁ [k: vālo-valyāṁ; kh: vālovalyā] jyeṣṭhamadhyamabālauvallitrayaṁ [kh: -vāla-auvallitrayaṁ] kathitam |* Ibid.

[2] *evaṁ unmanādyādināthena | evaṁ unmanādyaṣṭādaśamanāthena [k kh: unmanāṣṭā-] śrīnāthena [k kh: -the] caryānāthābhidhānena kṛtayugāvatāreṇa ovallitrayaṁ kṛtam | tato 'to [k kh: tataḥ ato] jyeṣṭhe [k: madhye; kh: madhya] tretāyuge oḍīśanāthena [k: auḍīśa-; kh: auḍaśanāthena] jyeṣṭhamadhyamabālauvallitrayaṁ [k kh: -vāla-auvallitrayaṁ] kṛtam | tathā dvāpare [k: dvāpara] yuge [k kh: yugena] ṣaṣṭhanāthena caryābhidhānena madhyamena madhyamauvallyāṁ [kh: -movalyāṁ] krameṇa jyeṣṭhamadhyamabālauvallitrayaṁ [kh: -vāla-ovallitrayaṁ] kṛtam | tathā [kh: + tathā] kaliyuge mitranāthena caryābhidhānena [kh: -nana] bālauvallyāṁ [k: -lovallyā; kh: -lovalyā] krameṇa jyeṣṭhamadhyamabālauvallitrayaṁ kṛtam |* Ibid. 178b-179a.

[3] KuKh 2/45.

founder of the Transmission of the Aged (*vṛddhakrama, jyeṣṭhakrama*), which originates in Oḍḍiyāna. Ṣaṣṭhanātha, who is linked with Pūrṇagiri is the founder of the Transmission of the Youth, which is the Middle One (*yauvanakrama*, *madhyamakrama*). Mitranātha revealed the teachings of the Transmission of the Child in Kāmarūpa. We have seen[1] that this triad is converted into a quaternary by identifying the First Siddha - Caryānātha - who gives rise to the other three with the extra one in Jālandhara.[2]

The addition of an extra Siddha requires an extra transmission to complete the set of correspondences. This is the Transmission of the Skyfarers (*khecarakrama*).[3] However, it does not always appear along with the other three, whereas they invariably appear together. Indeed, in one place, the worship of this transmission (*krama*) is said to be optional[4] thus confirming that it is an addition to the basic, original three.[5] Some Kubjikā mantras associate the *Khecarakrama* with Jālandhara[6] but generally, the *Khecarakrama* is associated with the first sacred seat, that is, Oṁkāra or Oḍḍiyāna[7] in the centre.[8] The four transmissions correspond to the four Ages. The Transmission of the Skyfarers belongs to the *Kṛta* Age[9] and those of the Aged, Youth and Child to the following three Ages, respectively. However, this implies that, in terms of the four seats, the Transmission of the Aged is that of Jālandhara, but because it is the first lineage, it is usually related to Oḍḍiyāna, the first seat.

At the end of chapter 57 of the KuKu where the eighteen members of the Divine Current (*divyaugha*)[10] are described, it is said to be the teaching (*nirṇaya*) concerning the *Khecarakrama*.[11] Elsewhere the *Khecarakrama* is said to be that of the Skyfarers (*khecara*) who move in the Void (*kha*).[12] It is said to consist of eighteen units[13] as does the Divine Current,[14] thus confirming their identity. The excellence of the Transmission of the Skyfarers is further illustrated by its

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1 See above, p. 445.
2 See note to KuKh 16/91.
3 See, for example, KuKh 3/11, 11/67, 19/13, 28/109, 39/75cd-77ab, 45/47, 57/28, 105cd-106ab. The *Khecarakrama* figures clearly as the fourth Krama in KuKh 28/109, 39/75cd-77ab and 45/46cd-47.
4 KuKh 28/109.
5 See notes to KuKh 2/28 and 46/47cd-49ab.
6 SKh MS G, fl. 49b; also KuKh 6/190cd-191ab.
7 See KuKh 6/224-225ab.
8 *khecaraṁ cādhikāraṁ tu pīṭham oṁkāranirṇayam* YKh (1) 14/31cd.
9 KuKh 28/135.
10 See KuKh 2/20-26.
11 KuKh 57/28 = YKh (1) 36/29.
12 KuKh 19/13cd-14ab.
13 KuKh 39/75cd-77ab and note.
14 See 2/20-21ab and note.

association with the goddess Parā who is the highest of Kubjikā's six faces.[1] Indeed, it is said that the entire scripture of the goddess in its most extensive form speaks essentially of this, the ultimate state.[2] It is the Command in its highest form. When it is attained, liberation is achieved.[3] Indeed, it is the liberated state itself.[4]

Accordingly, the KMT posits a fourth, higher transmission which is Śāmbhava. The three transmissions correspond to the entire range of metaphysical principles, starting with Earth up to Śiva, divided into three principles (*tritattva*)[5] represented by three states called the 'Triple Purity' (*triśuddhi*) mentioned above.[6] According to the KMT, the Śāmbhava Transmission pervades these three[7] just as the Śāmbhava state pervades the sacred seats.[8] This, the fourth transmission, came to be identified with the Transmission of the Skyfarers (*khecarakrama*)[9] and the Divine Current (*divyaugha*)[10] worshipped in the Point (*bindu*) in the centre of the *maṇḍala*.

The three lineages appear in the KMT as abstract streams of energy related to the *Śāmbhavakrama;*[11] there is no reference to concrete Kramas associated with them. Instead we find, as we have noted already in a different context, that the three transmissions (*krama*) to which the visualized forms of Kubjikā are related are understood to be elevated Yogic states that correspond to the highest stages of Sound.[12] The fourth and highest state (*rūpātīta*), which corresponds to the

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[1] See note to 29/45 below.
[2] Ibid.
[3] 57/105cd-106ab = YKh (1) 36/108.
[4] *nirvāṇaṁ khecarakramam* KuKh 11/67d.
[5] See intro. vol. 1, p. 594-5.
[6] See above, p. 446.
[7] The Śāmbhava Transmission is omniscient and is in the supreme place within (immanent) Kula and (transcendent) Akula. . . . It is present in (the transmissions of) the Child, the Youth and the Aged, in the triple purity and in the three principles. KMT 17/10ab, 11ab.
[8] One should know the Śāmbhava (state) by means of the instruction (that comes) from the teacher's mouth. (It is present) in accord with the sequence (of the sacred seats) O (Oḍḍiyāna), JĀ (Jālandhara), PŪ (Pūrṇagiri) and KĀ (Kāmarūpa) in the heart (that is, in the centre), in the beginning of the right, in the left and in the navel (in the lower corner). KMT 17/8.
[9] There are numerous references to this Transmission in the KuKh. See, for example, KuKh 3/11, 11/67, 19/13, 28/109, 39/75cd-77ab, 45/47, 57/28, and 57/105cd-106ab.
[10] KuKh 2/20-26.
[11] The KMT states that the Śāmbhava Transmission is 'established in (the Transmission of) the Child, the Youth and the Aged'. See KMT 17/10-11.
[12] They are: 1) Bālakrama – Nagnakubjikā – Rūpa – Samanā 2) Kaumārakrama – Mahāntārikā – Pada – Vyāpinī 3) Vṛddhakrama – Kubjikā – Piṇḍa – Śakti. The exposition of the *Śāmbhavakrama* extends from verse ten to the end of chapter seventeen of the KMT which is dedicated to a description of the four states *Rūpātīta* and the rest in relation to the goddess Kubjikā who resides in them in four aspects as 1) Rūpātīta – Kubjinī called Kamalānanā (she is 'in the Cavity') 2) Rūpa – Barbarā (she is 'in the Point') 3) Pada – Mahāntārī and 4) Piṇḍa – Kubjeśī (KMT 17/51-52).

Transmental, is Kubjikā herself who, as the goddess Parā, is 'in the middle'.[1] This is the Śāmbhava state. Together, these four are said to be the 'tradition of the transmission of the four Siddhas' (*catuḥsiddhakramāmnāya*).[2] This is worshipped with 'mental flowers' and is, clearly, purely ideal.[3] We shall see in due course that, in differing ways, the succeeding lines of disciples (the Nine Nāthas and Sixteen Siddhas) also initially had a purely ideal existence but came to acquire a

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[1] *madhyasthā pararūpiṇī* KMT 17/12d.

[2] KMT 17/32.

[3] According to the KMT (17/7-14):

The four O JĀ PŪ KĀ are on the left, right, in front and above, respectively. All of them abide in a pervasive state below the navel and are associated with the Siddhas. Similarly, (these four are also located in the head) in the ear, mouth, nose and above the nose. These should be worshipped here as before along with the aforementioned Flames (*arci*), the Siddhas and protectors. This group is in the three Transmissions and in the triple purity. This is the Śāmbhava Transmission of the omniscient one. One offers sacrifice to it with the Yoga of the Doomsday Fire from the Abyss in the supreme place, Kulākula. Endowed with universal pervasion, one should worship it with the flowers of the Command by means of the Yoga of *Rūpātīta* and the rest. The supreme goddess is there, her body made of *maṇḍalas*. She is on the head of Time. Tranquil she is the energy of (all) the energies (*kalākalā*), (even as she is) beyond the energies. She is Kambalī, who destroys time. Beyond the Doomsday Fire she shines brightly like a thousand suns and is Beyond Form.

The KMT continues with a description of the forms of Kubjikā in the three lineages. The commentary on these verses, reproduced in the ṢSS (26/13cd-16ab), explains that the four sacred seats are arranged on the four extremities of a cross. They are worshipped as a group in three places in the body in the three Transmissions (*krama*). The sacred seats are worshipped according to the Transmission of the Child (*bālakrama*) below the navel in the genitals. They are worshipped according to the Middle Transmission (*madhyakrama*) in the heart. They are worshipped in the four places of the head indicated in the text according to the Transmission of the Aged (*vṛddhakrama*). The ṢSS prefaces these verses with:

O dear one, Piṇḍakubjī who has arisen in the first Wheel is established in the Body (*piṇḍasthā*), she is called Samayā and she bestows the fruit of the Yoga of the Body (*piṇḍayoga*). Siddhakubjī is in the second (Wheel) in the middle of the Sequence of the Parts (*padasthakrama*). Vajrakubjī is in the third (Wheel). She is the Great Mother who is Established in Form (*rūpasthā*). Guhyakubjī is in the fourth (Wheel), established on the plane Beyond Form (*rūpātīta*). These (forms of the goddess) are said to reside in (the states) beginning with the Body and ending with Beyond Form. Each one (consists) of all the many (forms of) consciousness (*vijñāna*) and bestows (all the) fruits (of Yoga).

piṇḍakubjī samutpannā cakre ca prathame priye |
piṇḍasthā samayā khyātā piṇḍayogaphalapradā ||
siddhakubjī dvitīye tu padasthakramamadhyataḥ |
tṛtīye vajrakubjī tu rūpasthā sā mahāmbikā ||
caturthe guhyakubjī tu rūpātītapade sthitā |
piṇḍādau [k: piṁgadau] kīrtitā hy etā rūpātītāvasānagāḥ ||
vijñānānekaniḥśeṣā ekaikā phaladāyikā [k, kh: -kāḥ] | ṢSS 26/10-13ab.

concrete 'historical' form. In this case the ideal, inner form of the stream of the transmission with its three aspects developed into the Divine Current from which issue the three lineages and their transmissions. Located in the centre, it is the source of the other three thus maintaining the original triad within a quaternary.

The Śrīvidyā tradition adopted the Triangle with its sacred seats and Siddhas from the Kubjikā tradition and so the same problem arose of adjusting the three Siddhas who founded the lineages into four sacred seats. The *Saṁketapaddhati,* quoted by Vidyānanda in the *Artharatnāvali*, his commentary on the NṢA,[1] resolves the problem by placing Caryānātha in the centre. This is where the Ājñāpīṭha - the Seat of the Command - is located. Also called Śrī- or Oṁkāra- pīṭha, it is a modality (*bheda*) of Uḍupīṭha, that is, Oḍḍiyāna. The original couple (*ādyamithuna*) resides there. The Siddha is Caryānātha and his consort is Ānandaśakti. This couple reveals Mantra, Vidyā and Mudrā in each of the three seats. Mantrapīṭha is related to the other modality of Oḍḍiyāna which is the seat of Oḍḍīśa, the first Siddha of the Lineage of the Eldest (*jyeṣṭhauli*). Pūrṇagiri, the seat of Ṣaṣṭhanātha, the Siddha who founded the Middle Lineage, is the Vidyāpīṭha. Kāmarūpa, the seat of Mitranātha of the Lineage of the Child, is Mudrāpīṭha. The seat in the centre, reserved for the Command in its purest inner form, was revealed in the first Age (*kṛtayuga*). The remaining three established their lineages in the three successive Ages (*yuga*).[2] Vidyānanda himself, who refers to these teachers as the Divine Current, arranges the Siddhas in their seats in a different, unusual manner. Wishing to maintain Caryānātha in Uḍḍiyāna, the First Seat in the centre, Uḍḍīśanātha is shifted to Pūrṇagiri. Ṣaṣṭhiśanātha, who is normally the Siddha there, is moved to Jālandhara, which in the other account is an empty slot. The contents of the Divine Current presented in Vidyānanda's *Artharatnāvali* can be tabulated as follows:

18. Table of the Divine Current of the Śrīvidyā Tradition according to Vidyānanda

Sacred Seat	Siddha	Goddess
Oḍḍiyāna	Caryānātha	Tripura
Kāmarūpa	Mitrīśanātha	Kāmeśvari
Jālandhara	Ṣaṣṭhiśanātha	Vajreśvari
Pūrnagiri	Uḍḍīśanātha	Bhagamālini

The three lineages (*olis*) of the Śrīvidyā school are also described in the last chapter of the *Saubhāgyasudhodaya* by Amṛtānanda, well known as an early

[1] Unfortunately no manuscripts of the *Saṁketapaddhati* have been found. The following presentation is based on a passage from it quoted by Vidyānanda in his commentary on the NṢA (p. 219 ff.).

[2] See NṢA p. 220.

commentator of the YHṛ.[1] There the Divine Current (*divyaugha*) of the goddess Vāmakeśvarī begins with Caryānātha, an incarnation of Supreme Śiva, and his consort (*śakti*), who is the goddess Tripurāsundarī herself.[2] He resided in the sacred seat of Oḍyāṇa during the Kṛta Age.[3] Oḍīśa is the elder (*jyeṣṭha*) who founded the Lineage of the Elders (*jyeṣṭhauli*). He is Krodhamuni who is the leader in the Tretā Age.[4] The founder of the Middle Lineage (*madhyamauli*) is Ṣaṣṭhīśa, who is Skanda (Subrāhmaṇya). His body is made of *sattva* and his consort is Bhagamālā. He resides in the sacred seat of Śrīpūrṇaśaila.[5] Vajrīśa is the lord of the Dvāpara Age. His nature is *rajas* and he resides in Jālandhara.[6] It seems that no lineage is attributed to him. Mitreśa, who is Śrīkaṇṭha and the consort of Kāmeśvarī resides in Kāmarūpa and is the founder of the Lineage of the Child (*bālauli*). He is the lord of the Kali Age and his form is *tamas*.[7] The account continues with Lopamudrā who received the Vidyā from Mitranātha. She initiates the Current of the Siddhas. The fifth of these six Siddhas is Dīpakanātha and the last in line is Amṛtānanda who completes the Current of Men (*mānavaugha*) up to his time.[8] This data can be tabulated as follows.

19. Table of the Divine Current of the Śrīvidyā Tradition
According to Amṛtānanda

Sacred Seat	Age	Siddha	Consort	Quality	Lineage
Oḍyāṇa	Kṛta	Caryānātha	Tripurā	-	-
	Tretā	Oḍīśa (Krodhamuni)	?	-	Jyeṣṭhauli
Pūrṇaśaila		Ṣaṣṭhīśa (Subrahmaṇya)	Bhagamālā	*sattva*	(Madhyamauli)
Jālandhara	Dvāpara	Vajrīśa	?	(*rajas*)	None
Kāmarūpa	Kali	Mitreśa (Śrīkaṇṭha)	Kāmeśvarī	*tamas*	Bālauli

Many features are common with this system and that of the Kubjikā Tantras. Indeed, there seems to be little reason to doubt that the triad of lineages (*olitraya*), and all that is associated with it, is drawn from the Kubjikā Tantras and, modified to fit the Śrīvidyā system, is incorporated into it. The Siddhas who founded the three lineages are the same. They reside in the triangle in the centre of

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[1] *Saubhāgyasudhodaya* 6/7-12; see also NṢA p. 40, 220 and 222.
[2] NṢA p. 218a-219.
[3] Ibid. 6/5l.
[4] Ibid. 7/7-8. Cf. *Ṭīkā* MS K folio 175a. where Krodhamuni appears in this role.
[5] Ibid. 6/8-9ab.
[6] Ibid. 6/9cd-10ab.
[7] Ibid. 6/10cd-11.
[8] For further details, see also Vidyānanda's commentary, NṢA p. 218 ff..

Śrīcakra, the *maṇḍala* of the Śrīvidyā school, just as they do in the centre of the *maṇḍala* of the Kubjikā Tantras. Indeed, the Śrīvidyā tradition appears to acknowledge its debt to the Kubjikā Tantras and their priority by identifying their founding figures and lineages with the Divine Current with which the Kubjikā tradition is already identified in the KMT. Their derivative character in the Śrīvidyā system is evidenced by fact that comparatively little attention is paid to them, whereas they are very prominent in the Kubjikā Tantras.

It appears that this assimilation took place in the course of the early development of the Kubjikā Tantras. In the passages we have examined from the *Ṭīkā*, Caryānātha is portrayed in the role of the first Siddha from whom the others are derived. In the KuKh and other later sources he is the Siddha who teaches in Jālandhara, a seat that in the original triadic setup remained empty. The later Kubjikā Tantras resolved the difficulty, not without some incoherence, by attributing the three lineages to the Siddhas of the seats in the corners of the Triangle reserving the centre for the Divine Current. This arrangement was not possible in the Śrīvidyā system that chose instead in various ways to maintain Caryānātha's status as the original Siddha, as we find in the *Ṭīkā* and the text on which it comments but not in other Kubjikā sources, where the first Siddha appears in several forms and with various other names. It is to this original founder figure to which we now turn our attention.

The First Siddha: The Creation of the World and the Birth of Mitranātha

All Śaiva Āgamic traditions claim that their teachings were originally imparted by the deity directly to a human founder figure who transmitted them to his human disciples or indirectly, through a series of divine and legendary beings. The Kubjikā Tantras represent this founder figure as a direct incarnation of the deity, that aspect or 'part' (*aṁśa*) of it that assumes human form or, at least, a mythical identity. He is portrayed as a solitary, liberated renouncer.[1] More specifically the Tantras present him as a fully accomplished – Siddha - Yogi, magician and ritual expert at one with the Deity. Moreover, several sources emphasis that he is a Brahmin. He and the founders of the various lineages as well as their developments are portrayed as periodically roaming around and traveling on pilgrimage to the sacred sites, meditating in caves and cremation grounds and

[1] Dumont points out that this is generally true in India:

> Practically all the sects have been founded by sannyāsīs and the greater part include, apart from worldly adherents, a sannyāsī order which constitutes the nucleus of a sect. The link between both sides is provided by the ancient institution of the spiritual master or guru. Instead of the renouncer alone having his guru, he serves in his turn as guru to whoever he wishes. The institution is thus most remarkably enlarged or democratised. Dumont 1965: 58, quoted by Tambiah (1982: 302).

performing rituals on mountain peaks and in other solitary places. They are also engaged in spreading the teachings by debate and, when required, by the display of their spiritual powers, which makes them attractive to kings and potentates.

In accord with the method commonly applied in these texts of identifying people and places with metaphysical entities, the teacher's pre-eminent status is emphasized by identifying him in various ways with ultimate reality itself, which is presented both abstractly and as the deity. Such transpositions and identifications also serve to link the myths and metaphysical conceptions of the various traditions of the Kubjikā Tantras and other schools. In this way the teachings receive support not only from their ontological and soteriological ground but also from the prestige and authority of earlier traditions. Moreover, in this way historical events serve as the nucleus of mythological ones and as symbolic models for the activity of absolute reality. Thus the texts change their perspective with ease from mythical history, couched in cosmological conceptions, to a quasi-historical, temporal narrative.

The figure of the First Teacher - Ādinātha - is no less fundamental than that of the god. In the course of the unfolding of the Kubjikā tradition, he has assumed several names. Behind these names we discern the influence of several traditions, each with their own legends and myths echoing in their own way one another and taking over in varying degrees and in various ways strands from one another, which are woven together to make a larger, richer pattern. As we go through the legends of the origins of the First Teacher and the founding of the lineages of the Kubjikā Tantras, we will see that he is an aggregate of a number of *personas*. At times, this multiplicity of identities is confusing. However, this is so only if we forget that whatever be the names of the First Teacher, even if diverse hagiographies are associated with them, they are all essentially names and forms of Bhairava. Siddhanātha - the Accomplished Lord - is the generic name for all accomplished teachers of the Kubjikā school[1] especially the founders who are most directly identified with Bhairava, the First Nātha. Thus the Tantra enjoins that:

> (Bhairava) is the First Lord, the southern, northern and the middle one, of the three lineages. This is the descent (into the world) of Siddhanātha. One should worship one's own (Siddhanātha according to one's lineage).[2]

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[1] Cf. ṢSS 3/90.

[2] *ādināthaṁ trayolīnāṁ dakṣiṇottaramadhyamam* ||
siddhanāthāvatāro 'yaṁ pūjanīyaṁ svakaṁ svakam | YKh (2) 17/5cd-6a. Concerning the generic name 'Siddhanātha' for all the founders of lineages and the First Teacher, see note 38 to KuKh 6/34.

The CMSS opens with the following verse praising Siddhanātha. He is portrayed in his deepest metaphysical identity as the original propagator of the teachings on the Island of the Moon. According to the KMT, this is where the goddess received the grace that comes from the Śāmbhava state[1] and with it the teachings. The CMSS implies that the goddess received this from Siddhanātha. Awakened by him, the goddess, who is inwardly Kuṇḍalinī, pierces through all the world systems above and below. Thus although Siddhanātha is said to be the first propagator of the teachings, the goddess remains the original source of the teachings. It is her presence within the god as Kuṇḍalinī that makes him Siddhanātha:

> The supremely pure Siddhanātha, who is all things, resides in the womb in the calyx of the lotus of the consciousness of the divine Sun. He brought down onto the Island of the Moon in the middle of the great ocean the supreme light of the consciousness of Ciñciṇī. I salute the venerable Kubjikā (*kukārā*) of the tradition of the Western Transmission (*paścimakrama*) who has emerged from the midst of that, piercing through the great Kula, within the worlds in the sky of the divine firmament, devouring (all things from) within the cavity of the circle of the lower worlds.[2]

Several names are given to the First Nātha. Although some of these names are freely interchangeable, they are not all simply names. Each is the name of a First Siddha, who has his own specific identity, although he may possess more than one. The Tantra orders them into a set of nine by identifying them with the letters of Navātman, the sonic form of Bhairava, the one Teacher. We read:

> The one called Kucandraśekhara who, very powerful, is the bearer of the Command, is Śrīnātha, (he is also the) one called Mitranātha, Śrīkaṇṭha, Tūṣṇī(nātha), Ṣaṣṭha(nātha), Oḍīśācārya, the one called Sadā(śiva) (Sadākhya) and the great Piṅgala. The Lord (nātha) assumed (these) nine names by gazing on (Navātman), the Tamarind Tree. (Thus) the nine-fold principle, which is the house of the world and the abode of the gods, has been explained. The gods he

[1] KuKh 3/162-4ab.

[2] *divyārkabodhakamalodaragarbhasaṁsthaṁ viśvātmakaṁ paramanirmala-siddhanātham* | *yenāvatāritamahārṇavamadhyacandradvīpāntare [k, kh: -candraḥdvīpāntara; g: candradvīpāntara] paramaciñcinicitprakāśam* || *tanmadhyanirgatamahākulavedhayantīṁ [k, kh, g: -vedhayanti] divyāntarikṣagaganāntarabhūtaleṣu* | *pātālacakravivarāntaragrāhayantīṁ [k, kh: grāha * ntīṁ; g: -grāhantī] namāmi [k, kh, g: namāpamiścima] paścimakramānvayaśrīkukārām [g: -kujārām]* || CMSS 1/1-2.

> commands by name and by their causal terms (*karaṇasaṁjñā*) will come into being in the phenomenal world. They will come into being in the Deccan.[1]

These nine are all the First Nātha. Each is an emanation of one of the units of Navātman and is, at the same time, the whole of it. Thus though they are all essentially the same, each has his own identity and character. Kucandraśekhara sits next to the goddess as her consort. Śrīnātha is Bhairava who, engaged in the dialogue with the goddess, generates the Tantra that records it. As Śrīkaṇṭha and Sadāśiva, he is identified with Śiva from whom originate the Śaiva scriptures and all the others. Piṅgala is one of the Five Siddhas whose form Bhairava assumes initially. Mitranātha, Ṣaṣṭha and Oḍīśācārya, each the First Teacher in their own right, are also the Siddhas of the three seats and lineages who are the disciples of the First Teacher. Some names are derived from the associations and the deeds of the god incarnate as the first teacher. As the first Siddha, he is also called Tūṣṇīnātha[2] - the Silent Lord - or by the synonym Maunīnātha[3] because he observed a vow of silence. Similarly, he was called Caryānātha because he applied himself to Kaula practice (*caryā*). He is Vṛkṣanātha or Ciñciṇīnātha (Ciñciṇīśa) because of his association with the Tamarind Tree. Finally we notice once again the constant reference to the Deccan or Koṅkaṇa whenever the First Teacher and his immediate disciples are mentioned in some way in the MBT, which we shall discuss further ahead.

The first of these First Teachers to be mentioned in the Kubjikā Tantras is Mitranātha, otherwise called Mitradeva or just Mitra. This is how he appears in the KMT. Bhairava looks for the goddess in his quest for the Command. He comes in friendship (*mitratva*)[4] and it is for the sake of this friendship that he petitions the goddess to give it to him[5] when she emerges from the Liṅga.[6] The vision of the goddess appearing out of the Liṅga imparts the empowerment he seeks by virtue of which Bhairava becomes fully accomplished.[7] Thus the goddess accepts him as a friend[8] and so, as the KuKh says: 'this Siddhanātha is known by the name Mitra' - which means 'friend'. Upon receiving the goddess's grace: 'he acquired the name (*saṁketa*) 'Mitra' and was then Bhairava of the divine Command. He was freed from the fetters of Karma and the Kaula Command was

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[1] KuKh 31/93cd-94ab.
[2] See below and KuKh 3/1.
[3] See KuKh chapter 46.
[4] KuKh 3/21; 4/50cd-1ab.
[5] KMT 2/17-19.
[6] KuKh 4/48cd-50ab; ŚM 2/139cd-141ab; 147cd-8ab; YKh (2) 16/197, 231.
[7] See, for example, KuKh 5/30ff..
[8] KuKh 4/50cd-1ab, 5/37.

set into operation.'[1] This is how the goddess calls the god[2] and he is known by this name in the world.[3] It is to Mitra - her friend - that the goddess consigns the scripture along with Command.[4]

Although Bhairava says of himself, after receiving the goddess's initiation, that he is the first Siddha (*ādyasiddha*) and that his name is Mitra,[5] he previously declared that he had transmitted the teachings to the goddess in the past just as she had transmitted them to him. Bhairava is initiated by the emergence of the goddess out of the Liṅga - the formless god - followed by her penetration into him - the god with form. Thus when she is present within Bhairava he is empowered to be Mitranātha the First Teacher:

> She who, having contracted (her limbs), has entered into (the body) is thus said to be Kubjikā (*kukārā*). O mistress of the God of the gods! She whose form is Sound abides (thus) patiently. She is said to be the supreme goddess of Mitranātha when quitting (the Liṅga). The god always (feels) friendship (*maitrībhāva*) (for the goddess) and she is in (his) body. Then he is called Mitra, the great manifestation (*mahodaya*) of the Siddhas.[6]

The goddess is not just within the god, he is also inside her. In this modality she is, in a way, his mother who generates him as the First Siddha and teacher. The KRU presents an extensive and complex account of how the First Siddha, as Mitranātha and then Vṛkṣanātha, was born from her. The next few pages are dedicated to this rich and interesting myth.

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[1] *labhate mitrasaṁketaṁ [k, kh: -tā] divyājñābhairavas tadā* |
muktas tu karmapāśais tu kaulājñā ca pravartitā || YKh (2) 16/229.

[2] KuKh 5/57cd-58ab, 61cd-62.

[3] KuKh 5/37.

[4] The goddess promises the god in the ŚM: O sinless one, I will give you the Command on the very beautiful Island of the Moon. On this path (traced by) the lineage of Siddhas, you will be Mitranātha.

candradvīpe [g: -dvīpa] mahāramye [g: -ramyaṁ] ājñāṁ dāsyāmi te 'nagha [kh: naghe] ||
siddhasantānamārge 'smin mitranātho bhaviṣyasi | ŚM 2/147cd-148ab.

[5] KuKh 5/37.

[6] *ākuñcya [g: argaṁ ca] praviśed [k: praviśe] yā tu kukārā tena [k: kukārāstena; kh, g, ṅ: kukārāntena] sā smṛtā [g: sṛtā]* ||
sthitā sā devadeveśi [kh: deve devesi; ṅ: caiva deveśi] nādarūpā kṣamāśritā |
niṣkāse [g: nikāśa] paramā [gh: paramāṁ] devī [kh g ṅ: devi] mitranāthasya ucyate ||
maitrībhāvaṁ [k: -bhāve; kh: svairībhāve; ṅ: ?m] sadā deve [g: devi] dehe [kh g: dvehe; ṅ: dvede] sā hi [k, kh, g, ṅ: saha] samāśritā [k, ṅ: samāśṛtām] |
tadāsau mitranāmākhyaṁ [gh: ?m; ṅ: mitranārthasyakhyaṁ(?)] siddhānāṁ ca mahodayam ||
KuKauM 2/161cd-163.

The teachings descend into the world along the same ladder by which the creative energy that emanates from the highest levels of godhead descends into manifestation. The interface between the two extremities of this process, the transcendental and the immanent, is man. Created by the flow of energy that moves between these polarities, the psycho-physical and vital complex which constitutes man's being in the world, serves to mediate between the two. Man's knowledge of this process is therefore knowledge of himself as the dynamic matrix through which transcendental Being manifests as the world. In its outer form this matrix is the vital and psycho-physical complex of the body. Its inner aspect is the network of mantras. The configuration of mantras is the archetype and template of the former and its immediate cause. Both together constitute the *maṇḍala*. The outer aspect is the configuration of the *maṇḍala*. The inner consists of the mantras that vivify it and actualize it as the body and the world within which embodied consciousness resides. Knowledge of the sequence of mantras and their configuration is thus knowledge of all that is manifested through them. This knowledge is not that of an abstract absolute Being. It is knowledge of the oneness of the processes and their phases that interact as a dynamic complex system that extends down from its source and spreads out through all of manifestation. The descent and spread of the teachings takes place in parallel with this process as the accompanying recognition of its essential nature and application in practice. The attainment of this knowledge is the accomplishment that fulfils the ultimate reason for this descent into manifestation on the part of transcendental being which thus comes to know itself in its immanent manifestation.

Situated at the supreme apex of this process of descent into manifestation, transcendental being is, in a sense, sustained by its manifestation. The perspective of this concrete holistic view of oneness thus reverses that of the abstract monism of those schools like Advaita Vedānta that understand absolute oneness to be the real foundation of an illusory multiplicity. This is because reality is viewed as the conjunction and interrelation of opposites. This amounts to the theological proposition, which is shared in one form or another by all theistic schools of Hinduism, namely, that there is a unity in distinction between the deity and its power.

The energy of this personal absolute is its free will which is the subtle exertion (*iṣadyatana*) it applies to impel manifestation. As long as this remains within Deity, no creation takes place. It remains hidden, as it were, in its transcendence. The goddess who embodies the god's Divine Will is Mahāmāyā. She emerges from inner union within the god and unites with him externally to generate the world. The urge that impells this exteriorization is the desire that develops within the god to know himself. The urge to self-realisation in this case does not bring about an end of the world of appearances, on the contrary, it

impells creation. The same process by which the world is created generates the mantras and *maṇḍala*s through which the deity is worshipped and hence known by the worshipper who, one with the deity, thus comes to know itself. Thus, the goddess, who is the model of the perfect devotee, is engaged in worship and union with the god she worships, and the teacher and the taught become one.

The two aspects of this process - cosmogonic and soteriological - are intimately related. The First Siddha, and with him the teachings, are born from the same seed from which the universe is generated, as we shall see in the following two passages from the *Kularatnoddyota*. Significantly, the first, which narrates the origin of the world, is near the beginning of the *Kularatnoddyota*, setting the stage for the teachings. When the goddess issues out of the Liṅga or the god's body the world is created by the union that takes place between the god and the goddess in the act of adoration. Then, even though Kubjikā is the main deity of the Kubjikā Tantras, she is the god's attendant as befits a pious Hindu wife. However, although she assumes the role of a wife, the universe is generated from them by means of a union that is necessarily incestuous:[1]

> The Will, inherent in the essential nature of the transcendent, the imperceptible, supreme and supremely blissful Lord, shone forth (*babhau*). God, aroused by his own will, fashioned a supreme body (*vapu*) (for himself). That (body) possessed every limb and was endowed with the previously (stated) attributes (of deity). Shining like billions of moons, it (was) an immense and marvellous mass of energy. The great lord, the venerable Kubjeśa, accompanied by the encompassing attendants (*āvaraṇa*) of the Śrīkrama (the tradition of the goddess Kubjikā), sat on the seat of the Wheel of Knowledge, adorned with the garland of Principles of Existence (*tattva*). The Lord of the gods, whose nature is beyond conception contemplated his own imperishable, and sacred (*bhāvita*) nature, (the Self) of the venerable Wheel of Bliss.

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[1] The god declares in the Hymn to Māyā:

O you who are within me! Supreme One! Māyā! My Śivā! My Sarasvatī! O innermost recess of my soul! You are my mother and you are my wife! KuKh 26/79.

Compare this relationship with the one Kālī - the goddess of Time - has with her consort, Bhairava Mahākāla (the Great Time). Bhairava represents the vital breath (*prāṇa*). Its movement impels the motion of the mind and, with it, the flux of time. Kālī is the divine consciousness who, intent on consuming the energies of manifestation that arise out of her own nature, absorbs the vital breath and with it time into her eternal nature (MP (1) p. 7). Thus, far from being the god's pious bashful attendant, she devours him! When we couple this perception of the goddess with Rāmakṛṣṇa's vision of the divine mother Kālī devouring the children to whom she has just given birth, the reversal of perspective is complete.

Free of objectivity and residing in his own foundation (*ādhāra*), (he contemplated himself) in order to fashion the wheel called (the Wheel of) Bliss. Thus, O fair lady, as he contemplated himself, billions of aeons passed for (the god who) abides in the aloof reality (*kaivalyārtha*) (of transcendence). Then, the benefactor of the universe, for the benefit of (his) attendants (*praticāraka*) conceived the thought which is supreme *Nirvāṇa*, namely: "Who is our attendant?"[1]

Abiding thus for a moment, he applied (his) mind (*manas*) to his own foundation (*svādhiṣṭhāna*).[2] (Thus) he aroused (his) supreme power whose form was coiled. Fire came forth by the left hand path in the Sky, which is both supreme (transcendent) and inferior (immanent). (Thus) the Supreme Lord, who is the supreme (reality), emanated the supreme goddess. O beloved, that goddess was

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[1] *atītasyāprameyasya [k: atītasya-] parasya parameṣṭhinaḥ |*
paramānandayuktasya icchā svābhāvakī babhau ||
svecchayā kṣubhito [kh: kuṁbhito] devaḥ [k kh: deva] sa
cakāra [k: sa cakārā; kh: saṁkānā] paraṁ vapuḥ |
tac ca pūrvaguṇair [kh: pūrvasturṇair] yuktaṁ]
samagrāvayavānvitaṁ [k: samamrā-; kh: samamrāvayavānvitaṁḥ] ||
candrakoṭyarbudābhāsaṁ [kh: candrakopya-] tejorāśi [kh: tejośaṁsi-] mahādbhutaṁ |
jñānacakrāsanāsīnaṁ [kh: -sanāsīna] tattvamālāvibhūṣitaṁ ||
śrīkramāvaraṇopetaṁ [k: -caraṇopetaṁ; kh: -caraṇopeta] śrīkujeśaṁ mahāprabhuṁ |
śrīmadānandacakrasya bhāvitātmānamavyayaṁ [kh: savitātmanamavyayaṁ] ||
acintyātmā sa [k: acintayatsa; kh: acintayatma] deveśaḥ [k: deveśā; kh: deveśau] cakram ānandasaṁjñakam |
kartuṁ [k: kartaṁ; kh: karta] devo 'prameyātmā [k kh: devya prameyātmā] svakīyādhāra-saṁsthitaḥ ||
evam acintayat svayaṁ [k kh: evaṁ cintaya tastasye] kalpakoṭyarbudāni [kh: asya kalpakoṭya-] ca |
atītāni varārohe kaivalyārthasthitasya [kh: kaivalyārthai-] ca ||
athākaroj jagaddhātā praticārakahetave [kh: -hetava] |
cintāṁ [k kh: cintā] paramanirvāṇaṁ [k kh: -nirvāṇaḥ] ko 'smākaṁ praticārakaḥ || KRU 1/53-59.

[2] One of the major contributions that the Kubjikā cult has made to Śākta Tantrism as a whole is the well know system of Six Wheels *(ṣaṭcakra)* visualized in the body as stations of the ascent of Kuṇḍalinī. Kubjikā is Kuṇḍalinī bent over in the form of a sleeping snake coiled in the first of these Wheels called *mulādhāra* - the Root Foundation. In this case, the energy within the body of Kujeśa is not in this Wheel, which is located in the base of the genitals, but in the second Wheel along, namely, *Svādhiṣṭhāna* - the Wheel of the Self-supported. In this context, the collocation of this energy here is appropriate. The Wheel of the Self-supported is the place where the penis makes contact with the cervix at the base of the womb during sexual intercourse. Thus, this Wheel is the centre of the first point of contact in the union of Śiva and Śakti from which the emission (*visarga)* that generates the universe originates.

But although this makes sense, given the prestige of the Six Wheel system in the Kubjikā Tantras, which is at the very core of the cult, one wonders at the anomalous role of this Wheel here. Is it a hangover from an earlier formulation of the Six Wheels when there were only five?

> Mahāmāyā, endowed with his (own divine) attributes. Endowed with the attributes of the Supreme Lord, she was delighted with supreme bliss.
>
> "My Wheel called Bliss," (said the Lord) "is fashioned by means of both of them." (Thus) created, the supremely divine (goddess) was endowed with the twenty-five qualities (of the principles of existence) and, residing in the twenty-five principles of existence, the Supreme Goddess was beautiful.
>
> Energized by the (mantras called the) Five Jewels, enveloped by the seven bodily constituents (*dhātu*), her nature the wine (*sudhā*) (that inebriates her consort) and divine, she is coloured with the colour of the principles of existence (*tattva*). That goddess is (the god's) own will, Bhairavī, (who is in the company) of the God of the gods.[1]

The text goes on to say that the god fashioned a sacrificial vessel (*arghapātra*) in the form of a skull bowl filled with the energy of the goddess in the form of wine (*surā)* with which he offered libations to himself and his attendants. The goddess is surprised by how the god can worship himself in this way through his own blissful power represented by the wine. She wants to know more about this internal rite of adoration through which the universe is created. Thus Bhairava, here called Śrīnātha, continues:

> The goddess was established with devotion in the worship of the Beginningless Liturgy (*anādikrama*). Both of them were seated there and, in the union (*melaka*) of supreme bliss, the venerable Lord of Kula instituted (their) marriage (*pāṇigrahaṇa*).

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[1]*iti sthitvā muhūrtaṁ [k: -rthaṁ; kh: mudruttaṁ] vai [k: se; kh: me] svādhiṣṭhāne [kh: -sthāne] mano dadhau* ।
kṣobhayet [k kh: -yat] paramāṁ [kh: paramā] śaktiṁ kuṇḍalākāravigrahām [k kh: -kālavigrahāṁ] ॥
niṣkrāmya vāmamārgeṇa bahirvyomni [kh: vahi-] parāpare [kh: -para] ।
sṛṣṭavān [k: -vāt] paramāṁ devīṁ [kh: devī] sa paraḥ [k kh: parāṁ] parameśvaraḥ ॥
sā ca devī mahāmāyā priye taddharmadharmiṇī ।
parameśaguṇair yuktā paramānandananditā ॥
tābhyāṁ taṁ tu mamārabdaṁ cakram ānandasaṁjñakam ।
nirmitā paramā divyā pañcaviṁśaguṇairyutā ॥
pañcaviṁśatitattvasthā [kh: -tatvaiśca] śobhitā [k kh: śobhitāṁ] parameśvarī [k kh: -rīṁ] ।
pañcaratnakṛrtāṭopā saptadhātuparicchadā [k kh: -dāṁ] ॥
sudhāsvarūpiṇī [k kh: sudhāturūpiṇī] divyā [k kh: divyāṁ] tattvarāgānurañjitā [k kh: -tāṁ] ।
svakīyecchā ca [k kh: svakīyaśira] sā [k kh: so] devī [k kh: devi] devadevena [kh: bhedavadevana] bhairavī [k kh: bhairavi] ॥ KRU 1/60-65.

> Now the goddess was troubled (*āśaṅkitā*) and her body was bent with shyness (*lajja*).[1] (Thus her) form as the 'crooked one' (*kubjikā*) came into being with (its) subtle, crooked limp (*kiñcitkhañja-gatiryaga*)[2] but even then, the lord, blooming with joy, took the hand of the goddess and sat her on his lap.
>
> That is said to be the union of Śiva and Śakti. There, O goddess, they are also churned together as befits (*saṁparipadyataḥ*) (the act of union). There, O dear one, the male seed and menses (*rajas*), the vital essence (*dhātu*) (of the god and the goddess) are mixed together.
>
> The great and immortal Drop (*mahābindu*) originated there, O fair faced one, energized and shining, (it shone with the) light of tens of millions of suns.[3]

The Tantra goes on to describe how the Drop bursts apart and the universe is generated from it, step by step in a series of emanations that range down to the physical world and its inhabitants. This same Drop, as we shall see, is the seed from which the first Siddha is born. The following passage[4] comes towards the end of the same Tantra as a conclusion which describes the teachings and their manifestation in the world as the activity of the goddess who, in her active, immanent aspect contains both polarities of Śiva (Akula) and Śakti (Kula) and so is equally both, as the god is in his passive, transcendental aspect.[5]

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[1] See intro. vol. 1, p. 46.

[2] The goddess, identified, as we have already noted, with Kuṇḍalinī, is called the Lady with a Limp (Khañjinī) when she moves up through the Wheels of the god's body, halting for a moment as she pierces through each one.

[3] *anādikramapūjāyāṁ bhaktyā devī [k kh: devi] niveśitā* ||
tābhyāṁ tatropaviṣṭābhyāṁ paramānandamelake [kh: -melakaṁ] |
pāṇigrahaṇasaṁyogaṁ [kh: pānigrahana-] kṛtavān śrīkuleśvaraḥ ||
athaivāśaṅkitā [kh: āvāṁ-] devī lajjayākuñcitātanuḥ [kh: natuḥ] |
saṁjātaṁ kubjikārūpaṁ kiñcitkhañjagatiryagam [k: khañjāgatiyutaṁ; kh: khaṁjāgatiryyagaṁ] ||
tathāpi tena devena harṣautphullayutena tu |
sā devī gṛhya hastaṁ [k kh: haste] tu svotsaṅge sanniveśitā [k kh: ma-] ||
śivaśaktisamāyogaḥ [kh: -yogaṁ] sa eva parikīrtitaḥ |
tatrāpi mathanaṁ devi tayoḥ saṁparipadyataḥ ||
tatra bījarajodhātoḥ [kh: dhāto] saṁmiśritvaṁ bhavet [k: saṁmiśritvabhavat; kh: sadyiśretvabhava] priye |
tatrotpanno [kh: tatrojñā] mahābindur amṛto yo [kh: yā] varānane ||
dīptivān bhāsvaraś [kh: dīptivārtāsvaraś] caiva sūryakoṭisamaprabhaḥ [k kh: -prabhuḥ] |
KRU 1/73cd-79ab.

[4] KRU 13/3-7ab.

[5] Abhinavagupta similarly describes the transformation of Śiva and Śakti into one another as the dynamic interaction between immanence and transcendence through which the world is created and destroyed. The cycles of creation and destruction, through which experience and the world is transformed every moment, is understood to be a single, two-fold process whereby transcendental

The account of the origin of the first Siddha is more detailed and begins at an earlier stage in the unfolding of this process, one prior to the formation of the god's divine body. As before, the goddess that emerges from the god's body unites with him. This time, however, the product of this union is not the manifest world but the first Siddha, Mitranātha. This is the first sacrificial union (*ādiyāga*) between the god and the goddess. It is the divine archetype of the analogous, microcosmic coupling of the accomplished adept – Siddha, and his consort - Śakti. The result of this spiritual union is a spiritual son. The god in this way generates himself. He is both father and son and the goddess is both mother and consort. The cycle is thus closed and self-perpetuating. In this way although this union is sexual, the goddess retains her original virginity (*kaumāritva*), setting it aside temporarily to resume it again to make this cycle possible. Thus, in the same way that the world is created, the lineage of enlightened adepts is founded. Once created in this way, her energy courses through the objective universe, and the mantras and beings that are its inner, spiritual and causal counterparts, by her inner coupling with them. Similarly, it is transmitted through the lineage of her accomplished adepts by her union with them.

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oneness becomes immanent multiplicity at the same moment as immanence becomes transcendence. This transformation of Akula into Kula and vice versa is the universal rhythm of consciousness (*sāmānyaspanda*). Thus the two polarities contain one another and are embodied concretely in the partners engaged in the Kaula rite of union. They fuse together and generate a new cosmic order through the dynamism of the emission (*visarga*) of the seed (*bindu*) that flows between them:

Thus, this couple where all differentiated awareness progressively ceases is consciousness itself, the union of which is the emission (*visarga*) of consciousness, the stable abode, the Absolute (*anuttara*), of the nature of noble cosmic Bliss. Consisting of both of them, it is the Supreme Kaula (reality) which is not just tranquil repose (*śānta*) (in the transcendent), nor just emergent (*udita*) (immanence) but the cause of the birth (of both tranquil transcendence and emergent immanence). One who desires the unconditioned plane being (*pada*) should always make that consciousness one with himself. In reality, it is the consciousness of the Goddess that is unconditioned.

The fortunate one should enter into the unconditioned Abode of Emission by carefully attending to the coming into being and falling away (*vilaya*) of the states of repose and emergence (which for want of better words are said to be) `like this' and 'like that'. These two forms, tranquil and emergent arise simultaneously in the power and the power-holder. The emergent form passes from one abode to the other; the tranquil abides within it self. In reality both of them are also (each a) couple (*yāmala*). In this way the emergent is (also) the tranquil (state). Even though the reflective awareness of these two forms, tranquil and emergent, belongs equally to both, it is power (*śakti*), not its possessor, who nourishes the emanation (*sṛṣṭi*) proper (to its own nature). This is why power (*śakti*) is said in the scriptures to be the central abode (which is in a state of perpetual) expansion. Therefore, the master should transmit the (esoteric meaning) of Kula (doctrine) correctly to her (alone) and through her, in the aforementioned way, to men.

TĀ 29/115cd-123ab.

Thus once the goddess's body made of the energies of the vital breath, Speech, mantras and the Kramas has been formed and is ready for sacred union, the god invites her to unite with him and produce their divine offspring, saying:

> O divine goddess, you have come forth here from the supreme plane (where) union (*yoga*) (takes place) with the limbs of my body and (you) are my equal. (You are) the innate (*sahaja*) and supreme energy (that has emerged from pure) consciousness which is called the Pervasive One (*vyāpinī*) and is the bliss of contemplation. (So now) after that (has taken place), O venerable Kujā, I am ready (*prapanna*) to practice the sacrifice of the sequence of the Wheel of Bliss. You were present next (to me) on the plane of the practice of the Rule (*samayavidhipada*) (as the virgin) Kumārī who is the first form (of emanation) (*ādyarūpā*). (Now unite with me)."[1]
>
> Then having taken the sacrificial vessel (*arghapātra*) and established a mood of loving devotion (*kṛtapraṇayagati*), (the god said). "I am intent (*niviṣṭa*) on worshipping you. O divine one, (I who am) respected and called 'Supreme' in the Kula rite (*vidhi*) should worship you. Having worshipped the entire Wheel, endowed with supreme bliss, (I am) seated in the middle of it. O goddess whose nature is divine bliss, your nature possesses (divine) qualities similar to my own.
>
> Having seen and conceived (*kalpayitvā*) (my) own Śakti and become blissful (*ānaditātmā*) (thereby), (my) radiance (*ruci*), consisting of (both) Kula and Akula, is the fire offering of divine energy (*divyatejas*) which is Akula that has gone forth (projected out from the) Bliss (of our union) along the Path of the Void (*vyomamārga*). (Thus) Mitranātha, whose qualities resemble mine, and is (my) incarnation (*aṁśa*), attained birth (here) below. His Śakti is beyond measure (*aprameyā*) and intent on (the practice of) vows

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[1] *dvīpāmnāye [k kh g: dīpā; kh g: -mnāya] bhramitvā [kh: tramitvā] vividhakulakalā [k kh: -kulā] ceṣṭayā kalpanābhiḥ*
kṛtvā tatrādhikāraṁ [g: -ra] akulakulabhavaṁ sūkṣmarūpeṇa devi |
paścād ādhāracakrād uparicaragate [k kh g: -cayagate] divyacakre praviṣṭā [kh: paviṣṭā]
tasmād icchāsvarūpā varayuvatitanus tejasābhāsayantī ||
niṣkrāntā devi divye tvam iha parapadān maccharīrāṅgayogāt [k kh: -matsarīrā-; g: parapadānmaccharīrāṁgayogāt]
mattulyā [kh: mastulyā] vyāpakākhyāt [kh: vyāpapakākhyot] sahajaparakalā [k: sahajaparā-; kh: sahaparā-] bhāvanānandabodhāt [kh: -bodhā; g: -ndavodhāt] |
paścād ānandacakrakramayajanavidhau śrīkuje 'haṁ prapannaḥ
pārśve saṁsthā [g: sthaṁsthā] tvam āsīt samayavidhipade yādyarūpā [k: yājya-] kumārī ||
KRU 13/11-12.

> (*vrata*) and discipline (*niyama*), her body is born of the (primal, universal) cause.[1]

By seeing and creative contemplation (*kalpanā*), the god unites with the goddess. This union makes the goddess blissful, just as her inner presence within the god induces the same bliss within him. The two, Akula and Kula - Śiva and Śakti - are the combined seeds of this union offered to the inner fire in the centre of the *maṇḍala*. Accepted and energized by the fire, which is both the goddess Saṁvartā and the god Bhairava, the combined seed travels down the central channel of Suṣumṇā, which the Path of the Void. After this brief gestation Mitranātha, an incarnation of Akula, is born.

In the earlier myth narrated in the KMT, the goddess is sent away by the god and assumes the form of a Liṅga. However, in this one the human Mitranātha does not worship the goddess in her unmanifest form as a Liṅga, as the god does. He worships her in the form of a female ascetic who is 'intent on the observance of vows'. Even so, the goddess retains her erotic, passionate character. However, it is not revealed when she is manifest, as happens in the earlier myth, but when she assumes the form of a Liṅga. There she enjoys the bliss of union by herself. She does not need to appear out of the Liṅga to unite with the god but is content to maintain an externally chaste alter ego which functions as the complimentary polarity of her internal passionate identity. The result, nonetheless, is the same. Mitranātha, like Bhairava, obtains the goddess's consecration and thereby, her Command:

> She whose nature is desire (*kāmanā*) is intent on the supreme bliss she experiences by herself in herself. Established in the foundation of meditation, she attained the state of the Innate (*sahaja*) Kula whose form is a Liṅga. Then, O goddess, he who is called Mitra, seeing that his own unmoving radiance (*sphuraṇa*) and the Command had been destroyed, was astonished and (exclaimed) "what has happened to me ?"

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[1] *paścād ādyārghapātraḥ [k, kh: paścādāptārthapātraḥ] kṛtapraṇayagatiś cārcituṁ [kh: -rvituṁ] tvāṁ niviṣṭaḥ [g: -ṣṭā]*
divye [g: divya] me [g: ye] pūjitavyā bhavasi [sarve: -ti] kulavidhau [k kh: kuladhau] manyamānā [k kh: naḥ; g: manyasānaḥ] parākhyā [k: -khyāṁ; g: sagatvā] |
yaṣṭvā cakraṁ samastaṁ paramasukhayutas tasya madhye niviṣṭaḥ [g: niviṣṭo]
divyānandasvarūpe nijasadṛśaguṇaṁ [kh: -śadṛśa-] devi rūpaṁ tvadīyam ||
dṛṣṭvā cānanditātmā [g: cānandatātmā] akulakularuciḥ kalpayitvā svaśaktiṁ
ānandād [g: mānandād] divyatejāhutir [g: -tejāhujatir] akulabhavā vyomamārge prayātā |
tasyāṁśo [k kh: tasyāṁsau; g: tasyāsau] mitranātho [kh: -nāthau] mama sadṛśaguṇaḥ prāpyate janmamādau
śaktis tasyāprameyā vrataniyamaratā kāraṇodbhūtadehā [kh: kālanod-] || Ibid. 13/13-14.

> Having come to know that there is a very fierce Śakti nearby who is intent on (the observance of) vows (*vrata*) and discipline (*niyama*), he went (to her) and having worshipped her by the grace of Kula and Akula, he attained great accomplishment (*siddhi*). (This accomplishment shone with the) light (*avabhāsā*) of millions of tongues of fire that radiated from the awakened consciousness of the Vidyā (imparted by the goddess's) Command obtained by means of the many types and forms of consecration (*abhiṣeka*) preceded by (the piercing of) the Wheels.[1]

Just as the Vidyā in which the goddess is immersed is the fire of her energy, similarly she performs her austerities in her sacred seat sitting in the fire that consumes the worlds. And this is how Mitranātha finds her in Jālandhara, the sacred seat of fire:

> Mitra(nātha), in order to (acquire) the authority which comes from initiation (went to) the dense forest of doctrine (*matavana*) within which the venerable (goddess) Kubjikā (*kukākhyā*) wonders. Once the Command was given to him (he became) Kuṇḍalīśa, the lord designated for three Ages.
>
> (This happened) once he had seen Kumārī (the Virgin Goddess there) in that (sacred seat) intent on performing a sacrifice and fearsome (*karālī*) with enjoyment and liberation. (He saw her) therein, in the Doomsday Fire (*vaḍava*) in the sacred seat of fire (*jvālapīṭha*) which is like a blazing fire, enflamed with waves of garlands of flames.[2]

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[1] *ātmany evātmanā [k kh: ātmannevā-; g: ātmayedevānmanā] sā paramasukharatā [kh: paramamukhalaratā] kāmanāyāḥ [k: -yā; kh g: kāmayānā] svarūpā [k: svarūpa; g: svarūpaṁ] dhyānādhāre niviṣṭā sahajakulabhavaṁ prāpya me [k: prāpyase; kh g: prāpsyase] liṅgarūpam* |
paścān mitrābhidho 'asau sphuraṇam avicalaṁ [kh: sphalaśa-] svaṁ vinaṣṭaṁ nirīkṣya [k: nirīkṣyaḥ; kh: nirīkṣa]
ājñā nāśaṁ prayātā kim iti mama babhau vismayaṁ prāpya devi ||
jñātvā śaktiṁ mahogrāṁ vrataniyamaratāṁ sannidhānaṁ [k kh: naḥ; g: -na] sa [g: ssa] gatvā tām ārādhya prasādād akulakulabhavāt prāpya siddhiṁ mahattām |
ājñāvidyāvabodhasphuradanalaśikhā [k: -sphurada-; kh: -sphūlada-; g: ājñādivyāvavodha-] koṭilakṣāvabhāsā [g: -sāṁ]
labdhā nānāprakārair vividhagaticaraiś cakrapūrvābhiṣekaiḥ [k kh: -gaticayaiś-; g: -gaticayaiścakrapūrvvābhiṣekai] || KRU 13/15-16.

[2] *mitro dīkṣādhikāre [all MSs: mitrā dīśādhikāraṁ] matavanagahane [ṅ: matavahagamate] sātate [k: yāntare; kh, ṅ: yoṁtare; gh: yāṁtate] śrīkukākhyā [k, ṅ: śrīkukākhye]* ||
dṛṣṭā [all MSs: dṛṣṭvā] tasmin kumārī makhayajanaratā bhuktimuktiṁ [ṅ: -mukti] karālī
ājñāṁ [k, kh, gh, ṅ: ājñā] tasyaiva [ṅ: tasyava] datvā triyugam [ṅ: triṣu?gam] adhikṛtaṁ [k, kh: -kṛṁta] svāminaṁ kuṇḍalīśam |

Mitranātha praises the goddess as the sole deity who has authority over all the lineages and she praises him as the Lord of Yogis. He then retires to a cave called Śrīguhā located in the sacred seat of the Moon (*candrapīṭha*) where he observes a vow of silence in a locality called Śrīkadamba. Just as the First Siddha is a 'part' (*aṁśa*) of the god, the Siddhas who are his disciples are a part of his body. In this way, they too are born from parts of the god (*aṁśaja*)[1] as the disciples of Mitranātha immersed in meditation (*samādhi*).[2] The spiritual progeny generated by the Yoga of the Krama will be withdrawn again at the end of the cycles of cosmic ages, but it will not be destroyed. Instead, it will be withdrawn into Mitranātha's body. Mitranātha is the first born of the goddess. He is the first Siddha. It is proper that his spiritual descendents should be withdrawn back into the spiritual power he possesses that generated them, just as the universe is withdrawn back into its source at the end of a cosmic age. He then merges into the goddess and she into the body of the god along with all the deities of the Śrīkrama:

> "In this way, all embodied beings will be destroyed up to the Great Age (*mahākalpa*). When the end of the merger of Brahmā, Upendra, and Mahendra comes about, the Siddhas born of the Śrīkula will assume the nature of pure consciousness (*cinmātra*). Most excellent in every respect, (these Siddhas) will not be destroyed when the time comes of universal destruction.
>
> Then, O beloved, when the Parāpara Age (*kalpa*) comes, the lineage of Siddhas will all dissolve away into the body of Mitra's power (*śakti*). That power is in Mitra's body and Mitra is in your's, O mother of the Śrīkula. And you also, along with the entourage (*āvaraṇa*) of the Śrīkrama, are in my body."
>
> Once the benefactor of the universe, Śrīnātha, called the primordial one (*ādi*), had spoken thus, he gave the Command to the goddess to bring the Śrīkula down (to earth) and explain (the teaching of the) lineage of the family of Siddhas belonging to the Śrīkula. O beloved, you should explain this venerable teaching (*śrīśāsana*) to one who has devotion.

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vāḍave [k, kh: nādāhe; gh: nādohe; ṅ: vādāhe] jvālapīṭhe jvaladanalanibhaṁ jvālamālolidīptaṁ [k, gh: -mālāli-; ṅ: -dīptāṁ] YKh (1) 15/73d-74abc.

[1] This term is commonly used to denote the god's partial incarnations as Siddhas who impart Kula doctrine.

[2] KRU 9/123-128.

> Then once the great lord had given that Command to the goddess and awakened (her), he took rest, O mistress of the gods, and remained silent.[1]

Mitranātha, as the First Siddha, has a dual nature. He is both Bhairava, the First Siddha, as well as the Siddha who founded the lineage of the Child in Kāmarūpa, the sacred seat of this Age of Strife. The same is true of the other Siddhas of the sacred seats. Each of the Siddhas of the seats - Mitra, Oḍḍīśa and Ṣaṣṭha - is the First Siddha who gives rise to the others. Each is both disciple and teacher. Just as Age after Age the universe is recreated, similarly, the First Siddha is born from the goddess, again and again. He is always new and yet, like the goddess who generates and empowers him, he is always the same. The same seed generated by the union of the god and the goddess from which the world is born, gives rise to the First Siddha. Sustained in the transcendental Void by the inner vital breath generated from the energy of the Deity, it matures. The First Siddha is born from that as the immanent, incarnate aspect of the god through the immanent aspect (*aṁśa*) of the goddess.

The following passage describes the origin of the First Siddha Ṣaṣṭha, the Siddha of another sacred seat.

> Listen, you who are the first born! Divine empowered one! You who are both supreme and inferior! I will tell you, O beloved, how my incarnation (*aṁśa*) came into being. When I am in the venerable Wheel of Bliss (*ānandacakra*) along with you, intent on the pleasure of divine enjoyment and intent, O Kujā, in the bliss of playful dalliance (*krīḍā*), a seed is emitted from us. Energized by (our) radiant

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[1] *evaṁ yāvan mahākalpaṁ saṁhāraṁ sarvadehinām* |
brahmopendramahendrāṇāṁ [g: vrahmā-] pralayānte upāgate ||
cinmātrarūpāḥ [k: ciṇmātrarūpā; kh: viśmātrarūpā; g: -pā] sthāsyanti siddhāḥ [kh: siddhā] śrīkulasaṁbhavāḥ |
sarvatrātiśayajātāḥ [k kh: -jñānā; g: jñānāḥ] pralaye [g: vrahmalaye] nāśavarjitāḥ [k kh: nāthavarjjitāḥ] ||
tataḥ parāpare kalpe saṁjātā [k kh g: -te] siddhasantatiḥ |
gamiṣyati [g: ganiṣyati] layaṁ sarvāṁ [k kh: sarvā; g: sarvvā] mitraśaktes tanau priye [g: piye] ||
sā śaktir mitradehe tu mitras te śrīkulāmbike |
tvaṁ cāpi mama dehe tu śrīkramāvaraṇānvitā ||
evam uktvā [g: evamuktyā] jagaddhātā śrīnātho hyādisaṁjñakaḥ |
ājñāṁ dadau [kh: dado] sa [g: sā] devyāyāḥ [g: -yā] śrīkulasyāvatāraṇe ||
vyākhyāne śrīkulasyaiva [kh: śrīkulasyeva] siddhasantānasantateḥ |
vyākhyeyaṁ bhaktiyuktasya priye śrīśāsanaṁ tvayā ||
ājñāṁ [kh: ājñā] datvā ca tāṁ devīṁ [g: -vī] bodhayitvā mahāprabhuḥ |
virarāma sureśāni tūṣṇīm ādāya saṁsthitaḥ || KRU 13/41-47.

> power (*varcas*), it abides in the supreme firmament (*parākāśa*), illumining the surface of the sky. It is held in the Sky by the Wind born from the energy of my will. O Kujā, there will be a great Siddha within it born from an aspect of me. He will possess all my qualities, O mistress of the Śrīkula.[1]
>
> He will possess a Śakti born from an aspect of you. And from your presence, O mistress of Kula, he will obtain the Command. She (will be) be born again from an aspect of you and he from her repeatedly.
>
> O mistress of Kula, this Kulakrama was brought down (to earth) by these two through the ages as I have told (you before). He is a certain one who, by virtue of (his) association with the (primal) cause (*kāraṇayogataḥ*), is sanctified with the name 'Mitranātha'. He impells the unfailing Command and (so) should be worshipped in the venerable lineage of Siddhas (*śrīsiddhasantāna*). Oḍunātha and the rest who bestow the supreme accomplishment are his disciples. He is born from my terrifying creation with the name Ṣaṣṭhācārya.[2]

We notice that in this context the god is generated from the goddess. At the higher level, the goddess emanates from the god who is the transcendental Void. At the immanent level the reverse takes place. The emanation of the goddess is the result of the polarization of the 'neuter' source into male and female. It

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[1] *śṛṇu tvam ādisambhūte [g: tvaṁmādisaṁbhūte] divye [g: divya] śakte [k kh: śakti] parāpare* ||
kathayāmi yathotpattiṁ [g: -tparttiṁ] mamāṁśasya tava priye |
śrīmadānandacakrastho [g: -sthā] yadāhaṁ sahitas tvayā ||
divyabhogasukhāsaktaḥ [k kh g: +śrī] krīḍānandarataḥ kuje |
tadāvayoḥ samutsṛṣṭaṁ [k kh: samutsṛtaṁ] bījaṁ dedīpya varcasā [k kh g: varcasaṁ] ||
parākāśe gataṁ [g: śataṁ] tac ca dyotayantaṁ nabhastalam |
mamecchāśaktijātena vāyunā gagane dhṛtam ||
ante [k kh g: āste] bhaviṣyati kuje mahāsiddho [kh: mamā-; g: -siddhā] mamāṁśajaḥ |
madīyaguṇasāmagryā [g: -matryā] yuktaḥ śrīkulanāyike || Ibid. 9/91cd-95.

[2] *tvadaṁśasambhavā [kh: tvandaṁśa] divyā śaktis tasya bhaviṣyati* |
tvatsakāśāt [k kh g: tvacchakāśāt] kuleśāni sa cājñāṁ [k kh: -jñā; g: vājñā] prāpsyati priye ||
tvadaṁśajā [k kh g: tvāṁśajā ca] punaḥ sā tu [k kh: punāsmāsu; g: punaḥsāsu] sa ca tasyāḥ [k: tasyā; kh: tasya] punaḥ punaḥ |
tābhyām idaṁ kuleśāni avatārya kulakramam [kh: -kra] ||
kalpamanvantaraiś caiva [kh: kalva-; g: kalpamanvastaraścaiva] yathā te kathitaṁ mayā |
sa mitranāmnā bhavitā kaścit kāraṇayogataḥ ||
pūjyaḥ śrīsiddhasantāne [kh: -santānaṁ] amoghājñāpravartakaḥ [g: -kāḥ] |
oḍunāthādayas tasya [g: tuṇḍanāthādayaḥ] śiṣyāḥ [k kh: siṣyāḥ; g: -yā] [g: + tatra] paramasiddhidāḥ ||
bhīṣaṇīsṛṣṭimadodyutaḥ [k: dūṣlī(?)sṛṣṭimadanvoddhaḥ(?); kh: bhūṣṇīsṛṣṭimadandhoddaḥ; g: bhūṣṇīsṛṣṭimadamvāddaḥ] ṣaṣṭhācāryeti [k: ṣaṣṭhayaitirya; kh: ṣaṣṭhaścarya; g: ṣaṣṭhaścaryyeti] saṁjñayā | KRU 9/96-100ab.

produces both the god and the goddess in relation to one another. The generation of the male polarity takes place at the level on which the polarities have already been established. Moreover, the god who is generated in this way is mortal. This reversal must be accompanied by another. In order for it to take place, instead of asexual disjunction, it requires sexual union. This is of two kinds. One is between the god and the goddess, which generates the universe. The other is between the goddess and herself, which is how Vṛkṣanātha, the next First Siddha was born.

The Birth and Exploits of Vṛkṣanātha, the Lord of the Tree

Vṛkṣanātha - the Lord of the Tree - embodies an important development in the image and form of the First Siddha (*ādinātha*). He is totally unknown to the KMT. Nonetheless, he appears frequently in the subsequent Kubjikā Tantras as an original founder figure. His rise to this eminent status goes hand in hand with the development of the lineages of teachers which, like him, are unknown to the KMT. Moreover, they claim their origins in Koṅkaṇa, otherwise known as Śrīdeśa in the Deccan (*dakṣiṇāpatha*). Vṛkṣanātha appeared in the South,[1] that is, the Deccan (*dakṣināpatha*). The KRU says that he traveled to the main sacred seats (*pīṭha*) and other places where he made many disciples. Finally he reached Candrapura and the land of Koṅkaṇa.[2] He is especially connected with this region. There he initiated the three Siddhas and it is where he and the Goddess of the Tamarind reside.[3] There he miraculously bent or burst apart[4] her tree. This was a clear sign of his spiritual attainment that he had, as the KRU puts it, reached the Wheel of the Skyfarers, taking with him many disciples. Thus he acquired great renown for his spiritual attainment and so was called Kīrtideva, the God of Fame. The goddess was pleased with him and graced him further by giving him the name Ciñciṇīnātha - the Lord of the Tamarind Tree.

The birth and exploits of Vṛkṣanātha are described for the first time in the KRU but there he is rarely called by his homonym Ciñciṇīnātha or Ciñciṇīśa.[5] Vṛkṣanātha is the 'Lord of the Tree' because he is associated with the *Kramamaṇḍala*, which is the *Maṇḍala* of the Tree (*vṛkṣamaṇḍala*) and the Tree of Brahmā.[6] More specifically, his name suggests his association with the seed-syllable Navātman which is called the Tree because of the resemblance its written form has to an inverted tree. Outwardly, he is associated with the tamarind tree in which

[1] KuKh 2/29-30ab.
[2] KRU 13/28.
[3] Śrīnātha and the goddess Ciṁcinīdevī (reside) in Candrapūryaka in Koṅkaṇa (*śrīnāthaṁ ciñcinī devī koṅkaṇe candrapuryake*). AS 8/63cd.
[4] KuKh 7/59cd-63ab, KRU 13/29.
[5] The sole instance is found in KRU 9/144.
[6] KuKh 19/80-81.

Kubjikā, the Goddess of the Tamarind (*Ciñcādevī* or Ciñciṇī) resides. And so we read:

> There is Tamarind tree (*ciñcinī*) in the city of Candrapūrṇa. You bent it, O lord, and so it is that you are said to be Ciñciṇī(nātha) (Lord of the Tamarind). Therein, in the City of the Moon (you are) known as Kīrtideva (God of Fame).[1]

Again:

> There is a certain tamarind (*ciñcinī*) (on the banks of a) pool (*taṭāka*) in (the city of) Candrapūryaka. Surrounded by Vetālas, one should know it to be Aṁvilī by name. Once felled (*ucchitvā*)[2] with (magic) pellets (*vaṭaka*), (he) grasped (the *maṇḍala* which is) the hermitage of authority (*adhikāśrama*)[3] forever. (Thus) Śrīnātha was first called Ciñcinin in the teaching of the three lineages by virtue of the power (*pratāpa*) of (the goddess's) intense Command.
>
> He viewed the (tamarind) tree with the support of (the energy of the goddess) Ciñcinī and when it was broken, as a sign (of his) realisation (*pratyaya*), (the goddess) brought it back to life. Instructed (*śasta*) in restraint and grace, she, the supreme power, was transmitted to him in a pure form and so he is said to be Ciñcinin. (Thus) by virtue of (this) power there are two Siddhas with the (same) name (*abhidhāna*), Śrīnātha and Aṁvilī.
>
> This is the Command which was previously brought down with the Krama by means of the couple (*yugmabheda*) within the consciousness of the bliss of Navātman.[4]

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[1] KuKh 7/63.

[2] The correct form is *ucchedya.*

[3] I take *adhikāśramam* to be a contraction of *adhikārāśramam* made to preserve the metre.

[4] *tat [na] vṛkṣaṁ ciñcinī kiñcit [kaścit] taṭāke [-kaṁ] candrapuryake* ||
aṁvilī nāma vijñeyaṁ vetālaiḥ pariveṣṭitam |
ucchitvā vaṭakair nityaṁ [-tye] gṛhītam adhikāśramam ||
tīvrājñāyāḥ [-yā] pratāpena śrīnāthasya tu ciñcinī |
abhidhānaṁ purākhyātaṁ olitritayaśāsane ||
ciñcinyayāvalambena [ciñcinyoyā-] vṛkṣaṁ yasyāvalokitam |
pratyayena yadā bhagnaṁ tayā saṁjīvitaṁ punaḥ ||
nigrahānugrahe [-nigrahe] śastaṁ saṁkrāntā tasya sā parā |
śaktir vimalarūpeṇa tasmāt sa [so] ciñcinī smṛtaḥ ||
śaktyābhidhāne dvau [dvā] siddhau śrīnāthaṁ [-nāthena] nāma aṁvilī |
ityājñā yugmabhedena pūrvaṁ kramāvatāritā [kramava-] ||

Vṛkṣanātha is the First Siddha (*ādinātha*) because he established the three lineages (*oli*) in Koṅkaṇa. Empowered by the goddess, Śrīnātha, here called the Lord of the Tree, initiated the three Siddhas by whom the lineages of human Siddhas were established. We have seen that, as the spiritual extensions of Ciñcinīnātha, the three Siddhas are said to be his three eyes.[1] They are, moreover, his forms (*mūrti*).[2] His disciples were also the Nine Siddhas whom we shall discuss further ahead. He is Bhairava in the form of the first teacher (*ādinātha*), who is the consort of the goddess Ciñcinī. This couple, Śrīnātha, that is, Ādinātha and Ciñciṇī, is the last pair of the eighteen teachers of the Divine Current[3] which extends from the Transmental.[4] Thus we are told that:

> Ciñcānātha is the ocean of the three Lords of the Lineages. They play with him in the pool (*taṭāka*) encompassed by Ciñcinī. Ciñcinī is the supreme Śakti, she is Parā whose nature is nectar. She is the radiant energy (*tejas*) on the path of mantra. Auspicious, she is full of the Command. The supreme god Vidyārājeśvara (i.e. Navātman) was first pervaded by her. (He is) Śrīnātha endowed with power and so goes by the name Ciñcinin.[5]

Ciñciṇīnātha is identified, as is Vṛkṣanātha, with Navātman who is self-established.[6] Śrīnātha is Ciñciṇīnātha, the Lord of Kula (*kaulīśa*) who is Bhairava.[7] He is the Lord (*nātha*) who possesses the bliss of Navātman just as all the First Siddhas and those of the sacred seats do.[8] They share in Bhairava's

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navātmānandacaitanye [. . .] AS 8/88cd-94a.

[1] *Ṭīkā* MS K fl. 174a quoted above, p. 440.

[2] His three forms (*mūrti*) have arisen in due order in the three sacred seats. AS 8/64ab.

[3] KuKh 2/20-26.

[4] KuKh 7/64cd-65ab.

[5] *trayāṇāṁ olināthānāṁ ciñcānāthaṁ mahodadhiḥ [mahodadheḥ]* ||
krīḍanti tena te sārdhaṁ taṭāke ciñcinīvṛtāḥ [-tā] |
ciñcinī paramā śaktiḥ parā amṛtarūpiṇī ||
tejorūpā mantramārge ājñā pūrṇavatī śubhā |
tayā vyāptaḥ [-ptaṁ] purā devo [devā] vidyārājeśvaraḥ paraḥ ||
śrīnāthaṁ śaktivantaś ca tena nāmena ciñcinī | AS 8/85cd-88ab.

[6] *navātmā ciñciṇīnāthaṁ svayam eva vyavasthitam* | YKh (2) 5/114cd.

[7] *śrīnāthaṁ ciñciṇīnāthaṁ kaulīśaṁ bhairavātmakam* | YKh (2) 14/157cd.

[8] *navātmānandasaṁyuktaṁ [kh: navātmānaṁdasaṁ * ktaṁ] nāthaṁ [k, kh: nātha] tūṣṇīśanāyakam* | YKh (2) 5/97ab, cf. KuKh 2/29-30ab.
Also: Caryānātha, who is called Jāla is delighted with the bliss of Navātman (*caryānāthaṁ tu jālākhyaṁ [k, kh: -khya] navātmānandananditam*) YKh (2) 5/40cd. And: Saṣṭhanātha, who is the

essential nature.[1] Just as the goddess is said to possesses six parts, similarly, the 'Lord called Ciñca possesses a body made of the nine (letters of Navātman).'[2] The goddess addresses the Siddha reminding him that he is the god she loves and extols him as the Silent One, alluding, as we shall see, to the identity he assumed when he spread the teachings to Candrapura:

> Khecarī, who is called 'the one who possesses the secret' is Ciñciṇī, (the consort) of Ciñcānātha (the Lord of the Tamarind Tree). You are Tūṣṇī (the Silent One), abide (here) O lord of the gods, Bhairava, spread (our) fame. Śrīnātha, the saviour of the universe, is the consciousness of the bliss of Navātman. You (are he), the lord of all the gods. You are my beloved and (it can never be) otherwise.[3]

The KRU provides an extensive account of Vṛkṣanātha's birth and exploits. Like Mitranātha, he too is born from the goddess, but as she does not, as she should not, unite with him, her son, she must generate the next Siddha alone. To do this she must discard her manifest, ascetic personality and concentrate on her unmanifest, passionate form in the Liṅga. Thus the god goes on to say:

> O venerable Kujeśī, you are the (goddess) who, tired of the restrictions (of observing) vows and discipline on the path of meditation, (assumed the form of a) Liṅga and, by virtue of the assumption (of that state, was) well established (*saṁsthā*), contemplating (*manyamānā*) the passion (*rati*) of supreme bliss (freely) as she desired. After having aroused her own Wheel called the Self-supported, She abided (thus) in the bliss of passion (*kāmānanda*) having cast (her) tongue (*bhāratī*) forth from the cavern of her own mouth into (her own genitals), the secret part, engaged in the practice (*vidhi*) (of savouring) the delight (*rasa*) of sex (*ramaṇa*).
>
> The issue from her womb is Akula (*akulabhavā*) (brought about) by the Yoga of the vitality of concentration (*dhāraṇā*). Born as an issue of the Divine Current (*divyaugha*), a (veritable) aggregate of a

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lord of the gods and the bliss of Navātman is the Lord of the Kula (*navātmānandadeveśaṁ ṣaṣṭhanāthaṁ kuleśvaram*) Ibid. 5/61ab.

[1] The god who saves from transmigration is Bhairava who is the bliss of Navātman. (*saṁsāratāraṇaṁ devaṁ navātmānandabhairavam*) YKh (2) 19/74cd.

[2] *nāthaṁ [k: nārthaṁ] ciñcābhidhānaṁ navatanuracitaṁ vakrikā ṣaṭprakārā* YKh (1) 15/19c.

[3] *khecarī sarahasyākhyā * ciñcānāthasya ciñciṇī |*
tūṣṇī tvaṁ tiṣṭha deveśa kuru kīrtiṁ ca bhairava ||
navātmānandacaitanyaṁ [k, kh: -nande-] śrīnāthaṁ jagattārakam [k, kh: jagatā-] |
tvaṁ prabhuḥ sarvadevānāṁ iṣṭo [k: iṣṭho] me tvaṁ na cānyathā || YKh (2) 19/109-110.

> host of excellent qualities, he is the most excellent in the world. The three worlds bow to (this) great soul, a Siddha (born) within (the goddess and issued forth) from the path of Caṇḍikā's Door (in the Cavity of Brahmā). Called Vṛkṣanātha, he, the remover of the impurities of the Kali Age, will take birth in this way.[1]

The first section of this text is remarkable indeed. The goddess is tired of observing the continence required of those who practice austerities and meditation. Although the goddess in this state is aloof from the world, she is not fully transcendent. In order to experience the bliss of the transcendental state, she must withdraw into herself to experience herself. As we have seen in the first passages, she is the 'ever manifest bliss' of the god in his transcendental Emptiness when he is 'established in his own innate bliss'. The goddess makes the god blissful by being within him. She penetrates him. Their divine nature is characterized by the reversal of the human, worldly condition in which the male penetrates the female. Assuming the form of a Liṅga, her outer body is that of the god. Inwardly, she is the god's power that is bliss (*ānandaśakti*). This is located in the Wheel of the Self-supported (*svādhiṣṭhāna*), where she abides ready to rise as Kuṇḍalinī.

In several early representations, Kuṇḍalinī does not sleep in the Wheel of the Root Foundation (*mūlādhāra*). She is said to be in the navel.[2] Her portrayal here as licking her own genitals is indeed astonishing. It is the result of the symbolic and ritual valence of sexual fluid represented by the Point or Drop (*bindu*). There are striking parallel examples of the image we are examining. One is an idol of Kālarātri, a form of Kālī, installed in a temple in Varanasi[3] and worshipped as the seventh of the Nine Durgās during the festival of the Nine Nights (*navarātri*) dedicated to the goddess Durgā. The idol is quite large. The face of the goddess is clearly visible and a long red tongue extends from her mouth down into an apron that covers her body. Lifting the apron we see that the

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[1] *tvāṁ sā śrīmatkujeśi [kh: cchrīmatkujeśa] vrataniyamayamaiḥ kheditā dhyānamārge saṁsthā liṅgatvamārgāt paramasukharatiṁ [kh: -sukhā-] svecchayā manyamānā* ||
kāmānande sthitā sā nijamukhakuharād [kh: kuhalād] bhāratīṁ [k kh: bhāratī] kṣipya guhye svādhiṣṭhānākhyacakraṁ ramaṇarasavidhau kṣobhayitvā svakīyam |
garbhotpattiś ca tasyā akulakulabhavā [k: rakula-; kh: lakula-] dhāraṇāvīryayogād [kh: dhāraṇa-] - jātā [k: -jāto; kh: āto] divyaughatejo 'tiśayaguṇagaṇagrāma bhūmimahattā [k: divyodbhujāto- -bhūmimahantāṁ; kh: divyodbhutojā- -bhūmimahantāṁ; g: divyo- bhūmimahantī] ||
tasyāṁ siddho mahātmā tribhuvananamitaś caṇḍikādvāramārgān [k kh: -namitasthi-] nāmnā [kh: nāmnā] śrīvṛkṣanāthaḥ kalikaluṣaharaḥ [kh: -khaharaḥ] prāpsyate janmam ittham |
KRU 13/19cd-21ab.

[2] See KuKh 3/120-121 and notes 157 and 158.

[3] This temple is located in Kālikā galli, house number D 8/17.

goddess is squatting, her legs splayed on a Liṅga and her tongue extends down to the junction where it penetrates her.

The priest of this temple is proud that Kālarātri appears in the Kāśīkhaṇḍa of the *Skandapurāṇa*.[1] There she is portrayed as one of Durgā's energies (*śakti*) who, serving as her messenger, warns the demon Durgama to desist from his evil ways. She burned the demon's attendants with her breath and prepared Durgā for war.[2] The Nine Durgās are listed and described in the *Armour of Durgā* (*durgākavaca*), a supplement (*aṅga*) of the *Devīmāhātmya*. There the dark Kālarātri with dishevelled hair wears a brilliant, shining rosary and rides a donkey.[3] Clearly, the idol in the temple is quite different. This Kālarātri is also worshipped as Kālī, the first of the Ten Mahāvidyās. Although, like her identification with one of the Nine Durgās, this is an adventitious projection, her iconography is clearly more compatible with this association. There are other examples of similar forms of the goddess. Hillary Rodriques, who told me about this idol, also told me that he saw a sculptor in Kathmandu engaged in producing a squatting image of the goddess Dakṣiṇā Kālī who, like our goddess, is alone and engaged in licking her genitals.

According to Kripal, Kālī's lolling tongue has two meanings in the context of Tantra, namely, sexual gratification and consumption of the forbidden or polluted. The first is, symbolically, of course, true in the case of our goddess also. Kripal derives the second interpretation from 'Ramakrishna's habit while undertaking Tantric *sādhanā* of eating faeces, sometimes his own, and drinking wine and urine. . . . He is said to have held his own faeces in one hand and sandal paste (a particularly fragrant and pure substance) in the other and contemplated their essential sameness'.[4] Although this is certainly one of the soteriological functions of such practices, in this case the bodily fluid the goddess drinks is not forbidden or impure. The substances produced from the body of the deity cannot be polluting. The seminal drop (*bindu*) in the Yoni is spiritually arousing by virtue of the bliss it generates by its rotating motion. This is why it is very powerful, not because it is polluting or forbidden.

When the goddess is outside the god he worships the Krama with the substances produced from his body and those generated by his union with the goddess. This situation is reversed when the goddess is inside the Liṅga. She is no longer the emanation of the god. On the contrary, she has assumed his form. She is not generated by the god: she generates him. Immersed in contemplation, the Krama remains unmanifest and she is not engaged in ritual. In this situation the goddess does not produce bodily fluids to offer them; instead, she recycles them

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[1] *Skandapurāṇa* IV.2.71.25 ff..
[2] Rodrigues 1993: 191.
[3] Singh 1999: 75.
[4] Kinsley 1997: 81.

in herself. She delights in the 'passion of supreme bliss' as she wills. She arouses herself independently. She is not aroused by the god, nor does she arouse him. Her Wheel is therefore appropriately called 'Self-supported' (*svādhiṣṭhāna*). It is the Wheel of Bliss (*ānandacakra*) the god contemplates within himself, thereby projecting the goddess outside to unite with her. In this way, he makes the Krama manifest and worships it. This is his bliss. The goddess, on the contrary, is not dependent on him for her bliss. She is herself the power of bliss (*ānandaśakti*). In his transcendent, solitary state, the bliss the god experiences does not satisfy him. He is not so completely absorbed in the joy of contemplation that there is no room left for reflection. His desire to know his own foundation is a product of his sense of incompleteness that leads to the externalization of his energy which, within him is bliss and outside becomes desire. This desire leads to the coupling of the two, namely, the god who desires and the goddess who is the embodiment of that desire. The coupling generates the cycle of bliss (*ānandacakra*) which both partners experience as the rite of adoration (*pūjā*) through which the world is created. One is reminded of the Upaniṣadic myth that explains the origins of man and woman, male and female. According to the *Bṛhadaraṇyakopaṇiṣad* the Self prior to creation is, like Akula, alone:

> In the beginning this world was Soul (Ātman) alone in the form of a Person. Looking around, he saw nothing else than himself. He said first: 'I am.' Thence arose the name 'I' [. . .] Verily, he had no delight. Therefore one who is alone has no delight. He desired a second. He was, indeed, as large as a woman and a man closely embraced. He caused that Self to fall (*pat*) into two pieces. Therefore arose a husband (*pati*) and a wife (*patnī*) [. . .] Therefore this space is filled by a wife. He copulated with her. Thus, human beings were produced.[1]

The myth continues that the woman feels that it is improper for the man to copulate with her as she has been generated by him. So in order to avoid the sin of incest she, like Kubjikā, hides herself by assuming another form. Kubjikā assumes the form of a Liṅga and so, for the god and all that is outside her, she becomes a neutral being, although she retains her gender as the Female Neuter Liṅga. The woman in the Upaniṣadic myth cannot shake off her gender but, like a shaman, she can assume animal forms. This does not save her, on the contrary, her transformations lead to more copulation, as the man assumes the form of the corresponding male animal. The incestuous union now becomes also bestial. The

[1] BṛUp 1/4/1-3. Hume's translation.

inevitable sin doubles and redoubles as one species after another is generated by their union.

Inside the Liṅga, the goddess indulges herself but does not sin. When she is about to couple with the god, she is bent in shame. However, there is no shame when she is bent back in sexual intercourse. She merely gets tired and so straightens herself. Outside the Liṅga she relates in various ways and degrees with the god to ultimately unite with him. Inside the Liṅga she is independent. She does not need her male counterpart. She unites with herself and fertilizes herself to generate a Siddha; just as in the following reference she licks her navel to generate the universe:

> O goddess, by churning her navel with her tongue the universe (*brahmāṇḍa*) was born from her womb by means of (her) divine Yoni. O great goddess, from that time onwards she was known as the goddess Kujā.[1]

The goddess does not literally lick her navel. She projects her energy into the Wheel of the Self-supported which is where, according to some accounts, the goddess's Yoni is located.[2] This is where the 'churning' takes place between her and her partner or when she 'churns' herself. The KRU outlines this process. After hearing about the lineages of Siddhas in previous Ages the goddess asks the god how that 'certain man who is born from an aspect of yourself will come into being ... .'[3] The god goes on to describe how the generation (*utpatti*) of that aspect (*aṁśa*) of himself takes place. He is formed initially from the seed generated by the union of the god and the goddess. In this form he was originally immersed in the deity's transcendental emptiness sustained there, as is a foetus in the womb by the 'wind' of the vital breath.[4] Just as he is an aspect of the god, an 'aspect' of the god's energy incarnates as the daughter of the Himalaya. The KRU reworks the myth of the origin of the goddess found in the KMT we have examined. In this case the protagonists are not the original god and the goddess - Bhairava and Kālikā - instead they are their incarnations. Even so, they retrace the actions of their original divine prototypes with few changes, apart from the addition of a number of important details. As in the myth, the incarnate goddess serves her counterpart, craving for union with him. However, Bhairava's incarnation is disturbed by the passion she arouses within him and so leaves her. Left alone, she

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[1] ParāT 3/2ab-3.

[2] *svādhiṣṭhānaṁ yonisthāne* Ṭ MS K fl. 55a.

[3] *pumān svāṁśodbhavaḥ [k kh: -vaṁ; g: tvāṁśodbhavaḥ] kaścit tvayākhyātaḥ prabho mama* || *kathaṁ tasya samutpattir bhaviṣyati kuleśvara* | KRU 9/90cd-91ab.

[4] Cf. reference above (p. 473) in which the birth of Ṣaṣṭhācārya is described.

retires into a state of contemplation, but not in the Liṅga. Instead, she goes to the Triple Peaked mountain in the middle of her triangular Yoni.[1] Moreover, her state of blissful arousal is here quite explicit and is clearly described as one of passionate bliss:

> O beloved, my seed (*svabīja*) to which I referred (previously) was initially in the Sky without support, that is, in the supreme, unmanifest (*niṣkala*), and imperishable Void (*vyoman*), held (there), O supreme mistress, by the unmanifest (*niṣkala*) Wind. O you who are born of Akula, an (incarnate) aspect of myself will come into being there. His Śakti will be very powerful (*mahābhāgā*) and possess his same nature (*dharma*). The manifestation (*saṁbhūti*) of his descent (into the world) was told to you before. O goddess, the manifestation (*saṁbhūti*) of Vṛkṣanātha will come forth from that.
>
> When the Himalaya will have a divine daughter born of an aspect (*aṁśa*) of you, she will crave for union (*saṁgama*) with my incarnation (*aṁśa*) and (so) will perform terrible austerity. Assuming of her own accord the form of a servant, she will be offered (by her father to him). O Kuleśvarī, she will worship him most excellently. Once my incarnation has burnt up Manmatha (the god of love), he will abandon her and go forth. Then, overcome with passion (*manmatha*) and troubled by that separation, she (will) reside within the Triple Peaked mountain (immersed) in the aesthetic experience (*rasa*) of the bliss of passion (*kāmānanda*). O great goddess, she will connect (her) tongue to the Place of Power (*śaktisthāna*).[2] O fair lady, (that) venerable lady, born from my limbs (*madaṁśasambhavā*), even though a virgin (*kumārī*), will bear in her womb the one who will cause the lineage of the Śrīkula to prosper.[3]

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[1] Concerning mount Trikūṭa and its association with the Yoni, see intro. 1, p. 272. and intro. 3, 377 ff..

[2] This is, presumably, the Yoni in *svādhiṣṭhāna*.

[3] *yat tat priye samākhyātaṁ [g: masā-] svabījaṁ gagane [kh: gagaṇe] purā* |
nirāśraye pare [kh: para] vyomni [kh: vyāmni] niṣkale [kh: niṣkare] kṣayavarjite [kh: -ta] ||
dhṛtaṁ ca parameśāni vāyunā niṣkalena tu |
tatrotpattir mamāṁśasya [kh: tatotpattir mayāśasya]
bhaviṣyaty akulodbhave [g: -kurodbhava] ||
śaktis tasya mahābhāgā taddharmasamadharmiṇī [g: taddharmmamama-] |
tasyāvatārasaṁbhūtiḥ pūrvaṁ [k kh g: pūrve] ca kathitā tava ||
vṛkṣanāthasya saṁbhūtis tasmād devi bhaviṣyati |
yadā tuhinaśailasya tvadaṁśām [k kh g: tvāṁśajā] bhavitā [g: savitā] sutā [kh: stutā] ||
mamāṁśasaṁgamākāṅkṣī [kh: saṅgamā-] tapaś cograṁ [g: -ścotraṁ] kariṣyati |
*prāticārakarūpeṇa svayaṁ kṛtvā [k: * *; kh g: pitrā] samarpitā* ||

She will continue in this way[1] for a thousand divine years. O supreme goddess, she will (abide constantly) meditating on (the being) in the lotus of (her) heart born from an aspect of me. He will then become visible and (although) standing before (you) you will not know it. O fair lady! You who are delighted by bliss! He will (also) not see (anything). Now (the Siddha) called Mitra will speak (with him) with hymns of praise and having conversed (with him), O fair lady, he will awaken that energy (*kalā*). O beloved, when awakened, she will tarry, contracting her limbs with embarrassment. O mistress of Kula, her face will be averted downwards (*adhomukhī*) and so become pregnant by means of that which is called the 'Channel' (*nalikā*) located in the middle (of the place where) the Vajra (that is, the god's sexual organ) strikes (the goddess's sexual organ). And, he will exit by means of the path (formed by the channel called) Cchiṇḍikā. Considering him to be her own son, she will give him the Command. Residing on a plank (*tala*) of the venerable Ciñciṇī (tree), he pierced that tree at (the goddess's) Command (and so) he who goes by the name Ciñciṇīnātha (Lord of the Tamarind Tree) will be renowned as Vṛkṣanātha (the Lord of the Tree).[2]

ārādhanāṁ [g: -nā] parāṁ tasya kariṣyati kuleśvari |
mamāṁśo [kh: mamāśau] manmathaṁ dagdhvā [k kh: dagdhā] tyaktvā tāṁ saṁprayāsyati ||
tadā sā manmathāviṣṭā [kh: -viṁśā] tadviyogena [kh: -yogaṇa] pīḍitā |
trikūṭaśikharāntasthā [k g: -sthāṁ; kh: -śikharātasthā] kāmānandarase sthitā ||
śaktisthāne mahādevi lalanāṁ yojayiṣyati [g: -ṣyata] |
madaṁśasambhavā [k kh g: -vo] bhadre kumārītve 'pi [k: kumāritve.api] bhāvinī ||
dhārayiṣyati garbhaṁ [g: garbhbhā] sā śrīkulānvayavardhanam | KRU 9/131-139ab.

[1] Or 'with this practice' - *vidhinā sthitā.*

[2] *divyaṁ varṣasahasraṁ sā tenaiva vidhinā sthitā* ||
dhyāyamānā pare [kh: paro] devi hṛtsaroje mamāṁśajam |
tataḥ pratyakṣatāṁ jātam agratahsthaṁ [k kh g: -gratasthaṁ] na vetsyasi ||
nekṣayiṣyati [k: na-; g: rakṣa-] kalyāṇi paramānandanandite [k kh g: -tā] |
atha mitrābhidhāno 'pi [kh g: -dhānāpi] hy ālāpaiḥ [k: a-; kh: alāpai; g: ālāpai] stutipūrvakaiḥ ||
kṛtvā saṁbhāṣaṇaṁ bhadre bodhayiṣyati tāṁ kalām |
prabuddhā [k kh: buddhāṁ] vrīḍayākuñcya gātraṁ [g: gara] svaṁ sthāsyati priye ||
adhomukhī [kh: adhau-] kuleśāni tāvad [g: tāvaṅ] garbhaṁ [kh: garbha] vrajiṣyati |
vajrasaṁghātamadhyena nalikākhyena suvrate ||
cchiṇḍikādvāramārgeṇa bahir bhūto [k: bahi-; kh: ba] bhaviṣyati |
taṁ putrakaṁ svakaṁ matvā tasyājñāṁ [k kh g: -jñā] dāsyate ca sā ||
śrīciñciṇītale sthitvā ājñayā vedhya taṁ tarum [g: taru] |
ciñciṇīnāthanāmāsau [kh: ciñcinī-] vṛkṣanātheti kīrtitaḥ ||
KRU 9/139cd-145. Cf KRU 9/144 with KuKh 7/59cd-63ab.

Vṛkṣanātha was born in this extraordinary and miraculous way. Locating his entry into the world in terms of the great cosmic cycles, aeons and ages, the KRU goes on to narrate his exploits as a roaming Brahmin ascetic:

> When the Vārāha Aeon (*vārāhakalpa*) and six Manvantaras had passed thus (along with) the Manus and those born from them, then, having fashioned an appropriate body in the middle of the present (age), four Ages (*yuga*) past in the course of time counting in terms of aeons. (Thus) according to (this) method of measuring (time) twenty-eight Ages (*yugas*) (passed) up to the end of the Dvāpara age.[1]
>
> (Then Vṛkṣanātha) went to the sacred seat of Oḍḍiyāna, an abode on the surface of the earth. (He went to) Jālandhara, the mountains of Pūrṇa, the venerable Kāmākhya, called Supreme (*para*). (He went to) the city of the lord of the snakes in the root of the seven lower worlds, to mount Śrīśaila, to Mahendra, the city of the king of the gods, Rāvaṇa's abode, the venerable Kailāsa and to Trikūṭa[2] and (then finally to) the excellent mount Malaya and (in all these places) he sported (freely) as he desired.
>
> (Then having done all that he) went to a city of excellent Brahmins there in Madhyadeśa called Ahicchatra. There he graced the holy Brahmins (by initiating them) into the supreme Kula practice (*vidhi*). Once he had done that, he led them, numbering one and a quarter billion (*koṭi*), along the path of the Wheel in the Void (*khecakra*), the abode of the supreme plane. Then, having come out of that with force, he undertook (the observance of) vows and discipline. (As a sign of this) he carried a stick (and wore a) loin cloth with ochre and red clothes. He who knew the doctrine (*vādin*) persevered in that practice (*caryā*) (constantly) invoking Hari. (His) mind (moved with the speed of) the wind and, moving swiftly, he resided in the Void (*nabhaḥstha*).[3]

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[1] KRU 13/21cd-22ab. Chapter nine of the KRU lists the aspects (*aṁśa*) of the god and the goddess in previous aeons (*kalpa*) up to this, the nineteenth one, in which the goddess will be born as the daughter of the Himalaya.

[2] This is where the goddess retreated when she was abandoned. Concerning Trikūṭa see intro. vol. 1, p. 13.

[3] *jāte [k: jātā] vārāhakalpe manum anujagatau ṣaṭsu [kh: ṣaṭyu] manvantareṣu*
vṛtteṣv evaṁ hi paścād ucitatanukṛte [k: -ducilanupakṛte; kh g: -ducitanupakṛte] cāntare vartamāne ||
tasmin kālākhyacāre tu yugayugagatis tadyugānāṁ [k: yugayugagagatistadyugāṇaṁ; kh: yugayugagagatistadyugāśā; g: -gāṇañ] catuṣke
viṁśadbhiś cāṣṭasaṁkhyākṛtagaṇitavidhau dvāparasyāvasāne [k kh g: dvāparāsyā-] |

Vṛkṣanātha first visits the main sites the goddess had established. He descends into the lowest worlds and ascends to the highest heavens. Then, once he has completed his personal pilgrimage, he turns his attention to his mission and moves on to other parts of India to spread the goddess's teachings. The first is Ahicchatra. This ancient city is identified with modern Rāmanagar, a town twenty miles west of Bareli in Rohilkhaṇḍa, a district of Uttar Pradesh.[1] There is only one other reference to Ahicchatra in our sources. In YKh (1) the goddess refers to the god as Śrīkaṇṭha who is the first (*ādi*) Śaṁkara of the Age. He is said to have 'emerged in Ahicchatra'. He is initiated into the four Vedas and has also come forth out of the four `philosophies' (*darśana*), that is, the Kaula traditions.[2]

In other words, the first Siddha of this Age is portrayed here as a Kaula Vedic Brahmin from Ahicchatra, which may have been an early centre of the Kubjikā cult. The Kadamba king Mayūravarman (date >>) introduced Brahmins from Ahicchatra into the Koṅkaṇa region[3] where they enjoyed considerable prestige. The references to Ahicchatra and mass conversion of Brahmins to the Kubjikā cult may, at least, be a covert claim to their status and authority.

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gatvoḍḍiyāṇapīṭhe [k: gatvā oḍḍiyāṇa-; kh: gatvā uḍḍiyāna-; g: gatvāoḍyānapīṭhe] kṣititalanilaye jālapūrṇācaleṣu [k kh: jālapūrṇa-; g: -rṇācaleṣu]
śrīkāmākhye parākhye bhujagapatipure saptapātālamūle [k kh: mule] ||
śrīśailādrau [k g: -lendrau; kh: -lendro] mahendre tridaśapatipurau [k kh g: -ripau] rāvaṇasyālaye ca
śrīkailāse trikūṭe malayagirivare [g: -vale] svecchayā krīḍayitvā |
gatvāsau madhyadeśe [g: madhye-] dvijavaranagaraṁ nāma tatrāhicchatraṁ
tasmin kṛtvā dvijānāṁ paramakulavidhau [g: -vidho] nugrahaṁ bhāvitānām ||
nītvā khecakramārge parapadanilaye koṭir ekā sapādā tasmān niṣkramya vegād [g: veśād] vrataniyamadharo daṇḍakaupīnadhārī |
vastraiḥ kāṣāyaraktair harir iti vacasā bhāṣayantaś ca vādī
tām evāsthāya caryāṁ [g: -ryyā] pavanagatimanaḥ [k kh g: manapavanagatiḥ] śīghragāmī [g: śrīghragāmī] nabhaḥsthaḥ [k kh g: nabhasthaḥ] || KRU 13/21cd-24.

[1] See Day (1927) 1990: 2; Bühnemann 2000: 5-6.

[2] You are the first Śaṁkara of this Age who has emerged in Ahicchatra. You are the son of Śrīdhara and, initiated into the four Vedas, you have emerged out of (these) four `philosophies' (*darśana*) with the name Śaṁkara.

yugādiśaṅkaras [k, kh, gh: -ra] tvaṁ ca ahicchatre [kh: -nna] vinirgataḥ [k, kh, gh: -taṁ] ||
*śrīdharasya sutas [k, kh, gh: śrutaṁ] tvaṁ ca caturvedeṣu dīkṣitaḥ [k, kh, gh: caturve * * dīchitaṁḥ]* |
tvaṁ [all MSs: sa] caturdarśanāj jātaḥ [k, kh: catvadarśanāj jātaṁ] śaṅkaro [k, kh, gh: -raṁ] nāmanāmataḥ || YKh (1) 4/280cd-281.

[3] The *Sahyādrikhaṇḍa*, which attaches itself to the *Skandapurāṇa*, is in two parts called *Ādirahasya* and the *Uttarārdha*. The subject of the latter, which is divided in three sections, is the Brahmins of the Koṅkaṇa. Levitt (1977: 14) explains: 'The first deals with the origin of *brāhmaṇa* groups and the creation of the Konkana coast, the second with the introduction of *brāhmaṇas* from Ahicchatra by Mayūravarman of the Kadamba dynasty and the third with the origin of degraded *brāhmaṇa* villages'.

Well versed in the Vedas and born from the deity, and thus himself a deity on earth, Vṛkṣanātha is a Brahmin as are many other important Kaula teachers, including Matsyendranātha himself. Moreover, the KRU boasts that many of his converts were also Brahmins, just as the *Śrīmatasāra* proudly proclaims that the first Siddhas of all the sacred seats were. To underscore further the Brahminical connection and draw from its prestige, the KRU claims that many of the early teachers were Vedic ṛṣis. According to the KuKh the goddess is attended by ṛṣis in the sacred seats. The KuKauM goes further by claiming that each of the Kaula teachers of the four Ages (*yuganātha*) was a master of one of the Vedas (*vedarāṭ*) and bestowed its fruit.[1] This implies, of course, that the tradition understands the founders of Kaulism to have been Vedic Brahmins. However, these are Brahmins who are not averse to setting aside caste norms if a higher purpose requires it. We have seen that Matsyendranātha was a Brahmin who assumed the role of a fisherman in order to get the Kaula teachings. Similarly, Vṛkṣanātha is not averse to eating with outcastes and serenely braves the censorship of his fellows. This is not just because he is a casteless wandering renounciate. The text stresses repeatedly that he is a Brahmin and it is clear that he makes this known to everybody. However, he is, above all, a Kaula Siddha.

Two ideals combine in the perfect Kaula who is qualified to be a teacher. One is the standard Brahminical one of ritual purity and the other is the Kaula one. The true Kaula is a person who has been penetrated by the grace of the goddess's Command. This is the one essential qualification. Nothing else matters. He may not even be an initiate. The first ideal is basic, nonetheless. Although the Kubjikā Tantras are thoroughly Kaula, the figure of the ideal Kaula remains that of conventional, 'orthodox' Vedic tradition - the Brahmin. Thus we read in the ṢSS:

> Now the teacher whose behaviour is such (as follows) is said to be a (true) Brahmin. (He is dedicated to) truthfulness, cleanliness (*śaucya*),[2] compassion, forbearance, he unites with his wife when it is her season, not out of passion, but for a son for the benefit of his lineage. He practices the six magical rites, bathes (regularly in the morning), and he worships at the three times of day. He avoids the śūdra and the low caste as well as (accepting food from others) whether cooked or raw. One who is endowed with such qualities is a

[1] KuKauM 12/166cd ff.. Each of the Vedas bestows one of the goals of human life. The *Ṛgveda* gives Dharma, satisfaction (*puṣṭi*) and peace. The *Yajurveda* gives wealth and male progeny. The *Atharvaveda* gives passionate love (*kāma)*. The *Sāmaveda* is the supreme Brahman and gives liberation.

[2] The word '*śaucya*' also denotes ritual purity.

> Brahmin not by caste or by virtue of (his) sacred thread (and the like). These are the qualities of a (true) Brahmin. He who possesses them is a (true) teacher. Again, he removes error, and he reveals the meaning of the Kula scripture. Previously consecrated, (such a one) should always be made (one's) teacher.[1]

Vṛkṣanātha is not just a Brahmin; he is also a Kaula Siddha. As such, he possesses the power (*siddhi*) to be free of impurity, even when he is in contact with impure outcastes. He steps into a fire and stands there unscathed to the consternation of his Brahmin critics. Thus he converts many of them and we discover that this is the real reason for his visit to the house of untouchables.

From Ahicchatra in the north-east, Vṛkṣanātha travels west to Pāṭalīputra, where the modern city of Patna in Bihar is located. The KRU continues:

> (Then he went), according to his own desire, to another very excellent city called Pāṭalīputra with the rouse (that he sought) alms (*bhikṣārūpeṇa*) and he wondered (therein) in order to sport in the house of an excellent Brahmin (who resided there). O venerable Kujā, after having done that, he set out for the houses of seven low caste men and, his intellect (*mati*) free of impurities, took food with (all who belonged to the) Cāṇḍāla caste (freely) as he desired.
>
> Once he had done this, he suddenly desired to go once again to the temple of the Brahmins (there). Their hands folded (with false) respect they all mocked (him saying): "This is (indeed) a special touch (*viśeṣā spṛśā*) (you have received)." (He replied): "(Now I am) said to be an outcaste (*bāhya*) (but) I say - explain O Brahmins! What (needs to be done) to protect (oneself from the pollution) due to which (you) have become untouchable by (your own) improper conduct! Explain that to me now! Having known that by means of which one is purified, my supreme illusion will cease. Whether one is a Brahmin or an outcaste is decided by fire!"[2]

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[1] *atha vipro guruḥ prokto yasyāsti cedṛśī kriyā* |
satyaṁ śaucaṁ dayā kṣānti ṛtukāle gamāgamaḥ ||
putrārthī na ca kāmārthī gotrasantatihetave [k: -saṁpati-] |
ṣaṭkarmacaraṇaṁ snānaṁ trisandhyāvandanaṁ smṛtam ||
śūdrāntavarjanaṁ caiva pakvāpakvavicāraṇam [k, kh: pakvaṁ cāpakvameva ca] |
īdṛgguṇayuto vipro na jātyā copavītakaiḥ ||
brāhmaṇasya guṇā hy ete yasya tiṣṭhanty asau guruḥ |
athavā bhrāntihartā ca kulaśāstrārthadarśakaḥ ||
pūrvābhiṣecitaḥ [k, kh: -te] yo [k, kh: so] hi kartavyas tu guruḥ sadā | ṢSS 20/12-16ab.

[2] *gatvā divyaṁ tu [k kh g: sva] cānyaṁ nagaram ativaraṁ pāṭalīputrasaṁjñaṁ*

Then (having said that), praised by all the hosts of demons and gods, he entered the fire (prepared to test him). When he emerged out of the mouth of the fire all the Brahmins residing in the city praised him. O goddess, once he had acquired fame in the Wheel of the Void and quickly and with force made one hundred thousand Brahmins (his disciples) in this way, the leaders of the towns made a sound (of approval) (?). Then, having wandered (about there) just to play, (that yogi) of unequalled intellect (went) to the city next to the sea called Candrapura and, having got there, was praised by the hosts of immortals.

(He experienced) a divine awakening by (the goddess's) Command in the supreme practice (*vidhi*) of Kula and having burst apart (*vidārya*) a tamarind (*ciñca*) tree, he whose mind (moved with the speed of) the wind, received the name Ciñcīśa. (Thus) he reached the land of Koṁkaṇa. (There that) great soul, in order to explain all Kula practice (*vidhi*) with its (many) divisions, divine and otherwise, he initiated nine (*randhrasaṁkhyā*) holy (people) including Brahmins and others.[1]

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bhikṣārūpeṇa tasmin dvijavarabhavane [k kh g: -naiḥ] krīḍanārthaṁ [k kh g: -yārthaṁ] bhramitvā |
paścāt saptāntyajānāṁ gṛhagamanavidhau śrīkuje 'sau pravṛttiṁ [kh: pṛvṛttiṁ]
kṛtvā cāṇḍālajātyā svayamamalamatir bhojanaṁ [kh: -bhojanaṁ] yāvad icchā ||
evaṁ kṛtvā dvijānāṁ punar api sahasā mandiraṁ [k kh g: mandirair] gantukāmas
taiḥ [g: tai] sarvaiḥ [kh: sarve; g: tsarvveḥ] sopahāsaṁ [k kh g: -hāsyaḥ] kṛtapraṇayakaraiḥ
sā [k: -bhā; kh: -kṛtaḥ praṇayakaraiḥrbhā] viśeṣā [k kh g: viśeṣāḥ] spṛśaiṣā [kh g: spṛśeṣāḥ] |
ukto vāhyo [k: vāsū] gadiṣye [g: -ṣya] vadatha kim iti bho vāraṇāya [k g: cā-; kh: vālanāya] dvijendrāḥ [g: -ndrā] |
yenāspṛśyāḥ [k kh g: -sparśā] saṁjātā [k g: mamajātā; kh: -samajātā] anucitavidhinā [k: anuciṁta-] śīghram ākhyāhi [k, kh, g: ākhyeya] tāṁ naḥ ||
jñātvā yenātmaśuddhir bhavati mama parā bhrāntir astaṁ prayāti
vipro vā [k: vu; kh: nāsti; g: mvu] cāntyajātas tava [k kh g: ścāntyajātes-] ca bhujavate [g: -vato] niṣkṛtis tatra [g: niṣkatistatra] vahniḥ | KRU 13/25-27ab.

[1] *paścād vahnau [k kh: -vahno] praviṣṭo [k: praviṣṭaṁ; k: pravistaṁ; g: praviṣṭa] asurasuragaṇair vandyamānaḥ [kh: -mānaṁ; g: masurasaragaṇairvvandyamānaḥ] samastair-niṣkrānto vahnivaktrāt sakalapuravarair brāhmaṇaiḥ [k: sakalapurapurabhavairbrāhmanai- kh: sakalapulapurabhavairbrāhmanai-; g: -rabhavairvrāhmaṇaiḥ] stūyamānaḥ [g: mnūyamānaḥ]* ||
kīrtiṁ [k kh: kīrti] kṛtvā khacakre [kh: svacakre] sapadi rabhasakṛl lakṣam ekaṁ [kh: labha-] dvijānāṁ
kṛtvaivaṁ devi paścān nagarapuracaraiḥ [k kh g: -varai] syandanagrāmaghoṣaiḥ [k kh: ṣyantanai-; g: ṣyaṭṭanairgrā-] |
krīḍāmātraṁ bhramitvā punar atulamatiḥ [kh: -mati; g: punarapitulamatiḥ] sāgarasyāntagarbhe nāmnā [g: rnāmnā] śrīcandrapuryāṁ [k g: -puryaṁ; kh: -pūryaṁ] puram amaragaṇair vandyamānaḥ [kh: pūrama-] sa gatvā [kh: gandhāḥ] ||
ājñādivyāvabodhāt paramakulavidhau ciñcivṛkṣaṁ [g:kiñci-] vidārya [k kh g: -ryaḥ]

These nine disciples, as we shall see, are the Nine Nāthas. Before discussing them and their sixteen disciples, we turn to another account of the First Siddha.

The Exploits of Tūṣṇīnātha, the Silent Lord

The *Ṣaṭsāhasrasaṁhitā* also narrates the exploits of the First Siddha at length. An entire chapter, most of which is reproduced in the *Kumārikākhaṇḍa*, is dedicated to him and his disciples.[1] We notice several features of this presentation that indicate that it is later than the one in the KRU. The Nine Nāthas and their disciples, the Sixteen Siddhas, appear in the ṢSS in the clear, ordered form we find in the later Kubjikā Tantras. Moreover, the scene of the action is now virtually entirely the land of Koṅkaṇa and, in particular, Candrapura and its *environs*. The First or Root Siddha (Siddhanātha, Mūlanātha) is never called Vṛkṣanātha in the ṢSS. Instead he is identified with Piṅgalanātha, the fifth of the Five Siddhas.[2] He is also called Ṣaṣṭhanātha, as he is in the KRU (but not in the KuKh). He is especially called Tūṣṇīnātha or Maunīśa, the Silent Lord and is identified with Mīnīśa, that is, Matsyendranātha, the first Kaula teacher, Caryānātha[3] and Oḍḍīśa the Siddha of the first seat.[4] As do all his homonyms, this First Siddha is said to be the teacher of the three Siddhas of the sacred seats. In this context they are, Mitranātha (Kāmarūpa), Caryānātha (Jālandhara) and Ṣaṣṭha (Pūrṇagiri) who, along with the First Siddha, identified with Oḍḍīśa (Oḍḍiyāna), form the group of four Siddhas in its final and most consistent form.

The account in the ṢSS can be said to take up where the KRU leaves off, adding numerous details that fill out the figure of the First Teacher. The ṢSS refers to his wonderings only cursorily. The focus of attention is on Candrapura and Koṅkaṇa, which are described in vivid detail as the scene of the great exploits of the First Teacher who observed a vow of silence and so was called Tūṣnīnātha - the Silent Lord. [5] Tūśṇīnātha wondered far and wide, observing his vow until he reached the 'northern side of the ocean of milk'.[6] This was the land of Koṅkaṇa, a

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prāptā [kh: praptā] ciñcīśasaṁjñā manapavanagatiḥ koṅkaṇaṁ prāpya [kh: prāpta] deśam | *divyādivyādibhedaiḥ sakalakulavidhaiḥ [g: -vidheḥ] khyāpanārthaṁ mahātmā viprādyān [k kh: viprādyā; g: viprāsye] randhrasaṁkhyān [k: nuṁdhra-; g: dhra-; k kh g: -saṁkhyā] kṛtavinayaguṇān bhāvitān dīkṣayitvā* || Ibid. 13/27cd-29.

[1] The chapter in the ṢSS is forty-three. The equivalent one in the KuKh is forty-six, to which the reader is referred.

[2] ṢSS 43/16ab and ṢSS 43/13 = KuKh 46/36.

[3] ṢSS 43/16b. Here, the name appears to be an epithet - `the Lord who performs Kaula practice (*caryā*)'. As a proper name it is that of the Siddha who presides over the sacred seat of Jālandhara.

[4] ṢSS 43/21cd-24ab and also KuKh 46/40-41.

[5] He came to be called Tūṣṇīśa in the Three Worlds because of (his) silence (*tūṣṇī*).
ūṣṇyā tūṣṇīśasaṁjño 'sau jātas tribhuvane yathā || ṢSS 43/23cd.

[6] ṢSS 43/15.

beautiful mountainous region, on the western sea. There was a mountain there called Candraśilā (the Mountain of the Moon) near Candrapura (the City of the Moon). Here, using Tūṣṇīnātha as her instrument, the goddess graced the world by transmitting the teachings in the four Ages from the four sacred seats. She did this by descending repeatedly into the cave on the peak of the mountain where Tūṣṇīnātha practiced austerities and observed his vow of silence[1] until she and her consort finally come to stay there permanently. This took place at the beginning of the Age of Strife (*kaliyuga*) when the Western tradition of the Kubjikā Tantras was first propagated. Following Tūṣṇīnātha's enlightenment, he and the teachers of the other three sacred seats met in the cave and received the goddess's empowering grace. Thus, whereas the earlier three transmissions occurred one at a time in the preceding cosmic Ages now, at the end of the Age of Strife, the sacred seats and their transmissions originated all together on the peak of the Mountain of the Moon.[2]

The sage's behaviour imitates and emulates that of the goddess. According to the KMT, when the goddess abandons the god she goes to the Mountain of the Moon on the Island of the Moon. Although we are told that there are many caves on this mountain[3] there is no mention of any particular one associated with the goddess. However, later in the tradition a good deal is made of the cave on this mountain for it is here that the Liṅga is located into which the goddess enters and within which she receives the Command. The symbolism of the Cave encompasses and fulfils the extensive symbolism of the Liṅga. The goddess sits in the Cave absorbed in the contemplation of the energy generated by her austerities.[4] Tūṣṇīnātha imitates her in this as he does in maintaining the silence the goddess observes there. For as the god says in praise of the goddess: 'Silent (*tuṣṇī*) in the abode of the Cave of the Moon, the gods bow (before you).'[5] There, we are told, she abandons her dark form to become Gaurī. In this also Tūṣṇīnātha

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[1] ṢSS 43/25ab quoted in note to KuKh 46/42ab.

[2] O goddess, when the Kali Age began, Mīnīśa, (also) called Oḍḍīśa, sealed all the Krama and then took and observed a vow of silence. The members of the congregation of the Practice of the Rule (*samayācāramelaka*) belonging to the Kula tradition (*amnāya*) that were (thus) sealed (*mudrita*) all came at the end of the cosmic age (*kalpa*) and, even though they were of three kinds (i.e. belonged to the three preceding Ages), they all meet together in one place.

saṁprāpte tu kalau devi mīnīśauḍḍīśasaṁjñakaḥ [k, kh: mīnāśo-; -kaṁ] ||
mudrayitvā kramaṁ sarvaṁ maunam ādāya saṁsthitaḥ |
mudritās tu kulāmnāye [k, kh: -yaṁ] samayācāramelakāḥ ||
kalpānte āgatāḥ sarve tridhāpy ekatra [k, kh: tridhāy aikatraṁ] saṁsthitāḥ |ṢSS 43/21cd-23ab.

[3] KMT 1/57.

[4] KuKh 6/3-4ab.

[5] *tūṣṇīṁ candraguhālaye suranutāṁ* YKh (1) 26/56c; cf. KuKh 3/1.

is her follower, for 'taking a vow of silence he always did (everything to seek the knowledge of) Gaurī and Nirvāṇa (*nirvāṇaceṣṭita*)'.[1]

After achieving enlightenment, Tūṣṇīśanātha, now fully conscious of his identity with the male deity, left the cave and travelled west, the direction of Kubjikā's 'western tradition' (*paścimāmnāya*), towards the City of the Moon. There he met the king called Candraprabha (Moonlight) and Candrabimba. The king had a young and beautiful daughter called Gaganāvatī. At first she mocked the Siddha even though her hair stood on end at the sight of him engaged in the 'practice of the conduct of demons (*piśācocchuṣmacaryā*)'. When the Siddha saw the princess laughing at him, he made a great and frightening sound and in an instant flew up into the air and disappeared. The daughter of the king was astonished and, very frightened, she fainted. When she came too, trembling, she begged forgiveness as the king stood up respectfully.[2]

The Kaula Siddha is the antinomian ascetic who hides his identity by behaving like a mad man caring nothing for the world or its potentates. At the same time, like the typical Indian sage, he is very sensitive to the manner in which he is treated. This is not because he is proud. The display of his miraculous and frightening power is provoked by disrespect towards the mighty spiritual and magical power of the goddess within him. His ultimate intent is not to chastise but to grace. Thus when the princess, sent by her father to the holy Mountain of the Moon (*candraśilā*), worships the Siddha there, he bestows upon her and her entourage the liberated state of Flight (*khecaratva*) by the power of his Command.[3]

Siddhanātha spent much time on the peak of the Mountain of the Moon immersed in meditation surrounded by the divine beings and sages who came to worship him. There he installed a Siddhaliṅga, in which the goddess is worshipped and a Circle of Mothers (*mātṛmaṇḍala*) with the goddess Koṅkā in the centre. These he and his disciples worshipped, along with the Sixty-four Yoginīs, with libations of wine.[4] Finally, on this mountain Siddhanātha initiated nine disciples that were known as the Nine Nāthas.[5]

The first of these Siddhas was a Buddhist called Vajrabodhi,[6] whom the ṢSS depicts as an arrogant and aggressive Brahmin convert.[1] Although everybody

[1] ṢSS 43/24ab.
[2] ṢSS 43/56ab.
[3] ṢSS 43/65ab.
[4] ṢSS 43/113.
[5] ṢSS 43/176.
[6] Brahmins were converting to Buddhism from the Buddha's time. Many of the major exponents of the Mahāyāna and Vajrayāna were originally Brahmins. One was Vajrabodhi is namesake who was well known in the south of India where the ṢSS, or at least this chapter of it, was redacted. According to the Chinese chronicles, this other Vajrabodhi was born in the Malaya kingdom in

disliked him, Vajrabodhi was the teacher of the king of Candrapura. His conversion and that of his royal disciple heralded the spread of Kubjikā's cult in Koṅkaṇa. Thus, the ṢSS describes this important event in some detail.[2] There we read that the king and his chaplain were returning to Candrapura with the army after a battle. On the way, they heard that a powerful Siddha was staying in a nearby cremation ground. Curious to meet him, the king went there with Vajrabodhi, where they found him sitting immobile in the shade of a tamarind tree. Siddhanātha was engaged, no doubt, in contemplating Kubjikā, the goddess of the tamarind, rising by her power through the planes of meditative absorption. The depth of his concentration impressed them, especially the king, who offered his respects. However, the Siddha was so immersed in meditation that the king was unable to rouse him and the more he tried to do so, the more he became angry. Then the proud Vajrabodhi, commanded by the king, started shouting at the Yogi and made loud noises. Seeing that this had no effect, he began to abuse him. To this, the angered Siddhanātha finally responded. By the power of his Command, a disembodied voice was heard and he shook his index finger at them shouting "hā hā hā". Fire and smoke came from his nose, mouth and ears that filled the surrounding land and sky. The king and his attendants were paralysed by the Siddha's power and stood before him unable to flee, trembling and fainting with fear. The earth quaked and the seas became stormy. The trees of the surrounding forests crashed to the ground. Apart from the tamarind tree under which the Siddha sat, everything shook as the proud Vajrabodhi fell senseless to the ground.[3]

Seeing this, the king became angry with Vajrabodhi and chastised him for his evil mind (*durbodhi*). Released from his paralysis, the king prostrated before the Siddha. He exhorted him to be compassionate and praised him as the teacher of the world. The sage, thus placated by the king, gave him the grace of his Command and said to him: "Establish a great kingdom! Conqueror the ten directions! Go, go, great king and establish a kingdom at my Command!" Then he warned him that if he breaks the Rule (*samaya*) of the Kaula path, he will be

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south India. At the age of ten he took his first vow and went to study at both Nalanda and Vallabhi where he received the title 'Tripiṭakācārya'. He studied Tantric Buddhism from the south Indian monk Nāgabodhi. The Pallava king, Narasiṁha the Second asked him to pray for rain when a severe famine afflicted the region around Kanchipuram, which was granted. Vajrabodhi went to Ceylon from Kanchi and when he returned left for China to spread Vajrayāna. He reached Ch'ang-an with his disciple Amoghavajra in 720 AD where Śubhākara, another Vajrayāna monk, resided. Vajrabodhi translated twenty-four Vajrayāna texts into Chinese. He died in 741 CE at the age of 71. Saroja 1999: 131.

[1] ṢSS 43/139cd. See note 31 to KuKh 46/45.

[2] The reader will find the complete account in the translation and notes of chapter forty-six of our text.

[3] ṢSS 43/139cd. See note 31 to KuKh 46/45.

punished by the rays of the angered deity's power and that Kubjikā, the supreme goddess, commanded that if any man in his kingdom were to be devoted to any other deity apart from her, it would be destroyed.[1] Then turning to Vajrabodhi, who still lay there unconscious before him, Siddhanātha touched his head with his foot to awaken him. Vajrabodhi, coming too, recognising the Siddha's great power, begged to be forgiven. Humbly he prostrated before him and praised him, asking for the grace of devotion.[2] Siddhanātha, pleased with him, gave him yogic powers, just as he had bestowed royal power on the king. He promised Vajrabodhi that would be initiated on the Mountain of the Moon and be born, along with others, into the goddess's Kula.[3] Vajrabodhi bowed his head and the sage became silent.[4]

The Tantra goes on to narrate how another time, when Śrīnātha was sitting under the same tamarind tree, other Siddhas came and attacked him. He looked at them angrily and uttered the syllable HŪṀ from which emerged a magic pill (*guṭikā*) that struck them with such great force that they fell on the ground. Distraught and worried, lest they be struck again by the magic pill, and awed by Śrīnātha's power, they prostrated before him.[5] He calmed them and liberated them.

We shall see in the following section of this chapter that Siddhanātha's nine disciples appear regularly in the Kubjikā sources as the Nine Nāthas along with the Sixteen Siddhas who were their disciples. The account in the ṢSS clearly implies that these are the other eight Siddhas who, along with Vajrabodhi, were converted by Siddhanātha and became the Nine Nāthas. They are not expressly said to be Buddhists although their aggressive behaviour suggests it. However another source, the *Kubjikānityāhnikatilaka*, explicitly says that Siddhanātha converted a number of Buddhist monks.[6] The KnT is a derivative text, not a Tantra and so is probably reporting a common tradition that developed in some Kubjikā sources I have not been able to trace apart from the ṢSS. The following is Schoterman's summarized translation (1983: 38) of the relevant passage in the KnT:

> On the instigation of Śrīśāmbhunātha (that is, Śiva) Śrīnātha went to Gandharvaloka. There the Buddhists (*saugata*) asked him who he might be, and what the object of his coming was. When Śrīnātha told them that he was a Siddha who had obtained the supreme, divine instruction (*divyājñāvaralabdhaka*) the

[1] ṢSS 43/148.
[2] ṢSS 43/152-157ab.
[3] ṢSS 43/163ab.
[4] Ibid. 43/166ab.
[5] ṢSS 43/169ab.
[6] See KnT 1/188 ff. This account is part of a long passage dealing with all the teachers.

Buddhist monks (*vandaka*) laughed at him, and invited him to prove his statement. Thereupon Śrīnātha pronounced the sacred syllable HŪṀ, and all the lofty *vihāra*s of the monks collapsed. The monks acknowledged the authority of Śrīnātha, and were subsequently converted to him.

These stories may well correspond to reality in some loose way. Buddhism was a powerful presence in the Deccan when the ṢSS was redacted. It had already spread to Maharasthra during the reign of emperor Aśoka in the 4th century BCE. The following centuries witnessed the excavation of a series of rock-cut caves in the Sahya ranges in the Koṅkaṇa region especially in the third century CE when the Satavāhana kings ruled the Deccan with their capital at Pratisthan (which is modern Paithan in the Aurangabad district). From the 2nd century CE onwards these Hinayāna caves were altered to fit the new Mahāyāna doctrines and new shrines were added to them. Buddhist monasteries were also established. Subsequently, the Vajrayāna also spread to these regions. Signs of all these developments are apparent in the Buddhist caves of Panhhale Kaji, not far from Goa, which is where the ancient city of Candrapura was located.[1] Judging by the many common sacred sites we find in Buddhist and Śaivite sources redacted in the last quarter of the first millennium, the presence of both in the same region is not surprising. Koṅkaṇa is the very first entry amongst the twenty-four sacred sites described in the *Āmnāyamañjarī,* a commentary on the *Saṁpuṭatantra* written by Abhayākaragupta who lived from the 11th century to the first quarter of the 12th. Probably redacted before the standard set of twenty-four sites, we find in the later Buddhist Tantras had developed, only six sites are mentioned in the *Saṁpuṭatantra* itself. There too Koṅkaṇa is the first amongst them.[2] The reason for this may well be because the Tantra was redacted there.

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[1] Concerning the geographical location of Candrapura, see intro. vol. 3, p. 303?? ff.. Wayman (1995: 156) reports that: While in India in August 1994, M. N. Deshpande informed me of his treatise *The Caves of Panhhale Kaji* (ancient Praṇālaka), a Memoir of the Archaeological Survey of India, Janpath, New Delhi, wherein he describes unearthing a tantric site 200 miles south of Bombay, and slightly north of present Goa, including finding the Buddhist tantric deity Mahācaṇḍaroṣaṇa.

[2] The others are: Candradvīpa (south-east Bengal), Aṭṭahāsa (Bengal), Devīkoṭṭa (north Bengal), Haridvāra (modern Hardvar), and Jālandhara (Himachal Pradesh). See KuKh vol. 4, appendix 8, table 21.

The Nine Nāthas and Sixteen Siddhas

Prototypes of the Siddhas and Teachers

We have seen that according to the ṢSS the First Siddha initiated nine disciples. These were the Nine Nāthas who achieved the supreme state and became teachers in their turn. Their disciples were the Sixteen Siddhas, who also had their disciples. Beyond them are the lineages of teachers that extend down to the initiate's own teacher and himself. This scheme emerged progressively as the system taught in the Kubjikā Tantras developed. Let us see what the sources have to say about them and observe how this development took place. In order to do this we will look at the sources one at a time arranging them in a roughly chronological order. We have noted already that the KMT is virtually silent about the tradition and its transmission beyond its initial revelation by the goddess to the god and to the Siddhas in the sacred seats. Even so, the KMT does prescribe the worship of the lineages of teachers up to one's own within the *Gurumaṇḍala*, but does not define its contents.[1] We notice the first development towards the final scheme in YKh (1), to which we turn our attention first.

The first recension of the YKh does refer to the Nine and Sixteen Siddhas, but they are invariably presented as the sonic energies of letters. A few teachers are mentioned, apart from the Siddhas of the sacred seats, but no attempt is made to present these two groups as human teachers. The association between sonic energies and concrete, historical lineages of teachers is easily made because both are understood as a series of interconnected links. The YKh (1) presents the goddess's 'lineage', the teaching and tradition (*santāna*, *anvaya*) as a flow of energy from the source Triangle. This is the inner source and ultimate fundamental nature of the outer lineage of teachers.[2] This inner grounding is represented concretely in YKh (1) as the Divine Current of Eighteen teachers who live as Skyfarers in the transcendent beyond the corporeal state that precedes the stream of human teachers. These teachers are aspects of the energy of the Transmental symbolically located beyond the body. The subsequent tradition will project the teachers that follow, the Nine Nāthas and the Sixteen Siddhas, into the subtle and gross body, respectively. Śrīnātha and his consort, the goddess, who are the last pair of the Divine Current, stand at the interface between the two levels and serve as a bridge between them.

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[1] See below, appendix 2, p. 563 ff..

[2] The following is an example of this usage: The Lineage (*santāna*) of the two paths of Meru is Mātṛkā with the three divisions. The tradition (*anvaya*) has arisen there. Three flowers should be melted (*kṣaret*) from that. KuKh 58/61cd-62ab.

Śrīnātha is the deity who assumes the form of the First Teacher. The teachers at the lower levels are generated from the First Teacher just as deities are generated from the main deity. Each is an aspect or part (*aṁśa*) and, at the same time, the whole deity. Again, just as the deity outwardly assumes the form of the cosmic order, each teacher represents a 'part', level, or state within it. The earliest representation of this process is found in the KMT. There, as we have seen, Bhairava, the first teacher assumes the form of the Five Siddhas who govern the gross elements. Subsequently, in YKh (1) Bhairava, the First Teacher is understood in a more complex way as embodied in a series of mantras, the essence of which is the seed-syllable Navātman. In this perspective, the Nine Nāthas embody the nine letters of Navātman. The Sixteen Siddhas, who are derived from them, are the sixteen vowels. They are the energies of the lunar goddess who drips with the nectar of immortality. This nectar consecrates the neophant and so one can say that these Sixteen Siddhas are teachers who bestow the liberating initiation.

Both these sets are of primary importance in the symbolism of the Kubjikā Tantras. Navātman is both the god and the First Teacher. He is nine-fold as the nine letters that correspond to Nine Nāthas or Siddhas and their energies who are their consorts. Similarly, the sixteen Siddhas correspond to the sixteen vowels that represent the energies of the Moon. The Moon is the Command. Accordingly these sixteen are emanations and aspects of the Command. Thus, they are permutation of the lunar Divine Current. One could say, although the text do not do so explicitly, that the Sixteen Siddhas are the outer counterparts of the first sixteen members of the Divine Current, which is the inner lunar Current. The last two are not counted as they are the First Siddha and his consort. Thus the outer contents reflect the inner and are the one reality in two modalities.

The god's body is made of the Siddhas, just as the goddess's body is made of their energies. The following verses of a hymn to the goddess illustrate well how the energies that develop into the 'outer' Siddhas abide within her:

> I am she and, again (I am) one only and of many kinds, (I am) five (as the Five Siddhas) and the other (*apara)* couple (*yugma*) (at the end of the Divine Current) and in (the body which is) the city of the lord (*nāthapura)*, (I am) one, three, nine-fold and sixteen (as the energies of the teachers) in the Sequence of the Command. The Śrīkrama family (*santati*) of Śambhu is the most excellent. It is the Skyfarer (*khecarī*) consisting of eighteen divisions in the Kulakrama, O Śrīnātha, within the lunar seat (*somāsana)*.[1]

[1] *eṣāhaṁ [ṅ: ekā-] punar eka eva vividhā paṁca tathā cāparaṁ [ṅ: ca-]*

The first, endless, unborn, consisting of the three qualities, the five beginning with the Void and the rest are the agents (of spiritual action) (*karakāraka*), accompanied by Umā. (Located) at the end (*ante*) (in the final extremity of the flow of the energy of the Command), they are said to be eighteen. The primordial goddess (*ādyā*) is the Sixteenth (*ṣoḍaśī*) of the sixteen (lunar energies). She is the goddess who is Śiva (*śivamayī*). She is the supreme plane (*bhūmikā*) and, beginning with the Undivided (*akhaṇḍa*), is the plane encompassed by the *maṇḍala* and adorned by the glory (*śrī*) of Saṁvarta.[1]

She is the object of worship in my Kula of the sixteen-fold sequence. O Śambhu, she is by herself (spontaneously) Śāmbhavā within the lineage (*santāna*) as well as the plane of the sixteen which is the arising of the venerable path of (mount) Meru. O god! you are the seventeenth and I am one embraced by the Flower (of the Divine Current) * * * * * the venerable * * * * * (?),[2] the nine-fold sons and the sixteen.[3]

Again, in the world of transmigration, in the triple transmission within the three cities, in the middle, is the energy (*kalā*) of Śiva's Fire, which is the Vidyā, the plane of the foundation (*āśrayabhūmikā)* who, as the six planes, is the (goddess) Kālikā who saves (the fettered). That is merged within the Self in the abiding state of liberation * * * I am Kālikā, the destroyer (*saṁhārī*) while, the most

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yugmaṁ nāthapuraikas [k, kh, gh: puneka-; ṅ: pureka] trīṇi navadhā ājñākrame ṣoḍaśa [k, kh, gh: -śaṁ; ṅ: -śaḥ] ||
śaṁbhoḥ [ṅ: -bho] śrīkramasantatiḥ [k, kh, gh: -tī; ṅ: -kamasaṁtatī] paratarā nāthakrame [k, kh, gh: - kreme] khecarī [k, kh, gh: khacarā; ṅ: -rā]
bhedāṣṭādaśa [k, kh, gh: - daśā; ṅ: bhedacāṣṭada + śā] iti kulakrame śrīnātha somāsane [k, kh, gh, ṅ: sobhāsane] | YKh (1) 26/13cd-14ab.

[1] *ādyānantam anantyanantatriguṇā [ṅ: ādyantaṁtamahatpranantatri-] śūnyādipañcādayā [k, kh, gh: - paścādayā; ṅ: sūnyādipaścodayā]*
*ete karakārakā [ṅ: kandarakārakā] umayutā [ṅ: * mayutā] ante [ṅ: a *] dviraṣṭau smṛtāḥ [k, kh, gh: -tā]* ||
*ādyā [ṅ: ā *] ṣoḍaśaṣoḍaśī śivamayī devī parā bhūmikā ākhaṇḍādi ca maṇḍalāvṛtapadā saṁvartaśrīmaṇḍitā* | [ṅ: this and next line missing] Ibid. (1) 26/14cd-15ab.

[2] The MSs read *tuṁtutitrinaka* which makes no sense.

[3] *ārādhyā mama [gh: sama] ṣoḍaśakramakule śaṁbhu svayaṁ śāṁbhavī [k, kh, gh: -vā] santāne [gh: sa-; ṅ: missing] punar eva ṣoḍaśapadaṁ śrīmerumārgodayam* ||
*deva tvaṁ daśasaptam ekam ahaṁ [k, kh, gh: -kaṁ; ṅ: -mekamadhi + kaiḥ] puṣpaiḥ [k, kh, gh: puṣpe] samāliṁgitā [k, kh: -liṁ * *, gh: -lī * *]*
*śrīmāṁtuṁtutitrinaka [kh: -tuṁntutitrinaka; gh: -tuṁtatitrinaka; ṅ: śrīmāntutitri * * * *] navadhā putrās tathā [k, kh, gh: yu-; ṅ: putrāḥkalau] ṣoḍaśa* | Ibid. 26/15cd-16ab.

excellent (member of the) transmission has, in reality, been emitted with the name of Kujīśa, who is most excellent.[1]

He has made this Krama liturgy (*paddhati*), which is mounted in the Void. The venerable lord (*īśvara*) is the body (*piṇḍa)* and Kuṇḍalinī is the energy (*kalā*). She is the savour (*harā)* and she is six-fold (as the Krama) on the plane of the vital Self (*haṁsa*). Vakrā, born of the Śrīkula is encompassed by the three lineages (*āvalī*) and is given (*dattā ?*) as the Command consisting of three and a half (measures of energy)[2] and, ninefold (*navadhā*) as the lords (*nātha)* of the cities and the rest (within the body). Within the group of four (sacred seats), she is Kubjinī.[3] [. . .]

(She is) the Vidyā which is Bhairava's form (*mūrtikā)*, the energy of Kālī in the Age of Strife, she is Kaulinī come forth from the divine in Hara's teaching, and on the Krama path she should be praised as Umā, and Carcikā. She is the Skyfarer marked with Śrīnātha, impelled (*nutā*) by the gods (*sura)*, she is the mistress of the wheel (*cakreśvarī*), Vakrikā at the end of the couple (*yugmānte)*, the supreme energy who is nine-fold up to the sixteen energies.[4]

The Stone of the Moon is in the centre (which is the location of) Kuṇḍalinī (*nāsikā*),[5] (the goddess) of Koṅkaṇa. The adepts in the mortal (world) are in the sequence of the nine (Nāthas) and the three

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[1] *saṁsāre [k, gh, ṅ: -raṁ; kh: -daṁ] puratrikrame [k, kh, gh, ṅ: puna -] tripurage [ṅ: triṣu-] madhye śivāgnerkalā [k, kh, gh: śivāgniṁ kalāṁ]*
vidyā sāśrayabhūmikā [k, kh, gh: mā-; ṅ: mā--ka] ṣaṭpadabhū [k, kh, gh: -padai-; ṅ: yetryadai-] tārikakālikā [k, kh: - * kikā; gh: tpari ** kikā]* ||
*tanmokṣasthitilīnamātmani ca yā [k, kh, gh, ṅ: ye] saṁhāry ahaṁ [ṅ: saṁhārya *] kālikā saṁsṛṣṭam iti tattvato [k, kh, gh: hati -] kramavaraṁ nāmnā kujīśaṁ varam* | Ibid. 26/16cd-17ab.

[2] See intro. vol. 1, p. 379-387.

[3] *tenaidyaṁ [ṅ: tene *] kramapaddhatir viracitārūḍhādiviṣṇvīśvaraḥ [kh: -citā * *? gh: viratritārūḍhā-; ṅ: -citāvrahmādiviṣṇīśvaraḥ]*
piṁḍaṁ kuḍalinīkalā [ṅ: -kulā] kulaharā haṁse [ṅ: sa] pade ṣaḍvidhā [k, kh, ṅ: ṣaṭvidhā; gh: sadvidhā] ||
*vakraḥ [k, kh, gh, ṅ: vakro] śrīkulajāvalī trivalitāvṛtā [k, kh, gh: -vṛttā; ṅ: -tādṛttā?] trayordhvādikā [k, kh, gh: trayordvādikā; ṅ: tra * * dhikā]*
*ājñā deva purādinātha [ṅ: -nāna] navadhā [ṅ: * vadhā] turye [ṅ: tuye] *kubjinī [k, kh, gh: ku * jinī; ṅ: kujākhañjinī]* | Ibid. 26/17cd-18ab.

[4] *vidyā bhairavamūrtikā kaliyuge [k, kh, gh: kaliryege] kālīkalā kaulinī*
divyotthā [k, kh, gh: divyotā; ṅ: vivyātā] haraśāsane [ṅ: hata-] kramapathe stutyā [k: stuṣyā; ṅ: puṣpā] umā carcikā ||
śrīnāthāṅkitakhecarī [k, kh, gh: -nāthākita-] suranutā cakreśvarī vakrikā [ṅ: carcikā]
*yugmānte ca parā kalā navadhā [ṅ: na * dhā] yāvat [k, kh: yāval; ṅ: yākal] kalā ṣoḍaśaḥ* |
Ibid. 26/30cd-31ab.

[5] Concerning 'nāsikā' or 'nāsā' as Kuṇḍalinī, see intro. vol. 1, p. 24 and Dyczkowski 1992: 175ff.. and above p. 446.

> (Siddhas) MI (Mitra), Ṣa (Ṣaṣṭha) and O (Oḍḍīśa) (in the three sacred seats).[1] The other sixteen who move on the earth (*bhūcara*) are famed as teachers in the Age of Strife. I am Vakrā who resides in the (teacher's) mouth on the (transcendental) plane of the Transmission (*krama*). I am the unfailing and supreme Command.[2]
>
> O god, (I) have become the Command of those teachers and reside in their mouth. One should not mention (their) caste (*jāti)* if men are worthy of worship by the lord's (*prabhu*) Command. She resides within the sequence which is such and is the excellent worshipper of the divine Transmission impelled by the god (*sura*). In the Śrīsamaya she is the teachers' protector (*gurupālikā*) and, impelled by the awakened one, bestows liberation in the Śrīśāsana.[3]

In this way the YKh (1) establishes the numerical paradigms relating to the lineages of teachers who will emerge subsequently. However, these inner representations are not enough. Each member of the tradition must be initiated into it by a teacher who has been authorized to impart it by his teacher. In other words, each initiate must belong to a lineage. Naturally, YKh (1) also affirms that this is essential:

> (Initiates) possess Navātmaka up to the seventeenth place (which is that of the supreme plane of existence).[4] Bhairava's form (is such) because (he) fills (all things) (*bharaṇāt*) and by recollection also (he is) Bhairava. The disciples after this are innumerable. He who knows the first convention of the Flower is a (true) teacher. One who is not part of the sequence of teachers (*gurukramavinirmukta*) is like a

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[1] Concerning the three + one lineages etc. see the *Navasaṅketasūtra* (YKh (1) 51) in notes to KuKh 39/113-115ab where it is translated.

[2] *madhye [gh: madhya] koṁkaṇanāmikādhikaraṇe [k, kh, gh: koṁkaṇanāsikādhikaraṇe; ṅ: madhyekoṇakanāśikādhi-] candraśilā [k, kh, gh: cāṁdrā-; ṅ: caṁdrāśilā] nirmitā [k, kh, gh: nimitā]*
maiṣaṁ [ṅ: maiṣa] ogayakatrayaṁ [kh: ogapa-; ṅ: ḍagapakatrayaṁ] navakrame [ṅ: navakrana] martye tu ye sādhakāḥ [ṅ: -kā] ||
anye ṣoḍaśa bhūcarā guru [ṅ: + kra] me kīrtyā kalau [ṅ: kalai] netarāḥ [k, kh, gh, ṅ: -rā]
vakrāhaṁ [ṅ: ca-] ca mukhasthitā kramapade ājñā amoghā parā | YKh (1) 26/31cd-32ab.

[3] *teṣāṁ deva kalau yuge pariṇatā ājñā gurūṇāṁ mukhā [ṅ: mukāt]*
teṣāṁ [gh: teṣā] jātiṁ [k, kh, gh, ṅ: jāti] na [gh: ma] carcayed [k, kh, gh, ṅ: cāccared] yadi narāḥ pūjyāḥ prabhātājñayā [k, kh, gh: prabhārājñayā; ṅ: prabhorājñayā] ||
*īdṛgbhāvakramāśritā suranutā [k, gh: śuraṇutādi; kh: suraṇu *] divyakramasyārcikā [k, kh, gh, ṅ: -rccakā]*
śrīsamaye gurupālikā [k, kh, gh: - dhālakā; ṅ: -pālakā] budhanutā [ṅ: vidhenutā] śrīsāsane [ṅ: śrīśā-] muktidā | Ibid. 26/32cd-33ab.

[4] See intro. 1, 414, 417, 420 and KuKh 25/39cd-40, n. 17.

> thief in (this) school (*śāsana*). One should never show the scripture (*āgama*) (to such a one) or place it in (his) hand. One should never let go of the thread of the scripture (that binds it together). (The power of) Kauladharma functions (only) after one has learnt this teaching (*āmnāya*). One who is (properly) initiated into the Western House has descended through the series of teachers (*pāramparyakrama*). One should worship that and offer (all one's) wealth (to the teacher and the lineage).[1]

However, although YKh (1) declares that the initiate is, by virtue of his initiation, a part of the lineage, the members of this lineage are not named. It is left an open possibility. Get initiation and you will belong to an authetic lineage, provided that the teacher from whom you have received initiation 'knows' the Divine Current and hence is connected to it. Even so, there must be a 'sequence of teachers', which should be worshipped beginning with the First Teacher, Navātmābhairava, up to one's own teacher. This is done in the *Gurumaṇḍala*. In the more developed rite, as we find it in the KuKh and elsewhere, the *Gurumaṇḍala* is drawn separately behind the *Kramamaṇḍala*. A chapter of the ŚM teaches the use of the same *Kramamaṇḍala* as the place to project the teachers thus transforming it into the *Gurumaṇḍala*. There the 'teachers' are the personified energies of the letters of Navātman. They are represented equally as Bhairavas or Siddhas. It is essential, as the Tantra tirelessly repeats, to worship the teacher as a part of the lineage. So, at a time when there was still no detailed account of the previous teachers, the matter was resolved in this way. Subsequently, the tradition elaborates on the identity of the Nine Nāthas and the Sixteen Siddhas, supplying them, by means of their hagiographies, with palpable

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[1] *yāvat saptādaśasthānaṁ [g: saṣṭā-] tāvat [k, gh, ṅ: tāvaṁ] teṣāṁ navātmakam* ||
bharaṇād bhairavākāraṁ smaraṇād api bhairavaḥ [k, ṅ: -va] |
ataḥ parās tu [2: parāś ca] ye śiṣyās teṣāṁ [k, gh, ṅ: śiṣyā teṣāṁ; 2: śiṣyā yāvad] saṁkhyā na [2: aṣṭādaśa] vidyate [2: kramāt] || *[2: + k: tāvaṁ (kh: tāvan) teṣāṁ navātmānaṁ bharaṇād bhairavaṁ vapuḥ* | *anye ye 'pi bhaviṣyanti teṣāṁ saṁkhyā na vidyate* |*]*
prathamaṁ puṣpasaṁketaṁ [k, gh: -ta] yo jānāti [k, gh: jñānāti; g: jñāati] sa deśikaḥ |
*gurukramavinirmuktaḥ [g: -kta; 2: k: -muktā; kh: -mukto] śāsane [2: kh: śāsa *?] cauravad [2: kh: ?] yathā [k, gh: yavo; 2: kh: ?]* ||
āgamaṁ [2: na tasya] naiva [2: āgamaṁ] darśeta [k, gh, ṅ: darśyeta; 2: dadyāt] haste 'pi [2: sarvathā] ca [g: na; 2: k, kh: tyajya] na [2: nāsti] dāpayet [g: pradāpayet; 2: pāpakṛt] |
na [g: ta] tyajed bandhanaṁ [k, gh: urddharaṁ; ṅ: urddhaṁraṁ] sūtraṁ āgamasya kadācana || *[2: missing]*
ity āmnāyaṁ [2: sadācāra] purā [2: paras] jñātvā [2: yāpi] kauladharmaḥ [k, ṅ: kaulaṁdharma; g: -dharmaṁ; 2: kuladharma] pravartate |
pārmaparyakramāyāto [g: -taṁ; 2: -yātaṁ] dīkṣitaḥ [2: -taṁ] paścime gṛhe [2: paścimānvaye] || [this and following line missing in MSs K, Gh, and Ṅ]
pūjayet tat prayatnena sarvasvaṁ ca nivedayet | YKh (1) 27/64cd-69ab.

identities. This is beginning to take place in the first recension of the YKh (1), but in an unsystematic way and not related directly to the groups of Siddhas.

Thus, apart from the four Siddhas of the sacred seats, two teachers are mentioned in the *Sūtra* of Thirty-six (verses) (*Ṣaṭtriṁśadvṛttasūtra*) of YKh (1). This *sūtra* eulogizes the teachers progressively at each stage of the transmission. The last two may have been actual historical figures. The first is Vajrabodhi who, we have seen, appears in the ṢSS as a Buddhist who was converted by Siddhanātha and was the first of the Nine Nāthas. However, although the following passage from YKh (1), agrees that he was originally a 'Brahmin Bodhisattva', that is, Brahmin Buddhist convert, he is portrayed as the teacher of twenty-six unnamed disciples and is not related to the Nine Nāthas. The passage reads:

> (There was a) Brahmin Bodhisattva in (the city) called the Moon * * * (?) with anger, the great soul again and with force appointed him to authority. He disappeared and that instant (all his) transitory desires came to an end by (his) divine thought. I bow to that Nātha with devotion, the venerable Oṁkāranātha who is the churning of supreme power (*bala*).[1]
>
> The one who is called Vajrabodhi, his body pure by (the observance of) vows ** (?) is the Siddha, an aspect (*aṁśa*) of Bhairava who, because he protects the Mother's Rule is respected by (all) yogis. I bow to (this) Siddhanātha, also called Tārānātha, who has brought bliss to all (the world) and who has consecrated twenty-six disciples, whose impurities were destroyed in an instant on the path of the Siddhas.[2]

The other teacher is Vatsagulma[3] who appears in the later scheme as the second of the Sixteen Siddhas. The next three verses are dedicated to him in which we are told that he became an elephant called Mada who, hard to control,

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[1] *candrākhye [g: cadvākhye] bodhisattvaṁ dvijamayanipatis trīṇyenagnā tu gṛha (?) sānukrośo [g: manukroso] mahātmā punar api rabhasāt saṁprayojyādhikāre [g: -prayodyā ?]* | *antardhānaṁ [g: tarddhānam] babhūva kṣaṇarucinidhanam tatkṣaṇād divyacintyā [g: vivya-] taṁ [g: ta] nāthaṁ naumi bhaktyā parabalamathanaṁ śrīmadoṁkāranātham [g: śrīmadoṁkāra-]* || YKh (1) 39/30.

[2] *nāmnā yo vajrabodhiḥ [g: ye dvajabodhi] vratavimalatanuḥ kādyaśca dvāgapāṇi (?) so siddho bhairavāṁśo 'mbasamayavaraṇād [g: bhaireveśo-] yogibhiḥ sadkṛtena ṣaḍviṁśad yena śiśyān [śikhyān] kṣaṇagatakaluṣān siddhamārge 'bhiṣiktān tārānāthāparākhyaṁ tam akhilamuditaṁ siddhanāthaṁ namāmi* || YKh (1) 39/31.

[3] Vatsagulma is the place of origin of the Vākāṭakas who ruled in the Gupta period (320-600 CE) over a large area of central India. It has been identified with a town called Vashim in the Akola district. Deshpande 1986: 11. See below, p. 529, table of Sixteen Siddhas.

was like a mountain peak. The last verse concludes that those who recollect the initiates who possesses genuine devotion at the three times of the day and shine as the Krama teachers, easily enter into the universal cause which is incomparable expansion (*prasara*).[1] One wonders why as many as three long verses are dedicated to Vatsagulma. One gets the impression that he is not just a stereotype. The attention paid to him and the fact that he is not presented as the member of a group whose number could be just symbolic, makes one wonder whether he was a historical figure. Indeed, perhaps he was the teacher of the author of this *sūtra*. According to the later scheme he is a disciple of one of Vajrabodhi's disciples. In this case he may be a disciple of one of the twenty-six Vajrabodhi is said to have initiated. Whatever be the case, it appears that in this passage we find a precursor of the later systematic presentation of the lineages of Siddhas.

Here and there in the early Kubjikā sources we find references to other Siddhas who appear in the well ordered lists of the later sources. One is Gaganānanda, the first of the Nine Nāthas.[2] Another is Vaṭapura who is the fifth of the Sixteen Siddhas.[3]

Finally, it is clear that even though we observe this development from ideal to historical, the Kubjikā tradition considers all the Siddhas, including the first one, to be authentically historical persons. Thus we find several hymns in the later corpus attributed to one or other of them. For example, the *Śrīmatasārasaṁgraha* concludes with a hymn to the goddess (*devīstotra*) attributed to Gaganadeva, who was the first of the Nine Nāthas. Similarly, there are several hymns in the SKh attributed to the three Siddhas of the main sacred seats.

The Teachers according to the *Kularatnoddyota*

The Triadic Universe and the Three Lineages

The following stage develops in the *Kularatnoddyota*. There the teachers and their lineages are described twice in two different ways, first in chapter nine and then again in chapter thirteen. We begin with chapter nine. There we find long lists of names of the teachers, nonetheless it is clear that they are not historical personages whose identity extends no further than a name. Moreover, they are not

[1] Ibid. 39/33-36.

[2] This reference is found in the KRU which lists the names of twelve couples of a lineage (*santāna*) that includes Matsyendra who is with Matsyodarī. The list concludes with Gaganānanda who sits on the venerable Kadamba (tree) as his seat (KRU 10/77).

[3] The venerable (sacred seat called) Mātaṅga is Stillness (*nirācāra*) and should be worshipped on the head. It has one form and possesses Mātaṅgī and Vīra. It has the Seed of Power and should be worshipped in the west. This is associated with the Siddha called Vaṭapura, whose power is astonishing. (KRU 10/70-71).

arranged in the format which came to be the standard one. However, they do share one feature in common with it and that is their arrangement into three lineages, although they are not those we commonly find in the later sources.

The first half of chapter nine recounts the various incarnations of the goddess and the god (*mūrtyaṁśasaṁbhūti*) in this and preceding aeons and ages.[1] The second half goes on to deal with the relationship between the teachers (*gurusaṁbandha*). These are the Siddhas who will bring Kula doctrine down into the world. As they descend down with it, they form lineages within the fundamental principles from which the world and the teachings are emitted. The initial station of this descent is the Śiva principle. The First Teacher is created here from the union of the god and the goddess along with the divine lineage (*pāramparya*) of teachers. As the KRU says:

> (Those) people who reside in the Śiva principle in this way are in three lines. O mistress of the gods, they will be initiated into the Kulakrama and, when that has taken place, a certain master (*rāṭ*) Siddha who is manifest (to all) will be born of mine and your union. O fair lady, born in the Void (*kheja*) and not of mortal womb (*ayonija*), he will be the lord of the Skyfarers. O great goddess, he will be called Siddhanātha.
>
> He will also have two types of disciples, those with divine and those with mortal (*adivya*) forms (*mūrti*). O goddess, from aeon to aeon in (many) greater cosmic ages they are the protectors of the unfailing Command in accord with the nature of (each particular) age.[2]

These Siddhas are the fifty limbs (*aṁśa*) of Bhairava. Ranging from Śrīkaṇṭha to Saṁvarta, they are the Bhairavas who govern the letters, arranged here in three 'lineages'.[3] They follow the deity's will and are destined to bring the

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[1] KRU 9/1-32.

[2] *evaṁ paṅktitraye [g: -traya] saṁsthāḥ [g: saṁsthā] śivatattvāśritā [k kh: -taṁ; g: -tāñ] janāḥ [k kh g: janaṁ]* ||
kathayiṣyanti deveśi dīkṣayitvā [g: dīkṣayaitvā] kulakramam |
mama te saṅgajaḥ kaścit siddharāṭ vyaktalakṣaṇaḥ ||
ayonijo [kh: ajonije] varārohe khejaḥ khecaranāyakaḥ |
*bhaviṣyati [g: bhaviṣyanti] mahādevi siddhanātheti [k: -nāthe *] saṁjñayā* ||
tasyāpi dvividhāḥ śiṣyā divyāś cādivyamūrtayaḥ |
kalpamanvantaraiś [g: kalpamanvaraiś] caiva tathā devi yuge yuge ||
yugadharmānurūpeṇa amoghājñāprapālakāḥ | KRU 9/44-48ab.

[3] The three lineages are as follows: 1) Śrīkaṇṭha to Caturāsya – the twenty-four Siddhas who govern the letters from A to Ja; 2) Ajeśa to Dviraṇḍa – the sixteen Siddhas who govern the letters from Jha to Bha and 3) Mahākāla to Saṁvarta – the ten Siddhas who govern the letters from Ma to KṢa.

Paścima Kula down to earth and grace the beings who reside in the Śiva principle. These are the 'divine' teachers which the Tantra takes care to distinguish from the 'non-divine', mortal ones, just as the later ṢSS distinguishes between sixteen 'divine' Siddhas and those who 'will be men'.[1] The mortal 'non-divine' teachers are analogously arranged in three lines. These are ṛṣis, teachers and disciples numbering twenty-two, twenty-five, and twenty, respectively, each of which is noted by name.[2] They all possess 'astonishing energy' (*tejas*) and arise out of 'the principle born from an aspect (*aṁśa*) of the god'.[3] They belong to the Kula tradition (*kulāmnāya*) and will give initiation, explain the scriptures and grace many.

Next, below that level, is the principle of Puruṣa. The Siddhas who reside here are aspects (*aṁśaka*) of the three qualities (*guṇa*) of Nature. There are thirty-two Siddhas in *sattva*, thirty in *rajas* and twenty-one in *tamas*; all named one by one.[4] All of them are accompanied by a consort (*śakti*). Below these are the Siddhas born from that aspect (*aṁśa*) of the god which is manifest-cum-unmanifest (*vyaktāvyakta*). 'They will awaken the triple world with the awakened consciousness of the Command'. They are of four types according to whether they are born from sweat, dung, seed or egg.[5]

The KRU goes on to describe the spiritual birth of Mitranātha, the First Siddha. Then it lists the names of Mitranātha's disciples. There are twenty groups of them, each corresponding to a cosmic age (*kalpa*), varying from two to seven Siddhas. Next the god states the number of Siddhas who come from various parts of his body starting from his forehead down to his feet. The god concludes by saying that these beings are born from parts of himself (*aṁśaja*)[6] and will belong to one of the disciples of (presumably) Mitranātha who is intent on meditation (*samādhi*). They will number ninety-two.[7]

We turn now to the account in chapter thirteen of the KRU. This is the *Ādisūtra* we have already had occasion to refer to for a description of the exploits of Vṛkṣanātha, the First Siddha. There we noted that it differs from the rest of the KRU because of it refers to Candrapura which, even though it is the final destination of the First Siddha, is not mentioned elsewhere in the KRU. Here, the presentation of the Nine Nāthas and Sixteen Siddhas is consistent with the other sources related to Candrapura and Koṅkaṇa. Although these vary as to where they

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[1] KuKh 46/134-138.
[2] KRU 9/51-64ab.
[3] KRU 9/51.
[4] KRU 9/66-81ab.
[5] KRU 9/85cd-88.
[6] This term is commonly used to denote the god's partial incarnations as Siddhas who impart Kula doctrine.
[7] KRU 9/123-128.

say the Siddhas originated, they all agree that they received initiation in Candrapura and spread the teachings from there. The first account of the teachers in the KRU was not taken up subsequently. Instead the tradition accepted this version of the transmission which is related to the teachers of Candrapura.

The *Ādisūtra* of the KRU is the first text that has come down to us in which the figure of the First Teacher and the members of his lineages begin to assume a historic form, Although the latter have only a tenuous, nameless identity in the *Ādisūtra,* an attempt is made to tease out the profiles of 'historical' figures. However, this is largely limited to Vṛkṣanātha. The reference in the following passage to king Ṣāṣṭha may be an authentically historical one.[1] The text to which we now turn, largely speaks for itself. Mitranātha praises the goddess who is present in the tripartite universe into which the teachers are divided. The triadic division of the universe is mirrored by the triadic modality of the Krama transmitted through the three lineages. The Nine Nāthas are not mentioned specifically, but their characteristic configuration into three groups of three has already been established.

> O goddess, (you possess all the) divine authority you desire by virtue of the variety of experiences (that arise by the practice) of the Yoga of the intense form of (your) Command. (You exercise this authority) in the sky, on the surface of the earth, in the root of the seven lower worlds, that is, in the heavenly world, in the middle region, and in the city of the lord of the demons and the abodes of the Yakṣas and Rakṣasas.
>
> The divine and non-divine current of the Krama has three modalities (*trividhagati*). They are, according to the names given to divisions of the lineages (*oli*) whose glories have been revealed by the tradition (*krama*) of the path of the Siddhas, (the sequences of) the Eldest, the one called the Middle One and (the sequence of the) Child. O goddess, having done this everything in the teaching is an object of worship (*pūjya*) and removes all impurity.[2]

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[1] See intro. vol. 3, p. 305.

[2] *tīvrājñāyogabhogair nabhasi bhuvi tale saptapātālamūle*
svarloke cāntarikṣe asurapatipure yakṣarakṣālayeṣu |
ājñāyogair vicitrair nijarucividhinā [kh: ājñāyogairvicitai] devi divyādhikāraṁ
divyādivyaṁ kramaughaṁ [k kh g: kramoghaṁ] trividhagatiyutaṁ jyeṣṭhamadhyākhyabālam ||
olīsaṁjñāvibhāgaiḥ [kh: olīśaṁjñā-] prakaṭitavibhavaiḥ [k kh g: -vibhavais]
siddhamārgakrameṇa
kṛtvaivaṁ [kh: kṛtvevaṁ] devi sarvaṁ sakalamalaharaṁ śāsane pūjyabhūtam | KRU 13/17-18ab.

Just as in the later, more elaborate accounts, Vṛkṣanātha makes nine main disciples who live in the three regions of the universe. Again, just as in the later accounts, they have sixteen disciples in the three lineages. They are eight in that of the Child, one in the Middle One and seven in the lineage of the Eldest:

> Then, after he has done (all) that, he to whom all the gods bow (with respect) will come by the path of the venerable Kujeśī of the Wheel in the Void (*khecakra*). O divine one, in order to make the forest of the lotuses of Kula bloom of those nine (who were his main disciples), three who were without blame, attained authority above, three below, and three on the surface of the earth.
>
> (He went on to) initiate the Sun, Nāga (who is the Lord of the Snakes), Rakṣa, who is the finest jewel of the (cosmic) ocean, Śakra, Kūrma, Piśāca and others ending with the Lord of the Heroes and the holy (inhabitants of) many countries. The third one of these is Ṣaṣṭha who belongs to a family of kings. This is how I worship.
>
> O goddess, these three will have (many) sons. Three currents (*oli*) (will) come forth of eight, one, and seven (Siddhas). O venerable Kujā, they will have fifty-two, fifty-two, eighty-four and eight-four sons. O Kujeśānī, the garland of their lineage (*santāna*) (will number) eight-four people (*puruṣa*) as long as the Command continues (to operate).[1]

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[1] *paścāt khecakramārgaṁ [g: -mārgo] sakalasuranutaḥ [g: -sulanutaḥ] śrīkujeśy āgamiṣye [k kh: kujesyāga-]*
teṣāṁ divye navānāṁ [g: -nā] kulakamalavanotphullahetor anindyās- [kh: kulamakala-; g: -valosphullahetoramindyās]
trīṇy ūrdhve [g: -rddha] trīṇy adhastāt [kh: trīśyavastā; g: triṇyavastrā] kṣititalanilaye [g: -laya] trīṇi gatvādhikāram | *[g: + yā śrī nānyā tu nityaṁ sakalasuragaṇai śrīkuje siddhimārge* |*]*
sūryaṁ nāgaṁ ca rakṣaṁ udadhimaṇivaraṁ [k: -madhivaraṁ; kh: -manivaraṁ] śakrakūrmaṁ [kh g: -kūrmā] piśācam [kh: pisācaṁ] ||
vīrādhīśān [kh: vīrāvīṁ-] tu [k kh g: ti] cānyān [k kh g: -kānyān] vividhajanapadān bhāvitān dīkṣayitvā [kh: vīkṣa-] |
ādyas teṣāṁ [k kh: ādyasthasya?; g: -sthāsya] tṛtīyaḥ [k, kh: -yo, g: -yā] kṣitipakulabhavo [k, kh, g: -vo]
ṣaṣṭha ity evam īḍe [k kh g: -ḍye] || *[g: + nityā nitye va vande sakalabhayaharaṁ trābhimāṁ kubjinātam]*
teṣāṁ devi trayāṇāṁ tu bhaviṣyanti sutāḥ [kh: sutā] pṛthak |
aṣṭaikasaptasaṁkhyābhir olitrayavisarpitāḥ [k: -bhi litrayaviśarpitāḥ; kh: -tā; g: -sarpvitāḥ] ||
teṣāṁ putrā dvipañcāśad dvipañcāśat [g: -śat] tathaiva ca |
catvāro 'śīti cāśītiḥ [k kh g: -ti] śrīkuje [g: -kujā] caturādhikā ||
teṣāṁ santānamālā tu aśīticaturādhikā |
puruṣāṇāṁ [kh: puruṣānāṁ] kujeśāni yāvadājñā [g: -jñā] bhaviṣyati || KRU 13/30-34.

The tradition that was lost in a previous Age will be recovered by Vṛ.kṣanātha who will re-establish it just as it was before in the fifth sacred seat, that is, Candrapura.

> (The Command can be) very intense (*atitīvrā*), intense (*tīvrā*), weak (*mandā*), and most weak (*mandatarā*). O mother of Kula, being such, after dissolving away, he will attain the Command.
>
> Now, after this, Vṛkṣanātha himself will again certainly establish manifold authority in the fifth sacred seat after going there. There will again be a descent of Siddhas divided into (groups of) nine and sixteen. Once this has taken place, he will again attain Flight (*khegati*) by the Command of Mitreśvara.
>
> O goddess, their lineage will again be in the aforementioned manner, two of fifty-two and two of eighty-four. O mistress of Kula, they will also certainly have (spiritual) progeny and a lineage in the aforementioned way. By this same Kramayoga the aforementioned lineage will exist again in the three aeons up to the end of the Kali age.[1]

According to this presentation the Sixteen Siddhas had one hundred and eighty-eight disciples. According to the later tradition starting from the KuKauM down to the KuKh[2] they had 163 disciples (called *puruṣas*). Although those are also divided into three groups according to the three lineages to which they belong, they are not the same. Otherwise the other details relating to the 'nine and the sixteen' are the same as we find in the later tradition that fills them out and adds others. It is to this that we now turn.

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[1] *atitīvrā ca tīvrā ca mandā mandatarā tathā* |
evaṁ bhūtvā layaṁ paścād yāsyaty ājñāṁ kulāmbike ||
athātaḥ pañcame pīṭhe vṛkṣanāthaḥ svayaṁ punaḥ |
gatvādhikāraṁ vividhaṁ kariṣyati na saṁśayaḥ ||
navaṣoḍaśabhedaiś ca [k kh g: -dena] punaḥ siddhāvatāraṇam |
kṛtvā mitreśvarājñātaḥ punar eṣyati [g: punarevanti] khegatim [kh: ṣegatiṁ; g: -ti] ||
teṣāṁ pūrvoktavidhinā devi [kh: devī] santānasantatiḥ |
dvipañcāśad [kh: dvipañca; g: dvipañcad] dvayaṁ [g: dvaya] devi [g: deveśi] dve 'śītiścaturādhike [kh: -ti caturā-; g: dvyeśīticatu-] ||
punas teṣāṁ puroktena mārgeṇa kulanāyike |
santānaṁ [k kh g: -na] santatiś caiva bhaviṣyati na saṁśayaḥ [kh: śaṁsayaḥ] ||
anena kramayogena yāvat kaliyugāntikam |
punaḥ puroktaṁ [g: -kta] santānaṁ [k: santāṁ] bhaviṣyati yugatraye || KRU 13/35-40.

[2] KuKh 7/81-82. See note there where their names recorded in the *Ṭīkā* are listed.

The *Kulakaulinīmata* and the Later Tradition

We begin by examining the group of Nine Nāthas. This group is unknown outside the Kubjikā tradition and so is hardly know at all. However, there is a very well known group of nine Nātha Siddhas related to Gorakhanātha (13th century?) who are venerated by his followers as nine founder figures. Perhaps this paradigm was inspired by the Kubjikā Tantras with which some of these 'later day' Siddhas may have had a connection in the early period of their formation. If so, they emptied the contents of this paradigm to replace them with their own legendary founder figures who, apart from Matsyendranātha and Jālandharanātha, are unknown to the Kubjikā Tantras. The reason why the group of nine Siddhas was chosen and other groupings were ignored may simply be because a group of nine can be conveniently worshipped in the eight directions with the first Nātha in the centre.

Returning to the Kubjikā tradition, we continue with a presentation of the form the paradigm ultimately assumed. This is laid out for the first time, it seems, in the KuKauM. According to the KuKauM, Mitranātha made nine disciples in Candrapura in Koṅkaṇa. These are called the Current of Men (*puruṣaugha*) that Mitrīśa, the First Teacher of this Age, generated as his spiritual sons. [1] These Nine Nāthas originally resided in his body as his vital breaths[2] from which they emerged and were born as men in nine places.[3] Note that according this account the First Lord (Ādinātha) who generated the Nine Nāthas is Mitra not Vṛkṣanātha, as we find in other sources.[4] This is not a small detail. According to those sources the Nine Nāthas are inwardly and originally the nine letters of the Navātman. As such they are aspects or, literally, parts (*aṁśa*) of Vṛkṣanātha, the Lord of the Tree who is the embodiment of the Navātman - the Tree. Arranged in an ascending order, the End of the Nine is the transcendental Void of the Śāmbhava state[5] which is the essential nature of Vṛkṣanātha the First Teacher, as it is of the Nine Nāthas.

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[1] KuKauM 1/89.

[2] KuKauM 1/43cd- 46ab.

[3] KuKauM 1/46cd-48. The nine places the Nāthas were born are listed in the table below as the birth places of the Nine Nāthas. The vital breaths are listed, in the same standard order, and discussed in KuKh 40/31cd-32ab and the notes.

[4] See, for example, KuKh 7/67cd-68ab. Although, as we shall see, it is significant that the KuKauM chooses to have Mitranātha as the First Siddha, the tradition is quite clear that he is Vṛkṣanātha also. Thus the AS (8/66ab) says:

Vṛkṣanātha, called Mitra is (the Siddha) of the First Seat and Kāmaru.

vṛkṣanāthaṁ mitrasaṁjñaṁ [-jñā] ādyapīṭhaṁ ca kāmaru [kāmaruṁ] |

[5] See above p. 435.

Although the KMT is quite clear that it was the goddess who installed the Siddhas in their principle sacred seats, the later accounts present the First Nātha as their teacher and, as such, the source of the three lineages they founded. This is taught in the *Sūtra* of the City of the Moon, which is part of chapter seven of the KuKh. According to this *Sūtra*, Vṛkṣanātha is also the teacher of the Nine Nāthas who belonged to these three lineages,[1] even though one would suppose that they should have been the disciples of the Siddhas of the three seats. The KuKh claims that the *Sūtra* of the Moon is the first, introductory *sūtra* (*pratijñāsūtra*) of this Kula scripture.[2] It is indeed possible that it was originally one of the *sūtras* of an earlier compilation that developed into the MBT. Be that as it may, this claim does in fact reflect a new departure in the development of the tradition.

According to the KuKauM, the Nine Nāthas existed in various forms in the three previous Ages. In these three Ages, one amongst them were leaders of lineages (*ovalli*) just as Mitranātha is the First Teacher of this Age. In the first Age the Nine Nāthas were the gods of the directions.[3] In the second (*tretā*) Age they were eight of the nine planets (Ketu is omitted) along with Oḍḍīśa, who was their teacher.[4] In the Third (*dvāpara*) Age they were eight snake deities (*nāga*) who were the spiritual sons of Ṣaṣṭhanātha.[5] This data is entered in the following table.

20. Table of the Nine Nāthas according to the KuKauM

Nāthas	**Breaths**	**Gods of the Directions**[6]	**Planets**	**Snakes**	**Other names**	**In the Unmanifest**
Gagana	Prāṇa and Apāna	Indra (Ahi)	Sun	Ananta	Hara	Indra
Kumuda	Samanā	Agni	Moon	Kulaka	Guha	Mahān
Padma	Udāna	Yama (Ṣaṣṭha)	Mercury	Vāsuki	Vidhi	Kāma
Deva	Vyāna	Nairṛti	Mars	Śaṁkhapāla	Vidhu	Bhāskara
Bhairava	Nāga	Varuṇa	Jupiter	Takṣaka	Manmatha	Garuḍa
Kamala	Kūrma	Vāyu (Sumitra)	Venus	Mahāpadma	Vihūni ?	Brahmā

[1] KuKh 7/67cd-68ab.
[2] KuKh 7/98cd-101ab.
[3] KuKauM 1/77-78.
[4] KuKauM 1/79cd-80.
[5] KuKauM 1/82cd-85.
[6] The first eight are the gods of the eight directions listed in the normal clockwise order starting with Indra in the east and ending with Īśāna in the north-east. Presumably, Viṣṇu, who is all-pervasive and the source of the eight directions, is their teacher and source of authority in the middle.

Nāthas	**Breaths**	**Gods of the Directions**[1]	**Planets**	**Snakes**	**Other names**	**In the Unmanifest**
Śiva	Paktakalā?	Yakṣarāṭ	Saturn	Kārkoṭa	Svarga	Vāyu
Rāma	Devadatta	Īśāna	Rahu	Padma	Saṁyamana	Viṣṇu
Kṛṣṇā-nanda	Dhanañ-jaya	Viṣṇu	Oḍḍīśa	Ṣaṣṭhinātha	Jvāleśa	Mārtaṇḍa

The names in the first column are the common ones by which the Nine Nāthas are worshipped (*pūjānāma*). An example of the application of these names for this purpose is a simple *maṇḍala* described in the following passage in the *Ṭīkā*, in which they are worshipped in the standard serial order in which they are normally enumerated. The *Ṭīkā* says:

> These Nine Nāthas should be worshipped here on this path, that is, in the *maṇḍala* and in the sacred seat of the Self. (They are worshipped) in the lotus of the heart within the body, eight on the eight petals with the ninth in the middle. The same is said here:[2] 'One should worship the Current of Men (*puruṣaugha*) on the eight petals in the heart.' Now the name of (each of) these nine is said (to be as follows): 1) Gagana 2) Kumuda 3) Padma 4) Deva 5) Bhairava 6) Kamala 7) Śiva 8) Rāma and 9) Kṛṣṇa who is the ninth.[3]

In accord with the basic triadic division of the universe, the Nine Nāthas are divided into three groups of three. Three have authority on the earth (*bhur*). Three went down into the netherworlds, and the remaining three flew up into the sky.[4]

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[1] The first eight are the gods of the eight directions listed in the normal clockwise order starting with Indra in the east and ending with Īśāna in the north-east. Presumably, Viṣṇu, who is all-pervasive and the source of the eight directions, is their teacher and source of authority in the middle.

[2] The text which the *Ṭīkā* is commenting is probably the KuKauM.

[3] *asmin mārge 'tra [k: mārgo.atra; kh: mārhotra] maṇḍala iti navo nāthās te ca ātmapīṭhe [kh: -pīṭha] pūjayet* | *śarīre hṛtpadme dalāṣṭake aṣṭau madhye navamam* | *tathā atraivoktam hṛdaye ca dalāny aṣṭau puruṣaughaṁ prapūjayet* | *idānīṁ eṣāṁ navānāṁ nāma [k kh: nāmaṁ] kathyate* | *yathā*
gaganaḥ kumudaḥ [k: -da] padmo [k: padma; kh: padmaḥ] devo bhairavam eva ca |
kamalaḥ [k: -la] śivo [k kh: śiva] rāmaś ca kṛṣṇaś ca evaṁ navamaḥ | Ṭ MS K fl. 179a.

[4] Again, the Nine Nāthas are (also) arranged separately in (another), conventional order. Thus, (out of these nine) the second, Kumudānandanātha, the fourth, Devānandanātha and the fifth Bhairavānandanātha - these three out of the nine are in the lower world (*pātāla*) and (so) have no authority (in this world). Similarly, out of the nine, the seventh, Śivānandanātha, the eighth, Rāmānandanātha and ninth, Kṛṣṇānandanātha - these three out of the nine went up into the sky (*antarikṣa*) and (so) have no authority (in this world) as they are Skyfarers (who have become so) by the power of the goddess's Command. Those who are in the netherworld consume the object of

The three Siddhas of the second group 'consume the objects of enjoyment' in the lower worlds. The Siddhas of the third group have become Skyfarers 'by the power of the goddess's Command' and move in the upper spheres of the transcendental Void of the deity's pure consciousness by the power of the Command. These six Nāthas have no spiritual authority in the mortal world and so have no disciples (*nirvaṁśa*).[1] All nine received initiation in Candrapura in the land of Koṅkaṇa in this Age but only three of them remained to teach in the City Full of the Moon (Candrapūrṇa) where 'the sequence of the lineage (*anvaya*) commences'.[2] Each lineage contains three lineages.[3] The disciples of Mitranātha

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enjoyment there. Three have authority in the sky. The aforementioned first, third and sixth (Nāthas) namely, Gagana, Padma and Kamala belong (to the lineage) of the Child Nātha called Mitra. Gagana is in (the lineage of) the Eldest, Padma in the Middle One and Kamala in that of the Child.

tataḥ evaṁ navanāthāḥ pṛthak krameṇa saṅketakena tiṣṭhanti | *yathā yatra madhyād [kh: madhyāt] dvitīyaḥ kumudānandanāthaś caturthaḥ [k kh: kṛtamudānandanāthaścaturyaḥ] devānandanāthaḥ pañcamaḥ bhairavānandanāthaḥ [k kh: -tha]* | *evaṁ navamadhyāt trayaṁ pātāle niradhikārāḥ tathā navanāthamadhyāt saptamaḥ [k kh: saptamaṁ] śivānandanāthaḥ [k kh: -tha]* | *tathā aṣṭamo [k kh: saptamaṁ] rāmānandanāthaḥ [k kh: -tha]* | *navamaḥ [k kh: navamaṁ] kṛṣṇānandanāthaḥ [k kh: -tha]* | *evaṁ navamadhye [kh: -madhyāt] trīṇi ūrdhvam [kh: ūrdhva] gatāḥ nirādhikārāḥ 3* | *khecarāḥ devyājñāprabhāvena ye pātāle te [kh: ste] tatraiva [k: nātraiva; kh: netraiva] bhogyaṁ bhuñjanti [kh: muṁjaṁti]* | *vāsaradivase adhikāre sthitāḥ [kh: sthitā] trīṇi pūrvoktaprathamatṛtīyaṣaṣṭhamāḥ [k: -maḥ; kh: pūrvvokta--maḥ] gaganapadmakamalāḥ eṣāṁ bālanāthasya mitrābhidhānasya gagano [k kh: -na] jyeṣṭhe* | *padmo [k kh: padma] madhyame* | *kamalo [k kh: -la] bāle* | Ṭ MS K fl. 179a-179b.

[1] KuKh 7/68cd-69ab. In the *Ṭīkā* we read:

> Thus out of the nine, the first, the third and the sixth, called Ga, Pa and Ka belong to the (lineages of) the Eldest, Middling and Child within the Lineage of the Child. They possess authority in the mortal world. The remaining six out of the nine have no lineage (*nirvaṁśa*), that is, no authority. These Nine Nāthas should be known in this way from the oral tradition (*mukhāmnāya*).

iti navamadhyāt prathamatṛtīyaṣaṣṭhā [k kh: -ṣaṣṭha] ma-ga-pakābhidhānāḥ [k kh: -naḥ] bālovallyāṁ [kh: -lyāṁ] jyeṣṭhamadhyamabālakrameṇa [k kh: -madhyamaṁvāla -] martyaloke adhikārikāḥ [kh: adhikālikāḥ] śeṣāḥ [k kh: śeṣa] ṣaṭ navamadhyān nirvaṁśāḥ nirādhikārāḥ evaṁ navanāthāḥ [k kh: -nāthān] mukhāmnāyena jñātavyāḥ [k kh: -vyā] | Ṭ MS K fl. 179a.

[2] KuKh 7/57-58cd.

[3] According to the *Ṭīkā*: Various Siddhas have arisen in our great abode, the Western House, namely, the lords (*nātha*) Ga (Gagana), Pa (Padma), Ka (Kamala) and the rest. Who are they related to? The Transmission of the Child, that is, the family (*santati*) of Mitranātha of the Lineage (*ovalli*) of the Child. (This will now be) explained. The Siddhas Ga (Gagana), Pa (Padma) and Ka (Kamala) have come down to earth in due order in accord with the (lineages) of the Eldest, Middling and Youngest, respectively. And there the Lineage of the Eldest is governed by Gagananātha (*gakāranātha*) which, like an aged (man), is gross. This is the meaning. The Middle One is governed by Padmanātha (*pakāranātha*) and it is short, that is, subtle. This is the meaning. The Youngest is supreme (*parā*) and it is beyond the subtle. That was said initially, namely: 'the

founded the three lineages of the Lineage of the Child.[1] The first, the third and the sixth Nātha amongst them founded the lineages of the Eldest, the Middle One and the Child, respectively. As they are directly derived from the First Nātha, YKh (2) relates them to the Divine Current of which he is the final member:

> Now I will tell (you) about the Current of Siddhas when the fourth (Age) has come. The Divine Current, called the Flower, beginning with the Transmental and ending with Ādinātha is divided

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eldest is short and her form is the supreme.' (But) here it has been explained (in another way) because (the teaching) has come down through a different transmission. The three lineages have been explained properly in due order in this way. How is that? O - PŪ - KĀ, that is, Oḍyāṇa, Pūrṇagiri and Kāmarūpa along with their lords O (Oḍḍīśa), Ṣa (Ṣaṣṭha) and Mitra, (respectively). And in what other way? Each in three modalities. What are they? Starting from Oḍḍīśanātha up to Mitra, each one of the three are in the form of (the three lineages) of the Eldest, Middling and Youngest.

asmākaṁ mahālaye paścimagṛhe te te siddhāḥ [kh: siddhā] ga-pa-kaprabhṛtayo nāthā jātāḥ | *kasya saṁbandhinaḥ* | *bālakramasya mitranāthasantatiḥ kanīyasovallyā [k kh: kanyasovalyā] iti yāvat* | *kathayati* | *ga-pa-kasiddhā [kh: -siddhāḥ] avatīrṇāḥ anukramāt [k kh: anukramaṁ] jyeṣṭhamadhyamakaniṣṭhagatyā [kh: -gatyāt]* | *tatraiva ca jyeṣṭhovalliḥ gakāranāthādhiṣṭhitā jyeṣṭhavat [kh: -va*] sthūlety arthaḥ* | *madhyamā pakāranāthādhiṣṭhitā hrasvā sūkṣmety arthaḥ* | *kaniṣṭhā parā [kh: parāḥ] sūkṣmātīteti yāvat* | *etat prathamam [kh: pratham] evoktaṁ]* | *jyeṣṭhā hrasvā parākārā [k kh: -kāram] ity arthaḥ* | *ihānyakramāgatatvāt [kh: ihanya-] ākhyātam* | *evam eva krameṇa ovallitrayaṁ prayuktaṁ kathitam* | *katham* | *opūkaṁ [k, kh: oṣṭhakañ] ca* | *oḍyāṇaṁ [k kh: -ṇa] pūrṇagiriḥ [k: -giri; kh: pūrṇṇagiri] kāmarūpam [k: -rūpa] tannāthā oṣamitrānusāreṇa [kh: oṣamitrā.aṇusāreṇa]* | *anyac ca kathaṁ tribhis tribhiḥ prakāraiḥ* | *kais taiḥ [kh: thaiḥ]* | *oḍīśanāthād [k kh: auḍīśa-] ārabhya mitrāntaṁ yāvat trayāṇām api pratyekaṁ jyeṣṭhamadhyamakaniṣṭharūpaiḥ* | Ṭ MS K fl. 176b-177a.

[1] According to the *Ṭīkā*: In this Age of Strife Mitranātha, called Caryānātha, will certainly have nine (spiritual) sons in three lineages within the Lineage of the Child. Amongst these nine, Gagana, Padma and Kamala will be in Candrapura in Koṅkaṇa. Again, out of the nine belonging to the Lineage of the Child, Gaganānandanātha is the first. Again, out of the nine belonging to the Lineage of the Child, Padmānandanātha is the third and, out of the nine belonging to the Lineage of the Child, Kamalānandanātha is the sixth. [. . .] . (It is said): 'And another (group consists of) Ga, Pa and Ka in Koṅkaṇa . . .'

mitranāthasya caryānāthābhidhānasya asmin kaliyuge bālovallyāṁ [kh: -valyāṁ] ovallitrayeṇa navaputrā [kh: -trāḥ] bhaviṣyanti | *nātra sandehaḥ teṣāṁ navānāṁ madhye [kh: madhya] gaganaḥ [k kh: -na] padmaḥ [k kh: padma] kamalaḥ [k kh: -la] koṅkaṇe [k kh: kuṅkaṇe] candrapure nānyat [k kh: manyet]* | *atra punar bālovallyāṁ [kh: punaḥ vālovalyāṁ] navamadhyād [kh: -madhyāt] gaganānandanāthaḥ prathamaḥ [k kh: prathamam* | *tadbālovallyāṁ [k kh: taṁ-; kh: -valyāṁ] [kh: + ṣaṣṭhaṁ] padmānandanāthaḥ [k kh: -nātha] navamadhyāt [kh: -dhyā*] tṛtīyaḥ [k kh: -yam]* | *tadbālovallyāṁ [k kh: -valyāṁ] madhyame [k kh: madhyamaṁ] kamalānandanāthaḥ [k kh: -nātha]* | *asmin [kh: asmiṁ] bālovallyāṁ [kh: -valyāṁ] bālo [k: valaṁ; kh: valeṁ] navanāthamadhyāt ṣaṣṭhamaḥ [k kh: -maṁ] sa [k kh: taṁ] bālaḥ [k kh: vālam]* | *tathātraivoktam gapakāḥ [k kh: -kaḥ] koṁkaṇe [k kh: kuṁkuṇe] nānyat* | Ṭ MS K fl. 179a.

into three in Koṅkaṇa in the Age of Strife beginning with Śrīnātha. There are three mortals below Koṅkaṇa and three above it. O Bhairava, these six are said to be without descendents (*nirvaṁśa*).[1]

Three are in authority in the (lineage of) the Eldest, Middling and Youngest. I will tell (you) their names, each one separately. These are the *pūjā* names. I have extolled them for you. (They are) the first, the third, and the sixth. They are in a position of authority and are praised in the Deccan (*dakṣiṇāpatha*).

The second, the fourth and the fifth - three reside in the netherworlds and are subject to worldly experiences (there). The seventh, the eighth and the ninth - these three are in the sky. I will tell (you) there names as mentioned in the previous Āgama.[2]

Thus the three groups of three Nāthas are as follows:[3]

1) Earth: Koṅkaṇa:

A) Gagana (Gaganendu) (Eldest, gross),

B) Padma (Padmabhāskara) (Middle, subtle) and

C) Kamala (Child, supreme).

2) Lower worlds: Śivānanda (also called Dhāraśiva), Kṛṣṇānanda (also called Kṛṣṇamārtaṇḍa) and Rāma.

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[1] *caturthe tu yuge prāpte siddhaughaṁ [k, kh: siddhoghaṁ] tu vadāmy aham* ||
unmanādyādināthāntaṁ [k, kh: -ntā] divyaughaṁ [k, kh: divyoghaṁ] puṣpasaṁjñakam |
koṅkaṇe tu tridhā bhinnaṁ śrīnāthādau kalau [kh: kalo] yuge ||
** * * koṅkaṇe martyāḥ [k, kh: martya] trayo 'dhas traya [k, kh: adhastrīṇi] ūrdhvataḥ [k: trayordhvataḥ; kh: trayorddhataḥ]* |
nirvaṁśāś ca samākhyātāḥ [k, kh: -tā] ṣaḍ etāni ca bhairava || YKh (2) 15/78cd-80.

[2] The 'previous Āgama' may well be the KuKauM.
adhikāre [kh: + tā] sthitās trīṇi jyeṣṭhamadhyamakanīyasam [k, kh: -kanyasam] |
nāmāny eṣāṁ [k: - yaṣāṁ; kh: nāmānyaṣāṁ] pravakṣyāmi ekaikasya pṛthak pṛthak ||
pūjānāmāni caitāni [k: ityate; kh: ityete] kīrtitāni mayā tava |
prathamaṁ ca tṛtīyaṁ [k, kh: -ya] ca ṣasthamaṁ [k, kh: ṣaṣṭamaṁ] ca tathaiva ca || *[*Both MSs *repeat this and the previous two lines.]*
adhikārapade [k, kh: adhikāre-] śete [k, kh: sete] kīrtyate dakṣiṇāpathe |
dvitīyaṁ ca caturthaṁ ca pañcamaṁ ca tathaiva ca ||
pātāle saṁsthitās trīṇi bhogān bhuñjanti vāsare |
saptamaṁ cāṣṭanavamaṁ trīṇy ete [k, kh: ente] khapade [k, kh: -pada] sthitāḥ ||
teṣāṁ nāmāni vakṣyāmi yathā coktāḥ [k, kh: coktā] purāgame |YKh (2) 15/81-85ab.

[3] This is the basic layout we find in almost every case. One exception is the KnT. According to the KnT (quoted by Schoterman 1983: 35) all Nine Nāthas belonged to one or other of the three lineages. However, this does not make sense, as only three of them taught in the world where the lineages developed. Anyway, the KnT classifies them as follows:
1) Gagana, Padma and Deva are called *Bālanātha*s.
2) Kumuda, Kamala and Rāma are *Kaumāranātha*s.
3) Bhairava, Śiva and Kṛṣṇa are *Vṛddhanātha*s.

3) Upper worlds: Kumuda, Bhairava and Deva.[1]

The KuKauM first, and then subsequently other sources, supply a few hagiographic details for each Nātha. These are required in order to worship them. The KuKauM declares that:

> Those who know their own (spiritual) clan (*gotra*) and lineage (*santāna*) should make an effort to know the enumeration (of the Nine Nāthas) in this way in order to understand the Krama. The knower of the truth who knows the sequence (*krama*) (of teachers) beginning with the Five (Siddhas) and ending with his own teacher along with (the details concerning their original) homes (*gṛha*) and caste (*varga*) (truly) belongs to the tradition (*kramāmnāyika*).[2]

The *Ṭīkā* explains:

> In this way one should make an effort to know the number of the nine, sixteen and one hundred and sixty-three whose clans (*gotra*) are known. What for? In order to know (*saṁbodhana*) the Transmission (*krama*), that is, the Transmission of the Teachers (*gurukrama*). Beginning from which one? Beginning with Śrīnātha up to one's own teacher.[3]

It is essential, therefore, to know at least the basic profiles of the teachers. Accordingly, lists of the teachers' names are found in several places in our sources, sometimes along with additional information about them. Each Nātha has a name derived from an episode in his life that made him famous. I have called this his 'famed name' (*kīrtināma*). A Nātha may have more than one such name, according to the number of extraordinary events especially associated with him. The KnT recounts them in brief. The account in the KuKauM is even less elaborate and is probably older than the one in the KnT. There we find just the

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[1] Cf. KuKauM 1/91 and KuKh 7/71cd-73ab.

[2] *evaṁ saṁkhyā ca gotrajñaiḥ [k: gotrajñaḥ; kh gh: gotrajñai; g: gotrajñe] santānaviditātmabhiḥ [k kh gh: satāna-; g: santānaṁ-] |*
viditavyā [k: viditavyāḥ; kh: vidi tathā; g: viditavyo] prayatnena [g: prayatnenaṁ]
kramasaṁbodhanārthataḥ [k: kramaḥ soṁbo; kh gh: kramaḥ śaṁbo-] ||
pañcādyādisvagurvantaṁ kramaṁ [kh: nāsti] yo vetti tattvavit [g gh: tatva-] |
gṛhavargasamopetaṁ [g: -samoyaṁtu] sa kramāmnāyiko [k kh gh: -kā] bhavet || KuKauM 1/12-13

[3] *evaṁ gotraviditānāṁ navaṣoḍaśānāṁ tathā śatamekatriṣaṣṭyadhikānāṁ [k kh: -ṣaṣṭyā-] parisaṁkhyā jñātavyā prayatnataḥ | kim artham | kramasya gurukramasya saṁbodhanārtham | kasmād ārabhya [kh: -bhyo] | śrīnāthādi | śrīnāthaṁ svagurvantaṁ* | Ṭ MS K fl. 182a

name of the Nātha, his father and caste. If he is a Brahmin, the Veda to which he belongs is also noted. The KuKauM also supplies the birthday of each of the nine and sixteen Siddhas. It became standard practice to celebrate the teachers' birthdays (*parvan*) and so they are noted in several sources, including the ṢSS and KuKh. However, virtually none of the independent sources are the same.[1]

We have omitted these details in the following tables. However, we take note of the castes to which the sources say the Siddhas belonged. We notice that half of them are said to have been Brahmins. We have noted already that the sources stress that the First Nātha converted numerous Brahmins and that he himself was one, although the KRU takes care to add that he also converted outcastes and dined with them in their homes. Nowadays, only about 5% of Hindus are Brahmins. This may well have also been the case in the past. Whether the Siddhas actually existed or not it is quite possible that the number of Brahmin converts was indeed relatively high. At least this is what the Kubjikā texts say, there we read:

> At the end of the Age of Strife, there will be adepts who belong to Kaula (lineage). They will be members of (all) the four castes and will be particularly Brahmins. The best (will be), well versed in the Veda (but) there will also be others who belong to the lowest caste. Those of the lowest caste and the twice born eat the sacrificial pap in one place together. I have told you everything (that) will take place at the end of the Age of Strife. And so the Command will certainly be extremely weak.[2]

The tone of this passage suggests that it was written by a Brahmin who would prefer, as purity-conscious Brahmins do, that Brahmins alone should be initiated to avoid the polluting contact with initiates of lower castes. This is surprising. A well known feature of Tantric systems in general and, in particular Kaula ones, is negation of caste distinctions. In actual fact the Kubjikā sources, like the Kaula ones in general, are ambiguous with respect to caste, reflecting the ambiguity of the practice, which in public conforms to the accepted social norms and secretly, in the ritual context, is conditioned only by its own. Thus, in conformity to the former requirements, the KuKh admonishes one who is the Lord of a Kula - i.e. a teacher - not dine with others. If he does his mantras will be averse to him and he will suffer difficulties at every step.[3] According to the KuKh, he should not even consume sacrificial food in the company of Tāntrikas, that is,

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[1] Compare, for example, KuKh 46/49-52 and KuKauM 1/180-183.
[2] KuKh 31/133-135.
[3] KuKh 37/67-68.

fellow Śaivites who are not Kaulas.[1] Even so, elsewhere the KuKh[2] declares that true teachers may be of any of the four castes, although it does make a point of saying that of the four castes the śūdra is the lowest. Distinctions are also evident in the time it requires for members of different castes to be allowed access to the initiated state. Śūdras must be tested for 12 years, whereas Brahmins require just three. However, they are tested to see whether they can sustain conditions from which their caste would normally be a bar. The Brahmin must do the work those of the lowest caste do and the śūdra is tested by making him do that of the highest caste.[3]

In other words, it is essential for the Kaula initiate, at least when engaged in his practice, ritual or yogic, to be able to do anything that may be required. This includes the handling of normally polluting substances by Brahmins and the recitation of Sanskrit mantras by members of the lowest castes. The transgression of social norms is not a goal in itself. It is simply a necessity, imposed by the culture of the Kaula traditions. The sincerity and determination that is a part of true devotion allows the aspirant to surmount the prejudices and ritual impositions that bind him in his daily life. Thus, the Tantra admonishes:

> One should not take into consideration the caste of those who are detached in this world, in order to purify their basic emotional state (*bhāva*) and devotion. (Instead) one should test their devotion. A Brahmin who is not a devotee is considered to be an outcaste (*caṇḍāla*). If an outcaste possesses devotion, he is considered to be a Brahmin. What is the use of caste distinctions? Here, (in this tradition), devotion alone is the prime factor (that determines whether a person is fit to be a member of the tradition).[4]

The First Table of the Nine Nāthas

This basic data concerning the Nine Nāthas who propagated the Western Transmission noted in the Kubjikā Tantras is presented in the following three tables. The first one is divided into eight columns, the first three of which record information regarding the original 'worldly' identity of the Siddhas, that is, where they were born, their caste and their original name. The modern renouncer ideally obliterates the identity he had prior to his initiation, but here, as the reference

[1] KuKh 33/66-67.
[2] KuKh 32/33.
[3] KuKh 33/66-69ab.
[4] KuKh 32/66cd-69.

quoted above testifies, the memory of this should be retained. Although each Siddha has a consort with which he shares some part of his spiritual discipline, she is not considered to be his wife. Thus, from the perspective of his identity as an initiate, he is not a householder. Nonetheless, the retention of the Siddha's 'worldly' identity suggests that he could resume it when required. The legends woven around the figure of these Nine Nāthas and their sixteen disciples do not tell us anything in this regard. However, we do know that the Newars, for example, who have been initiates for centuries, are all householders and so do live this double life. Indeed, this is the case with householder Kaulas in general throughout India.[1]

The following four columns list the four different names of each Siddha. The *caryā* name is the common, public name the Siddha uses in the course of his practice when living as a wandering renouncer. This is listed in column four. The 'famed name' (*kīrtināma*) is listed in the next column. When asked, a Siddha could give either one of these names, whereas the secret name, is the one by which he is known only to fellow initiates, his teachers and disciples. It is never revealed to anybody outside the circle of initiates. Finally, the *pūjā* name is the one by which the Siddhas are worshipped. The last column records the names of the Siddhas' Tantric consorts (*śakti*) who may be more than one.

The data entered in each column and the sources are as follows:

1) The data for the first column, in which the birth place of each Siddha is recorded, is drawn from the *Kubjikānityāhnikatilaka* quoted by Bagchi.[2] This is the first entry in this and the other columns. It is in plain type.[3] The second entry in bold type is the variant noted in the KuKauM.[4]
2) The caste of each Siddha is listed in the second column. The first entry in plain type is from the KnT. If the Siddha was a brahmin, the Veda to which he was affiliated recorded in the KnT is noted in plain type in brackets. The second entry in bold is from the KuKauM.
3) The third column records the original names of the Siddhas. As before, the first entry in plain type is from the KnT. The KuKauM presents the birthdays of the

[1] Svaboda's biography of his teacher's colourful life – *Aghora at the Left Hand of God* - amply illustrates this dual way of life. In his daily life Vimalānanda resided in Mombay where he enjoined a rich 'worldly' life. In particular he liked horseracing and betting on the horses he divined would win by the powers he acquired from his *sādhanā*. He would engage himself in the latter periodically when he gave up his Mombay life and, donning the garb of an ascetic, went to cremation grounds to practice.
[2] Bagchi: 1934: 68-72.
[3] See KuKh 46/46-47ab (=ṢSS 43/193-194ab), for another list of the towns where the Nine Siddhas were born. These are recorded in the first column of the second
[4] KuKauM 1/48cd-49.

Siddhas, their castes and names at birth together.[1] The latter are entered in bold in this column along with the name of the father of each Siddha which follows after a hyphen.

4) Column four records the *caryā* names of the Siddhas. These are all drawn from the KnT. These names, like the other names listed in the following columns, may end in -ānanda, -nātha, -deva or combinations of two or more. As these endings are freely interchangeable, variants have not been noted.

5) Column five records the famed names of the Siddhas according to the KnT. The KnT supplies a few hagiographic details to explain the Siddhas' 'famed names'[2] which are recorded after the tables.

6) Column six records the secret names of the Siddhas. The two sources are the KnT and the KuKauM.[3] As usual the first is in plain type and the variant in the KuKauM is the second entry in bold characters.

7) Column seven records the *pūjā* names. The first entry is from the KnT. The second in bold characters is from the KuKauM.[4] The last entry in italics is from the ṢSS, which is also found in the KuKh.[5] These readings are entered in italics. These names are listed twice more in the KuKh. One of the lists is the same,[6] the names in the other list[7] are closer to the most basic forms of the names. These are entered in table three.

8) The names of the consorts of the Nine Siddhas are listed in the column eight. The first entry in plain type is from the KnT. The second in bold characters is from the KuKauM.[8] Some of the consorts listed in the KuKauM have more than one name. The names of the consorts according to the commentary on the ṢSS[9] are listed last in italics. If they coincide with other entries, these are marked with an asterisk.

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[1] KuKauM 1/50-72.
[2] See KuKh 46/167-180, for other legends connected with each of these Siddhas.
[3] KuKauM 1/73cd-82.
[4] KuKauM 1/72cd-82.
[5] ṢSS 43/117-120ab = KuKh 46/42cd-45.
[6] KuKh 46/167-180.
[7] KuKh 7/69cd-71ab.
[8] KuKauM 1/100-108.
[9] Commentary on ṢSS 44/21ab.

21. First Table of the Nine Nāthas

Birth place	Caste	Name at birth	Caryā name	Famed name	Secret name	Pūjā name	Consort
1) *Pauṇḍra-vardhana in Oḍapīṭha	Brahmin (Sāmavedin) **Yajurvedin**	Trivikrama **Śrīdhara -** **Bhāradvāja**	Bhairavīśa	Vyomānanda Udayānanda Kiraṇānanda	*?* ***Udayānanda***	*?* ***Gaganeśa*** *Gaganendra*	Gaganāmbā + Candrāmba **Ṣaṣṭhā, Cidrūpāmbā**
2) Koṅkaṇa **Pāṭalīputra**	Brahmin (Ṛgvedin) (**Yajurvedin**)	Dāmodara ***Nārāyaṇa -*** **Govinda**	Vīrānanda	Munigaṇavara Dhruvavedhin Gajavedhin	Kanaka	Kumuda *Ratneśa*	Siddheśvarī **Siddhā** **(Siddhaśarīra, Jayā, Ciddruma)** *Mahāsiddharatnāmbā*
3) Pūrṇagiri in Ḍāhala **Bhoga-vardhana**	Kṣatriya **Brahmin** (**Ṛgvedin**)	Udayarāja **Viśvarūpaka -** **Vāsudeva**	Pippilīśadeva	Laṅkānanda	Ratna	Padmānanda *Padma-bhāskara*	Padmāmbā **Ratnā Padmacandrā** *Padmacampakā*
4) Madhutā **Nandāpura**	Brahmin (**Atharvan**)	Govinda **Keśava -** **Puruṣottama**	Puṣpānanda	Śobhanānanda Yakṣānanda	Devānanda **Bhṛṅgānanda**	Bāladeva **Devānanda** *Deva-vaktrāmṛta*	Suracakrāmbā **Suvaktrā Amṛtā** *Lalitābhairavī*
5) Varaṇā in Vāṅga **Palāra**	Brahmin **?**	Viṣṇuśarmā **Mātaṅgadeva** **-Kāñcideva**	Gauḍīśadeva	Vīrānanda Indrānanda Matsyendra	Bhairavānanda **Vīrānanda**	Pippalīśādeva **Bhairava** ***Bhairavabja***	Lalitābhairavī (**Vibhavanāśanī**)
6) Kāmākṣā in Sauradeśa **Kānyakubja**	Śūdra ***(Kṣatriya)*** ***(king)***	Vāhila **Mahīpāla -** **Someśvara**	Olīśadeva Mātaṅgīśa	Ājñāprabhāva-deva	Māṇikyānanda **Māṇikākṣa**	Kamala *Kamalārka*	*Kamalādevī **Mānikyā (Kamalā)**

Birth place	Caste	Name at birth	Caryā name	Famed name	Secret name	Pūjā name	Consort
7) Śrīśaila **Siṁhala**	Vaiśya **(Śūdra)**	Dehila **Bhīmadeva - Māṇikya**	Mātaṅga	Gajaprabodha Kuntaprastambha Vyomānanda	Kīrtikānanda **Kārttika**	Śivānanda *Śivāmbhoja*	*Śivāmbā Kusumāmbā **Śivā (Kusumā)**
Birth place	**Caste**	**Name at birth**	**Caryā name**	**Famed name**	**Secret name**	**Pūjā name**	**Consort**
8) Kāśmīra **Avanī**	Śūdra **(Kṣatriya) king**	Sehila **Viśvakarman - Jayadeva**	Jhiṇṭhīśa	Unmanānanda Vīraśāntideva Laghupra- bodhadeva	Sahajānanda	Rāmānanda *Rāmatattva*	*Rāmāmbā **Rāmā (Tārā)**
9) Kundāpura in Oḍḍa **Cohāra**	Kusuḍilyapāla ***Kṣatriya***	Māhila **Makarāditya - Keśava**	Kuharadeva	Gausthirīśa Khambāditya Kapilaprabodha	? ***Vinayānanda***	Kṛṣṇa *Kṛṣṇamārtaṇḍa*	*Kṛṣṇa- piṅgalāmbā **Pūrṇā (Kumbhā Piṅgalā)**

The Second Table of Nine Nāthas

This second table is drawn from the ṢSS.[1] The places where the Nine Nāthas were born, entered in the first column, are also recorded in the KuKh[2] in a passage drawn from the ṢSS. Note that the sixth Siddha, although a Brahmin by caste, was, according to the ṢSS, a king. The eighth Siddha is also said there to have been from a royal family. Several Siddhas in other sources are also said to be of royal descent. Thus the KRU remarks initiates

[1] ṢSS 43/177-196ab.
[2] KuKh 46/46-47ab.

‘will be great Siddhas and great kings'.[1] The names in the fifth column are clearly the *pūjā* names. The type to which the other names belong are not identified.

22. Second Table of Nine Nāthas

Birth Place	Caste	Name	Name	Name	Name	Name
1) Pauṇḍra	Brahmin	(Vikrama)		Gaganeśa (Vajrabodhi)		
2) Ahicchatra	Kṣatriya	Bherinātha	Aparāditya			
3) Bhogapura	Brahmin	Pippalin	Bāladeva	Padmānanda		
4) Pāṭalī	Śudra	Gośṭhīśa	Khaḍgavīra	Devānanda		
5) Māyāpura	Brahmin	Pulīśa	Gīta	Bhairavānanda	Yakṣanātha	Bhramarānanda
6) Kanyākubja	Brahmin (king)	Aṁga-mukha	Vyomānanda	Kamalānanda		
7) Alaṁpura	Śudra	Reḍinātha	Kūrma	Rāmānanda		Bhīma
8) Ayodhya	Kṣatriya (belonged to royal family)	Nirānanda	Girinātha	Kṛṣṇanātha		Aparāditya
9) Vardhamāna on the isle of Cohāra	Brahmin	Koḍaura	Khaparānanda		Kallola	Kṣamāditya

[1] KRU 9/66.

Third Table of Nine Nāthas

The data entered in this is table is drawn from the *Kumārikākhaṇḍa* and the *Siddhakhaṇḍa*. The first column records the places where the Nine Nāthas were born according to the KuKh and the ṢSS.[1] The second and third their *pūjā* names according to the KuKh.[2] The names of the nine found in a series of mantras addressed to them in the SKh[3] are recorded in the fourth column. The seed-syllables associated with them in these mantras are entered in the fifth column and their location in the inner Wheels in the sixth one.

23. Third Table of Nine Nāthas

Birth Place	Pūjā Names of the Nine Nāthas	Pūjā Names of the Nine Nāthas	SKh	Seed-syllable	Location
1) Pauṇḍra	Gagana	Gaganendra	Sūrya	YLĀṀ	Between the eyebrows
2) Ahicchatra	Kumuda	Ratneśa	Kūrma	RLĪṀ	Circle of the Support
3) Bhogapura	Padma	Padmabhāskara	Vīra	LLŪṀ	The City of Gems
4) Pāṭalī	Deva	Devavaktrāmṛta	Bhairava	VLṚṀ	The City of Gems
5) Māyāpura	Bhairava	Bhairavābja	Deva	ŚLḶṀ	Circle of the Support
6) Kanyākubja	Kamala	Kamalārka	Kamala	ṢLAIṀ	The Self-supported
7) Alaṁpura	Śiva	Śivāmbuja	Śiva	SLAUṀ	Circle of the Nameless
8) Ayodhya	Rāma	Kṛṣṇa (Ratnanātha)	Rāma	HLAṀ	Circle of the Nameless
9) Vardhamāna	Kṛṣṇānanda	Mārtāṇḍanātha (Kṛṣṇamārtāṇḍa)	Kṛṣṇa	KṢAḤ	Circle of the Nameless

Hagiographics of the Nine Nāthas

The KnT briefly notes the extraordinary events in the lives of the Nine Nāthas that inspired the 'famed' names, as follows:

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[1] KuKh 46/-46-47ab.
[2] The entries in the second column are from KuKh 7/69cd-71ab. Those in the third column are from KuKh 46/44-45. The variants in brackets are from KuKh 46/167-180
[3] SKh MS G fl. 48b.

1) Trivikrama.[1] He was called Vyomānandanātha because when he was in the city of Kanyākubja he stopped the movement of the sun and fixed it in the sky for twelve days. He was called Udayāṇanada because he illuminated (*udyotita*) Kaula, that is, the union of Śiva and Śakti. He was called Kiraṇānandanātha because on another occasion he concealed the rays of the sun.
2) Dāmodara. He was called Munigaṇavara (the Best of the Host of Ascetics) because he pierced the gandharva Citāṅga (with the energy of the Command). He pierced the polestar (*dhruva*) in the sky and so was (also) called Dhruvavedhin. He was called Gajavedhin (Piercer of the Elephant) when he calmed a mad elephant (in the same way).
3) Udayarāja. He was called Laṅkānandanātha because he graced Vibhīṣaṇa, Rāvaṇa's brother in Śrīlaṅka.
4) Govinda. He taught the beauty (*śobha*) people possessed and so was called Śobhanānandadeva. He was called Yakṣānandanātha because he graced the Lord of Yakṣa (by initiating him).
5) Viṣṇuśarmā. He was called Indrānandadeva because he graced Indra. He was called Matsyendranātha because he was dragged up in the Markaṭa river.[2]
6) Vāhila. He was called Ājñāprabhāvadeva because the power of the Command (*ājñāprabhāva*) imparted to him was energized (*dīpita*).
7) Dehila. He was called Gajaprabodhānandadeva (Ānandadeva who was the Awakening of the Elephant) because he transferred his consciousness (*ātmasaṁkrāmaṇa*) into an elephant that died seven days before and revived it. He was called Kuntaprastambhadeva because he checked the course of the spear of passion in the form of a woman (*kuntā vāmā*). He was called Vyomānandanātha because he saw the moon in the sky, presumably during the day.
8) Sehila. He was called Unmanānandanātha from when he attained the power of the Lord of the Transmental (*unmanīśa*). He was called Vīraśanideva because he contemplated all that is one on the plane of the heroes. He was called Laghuprabodhadeva because he awakened Buddhists.
9) Kalpapāla Māhila. He was called Gausthirīśadeva because he calmed a cow (*sthirīkṛtā*). He was called Khambhādityanātha because he burst apart a pillar

[1] The story of this Siddha is also told in YKh (2) chapter 15, which is translated below on p. 543.

[2] Matsyendranātha hid himself in the belly of a fish to listen to the Kaula teachings Śiva was imparting to Pārvatī on an island in the sea. He managed to obtain them in the form of a book that Skanda threw into the sea that was swallowed by the fish. He was fished out of the sea and freed from the belly of the fish (see above, p. 320-321). This Siddha in some way emulated this great Kaula teacher, but in this case the fish that contained him was caught in the Markaṭa river not the sea.

(*khambha*) (with his yogic power). He awakened (the sage) Kapila and so he was called Kapilaprabodhānandanātha.

The Sixteen Siddhas

All the accounts agree that three of the Nine Nāthas had sixteen disciples called the Sixteen Siddhas or Sixteen Nāthas. Moon Yoga is practically absent in the KuKauM, although lunar symbolism is not. As a great deal of the extant KuKauM is not directly concerned with Kubjikā, the lunar symbolism we find there is largely associated with other deities. However, one example of lunar symbolism directly associated with a teaching of the Kubjikā Tantras is the notion that these sixteen teachers are the rays of the moon.[1] This is the only substantial reference in the KuKauM to lunar symbolism associated with Kubjikā's cult. Clearly, the original nature of the sixteen teachers was not forgotten by the later tradition. Thus YKh (2) declares:

> O god, just as (one worships the goddess so too) my original sixteen (energies) are in the end of the Triple Void. Sixteen are (the energies) in my lineage, O Srīnātha, (they are) sixteen. Liberation resides in the End of the Sixteen in (this) pervasive and first Age of Strife. [2]

In the outer world, the three Nāthas who taught in Candrapura (the City of the Moon) had sixteen disciples. All of them remained there and had disciples in their turn. Thus they spread Kubjikā's teachings first in Candrapura and then beyond it. As the *Ṭīkā* says:

> In this way, the sixteen Siddhas assumed authority over the town of Candrapura in the land of Koṅkaṇa. Then (they established) authority (there) in all directions.[3]

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[1] O fair faced lady, these sixteen should be known to be the energies of the Moon. Having entered a human body, they descended onto the surface of the earth.

candrasyaiva kalā jñeyāḥ [k kh g: jñeyā] ṣoḍaśaite varānane || [gh: ?]
mānuṣītanum [g: mānuṣai-] āśṛtya avatīrṇā mahītale | [gh: ?] KuKauM 1/102-103ab.

[2] *triśūnyānte [k, kh: trisūnyate] tathā deva mama ādya ṣoḍaśa [k, kh: ādhya-]* |
ṣoḍaśa [k, kh: ṣoḍaśā] mama santāne [k, kh: śantāne] śrīnātha ṣoḍaśa ||
ṣoḍaśānte sthitā muktiḥ vyāpakādikalau yuge | YKh (2) 27/19-20ab.

[3] *evaṁ ṣoḍaśa siddhāḥ koṅkaṇadeśe candrapurapaṭṭanādhikāraṁ kṛtāḥ* | *tataḥ digvidikṣu adhikāram* | Ṭ MS K fl. 181a.

The later sources all emphasis the outer connection between the Sixteen Siddhas and Candrapura in Koṅkaṇa. However, they also always recall their inner counterparts within the body and, at a higher level, within the supreme principle, which in the following passage is identified with the 'divine Liṅga of Unstruck Sound'.

> These are the sixteen great Siddhas who have authority in Koṁkaṇa. They are all Skyfarers and sons of Ciñcinī. They have complete authority. And (authentic spiritual) authority is (found especially) in Koṅkaṇa. The Kaulika (tradition) with sixteen lineages originated in the Deccan (*dakṣiṇāpatha*). Three of them are said to be disciples at present in the Kulāgama. They will certainly (also) be within one's own body and should be worshiped (there). The disciples (who come) after them will be in thousands in (this) Age. In the end (*paścime*) they will dissolve away into the divine Liṅga of Unstruck Sound. Pierced by the awakened consciousness of bliss, the Siddhas in the Circle of the Mothers will not be in this wheel of transmigratory existence (any more in any of) the four ages.[1]

The following two tables record the data relating to the Sixteen Siddhas. The KnT supplies short hagiographical references for the Sixteen Siddhas, just as it does for the Nine Nāthas. These are noted after the tables.

The First Table of the Sixteen Siddhas

1) The first table of Sixteen Siddhas is divided into eight columns. The first column records the birth places of the Siddhas. The first entry in plain type is from the KnT. The other source is the KuKauM.[2] The variant entries from the KuKauM are in bold characters.

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[1] *ṣoḍaśaite mahāsiddhāḥ śrīkoṅkaṇe cādhikāriṇaḥ [-riṇī]* |
khecarās te samastāś ca sarve [sarvvaṁ] ciñciniputrakāḥ [-kaṁ] ||
teṣv adhikārasakalaṁ [teṣṭādhikāra-] adhikāraṁ ca koṅkaṇe |
ṣoḍaśānvayasaṁjātaṁ [-tā] kaulikaṁ dakṣiṇāpathe ||
trayāṇāṁ te smṛtāḥ śiṣyā vartamānāḥ [-nā] kulāgame |
bhaviṣyanti na saṁdehaḥ svadehe tu prapūjayet ||
ataḥ parāś ca ye śiṣyā yuge yānti sahasraśaḥ |
paścime te layaṁ yānti divyaliṅge anāhate ||
ānandabodhavedhena ye siddhā mātṛmaṇḍale |
te na saṁsāracakre 'asmin bhavantīha caturyuge || AS 8/56-60.

[2] KuKauM 1/110cd-113ab.

2) The second column records the caste of the Siddhas. The first entry is from the KnT. A long passage in the KuKauM records the original name of each Siddha and that of his father along with his caste and date of birth.[1] His caste is noted in this column and name in the next. The variants are noted in bold characters. The third source is the *Ṭīkā.*[2] If the reading there agrees with the first entry nothing is added. If it agrees with the second, an asterisk is prefixed to that reading. If it differs from both, the name is entered in italics.
3) Column three records the name of the Siddha at birth. The first entry in plain type is from the KnT. The second in bold characters is from the KuKauM. The first name is that of the Siddha. The second name after the hyphen is that of his father.[3] Note that the name of the Siddha listed in the KnT, which is later than KuKauM, curiously coincides in several instances with the name of the father of the Siddha listed in the version of the KuKauM.
4) Column four records the *caryā* names of the Sixteen Siddhas. Those taken from the KnT are entered first in plain type. The KuKauM lists three names of each of the Sixteen Siddhas together. They are the *caryā* name, which is the well known one (*prasiddha*), the secret one (*gopya*) and the one by which the Siddha is worshipped (*prapūjya*). These are noted in their respective columns The variant readings are entered in bold characters.[4]

If the reading in the *Ṭīkā*[5] is the same as the first entry nothing is done. If it agrees with any of the other readings these are prefixed with an asterisk. Otherwise the variant is entered separately and the source is noted. The variant readings from the AS[6] are treated the same way. If they agree with the variant reading in the *Ṭīkā*, that is prefixed with an asterisk. Otherwise the variant is noted separately along with its source. The entries in italics are the variants found in the ṢSS. [7]

The *caryā* names in the KnT and the KuKh[8] all agree except for the last. The variant in the KuKh is entered in italics and underlined. The name of the first Nātha is the same in the KuKauM and the KuKh but differs from the one in the KnT, which is the first entry.

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[1] KuKauM 1/113cd-148,
[2] *Ṭīkā* MS K fl. 181a.
[3] KuKauM 1/113cd-148.
[4] KuKauM 1/150-165.
[5] Ṭ MS K fl. 181a.
[6] AS 8/52-55.
[7] ṢSS 44/9cd-13. The commentary on this passage of the ṢSS also lists these names. They are the same as those in the first list of the KuKauM except the seventh which reads Prayāga instead of Prayāsa, the eighth which reads Kaṁsāla instead of Kauśāla and the thirteenth which reads Varāhadeva instead of Dhāraśiva.
[8] KuKh 46/181-198ab.

5) The fifth column records the Siddhas' 'famed' names. These are drawn from the KnT.
6) The secret names in the sixth column are drawn from the KnT and the variants in bold are from the KuKauM.[1]
7) The *pūjā* names of the Siddhas are recorded in column seven. The first entry in plain type is from the KnT. The second entry, when it differs from the first, is taken from the KuKauM[2] and is in bold characters.

The *Ṭīkā*[3] paraphrases the same passage and also lists the corresponding *pūjā* names separately. Nothing is noted if the name in the *Ṭīkā* is the same as the one in the KnT. If this name coincides with the one in the KuKauM, it is prefixed with an asterix. If the name in the *Ṭīkā* differs from both, it is noted separately in bold characters and underlined. If the entry in the second list in the *Ṭīkā* differs from the first, it is noted in brackets after it.

The SKh[4] supplies a series of mantras addressed to the Sixteen Siddhas. When the name in a mantra agrees with the first entry, nothing is done. If it is the same as another entry that is put in italics. If it differs from the other entries the name is written separately in italics.
8) The consorts of the Siddhas are listed in the eighth column. The first entry in plain type is from the KnT. If there is more than one consort, the names are linked with a plus sign. The commentary on the ṢSS 44/21ab lists the names of the consorts of the Sixteen Siddhas. Apart from the first one, their names are all different. They are noted in italics.

[1] KuKauM 1/150-165.
[2] KuKauM 1/150-165.
[3] *Ṭīkā* MS K fl. 179b.
[4] SKh MS G fl. 48b.

24. First Table of Sixteen Siddhas

Birth place	Caste	Name at birth	Caryā name	Famed name	Secret name	Pūjā name	Consort
1) Candrapura	Brahmin	Madhusūdana **Keśava – Dāmodara**	Bherīśa ***Candrapurya** *Candrāpūrya*	Bhramarānanda	Somānanda	Candrapūrya **Śūlānanda** **Śūra** ***Surānanda***	Candrāmbā
2) Ḍāhala **Vacchoga**	Brahmin	Viṣṇuśarmā **Mādhava - Viṣṇuśarmā**	Gulmadeva AS: Vatsagulma	Mālādhara	Tripurānanda	Tīvrānanda	Viśvāmbā + Ajitāmbā *Kalpaviśvāmbā*
3) Manukheṭa in Śālikoṭa	Brahmin	Dhūrjaṭideva **Māṇikya - Dhūrjaṭi**	Stambhadeva	Tejīśādeva	Caruka **Rūka-saṁkṣika**	Khecarānanda **Kṣeparānanda**	Caryāmbā + Ānandāmbā *Vaṭāmbā*
4) Khandhāpura in Kanna **Khaṭvāra**	Brahmin	Dāmodara **Ravicandraka – Dāmodara**	Kārpāsadeva **Vimaladeva Kalmāsa**	Vastrāpahāra-deva	Vimalānanda	Garbhānanda ***Garbhamuktaka**	Khecarī āmbā *Gulma-śekharāmbā*
5) Yājapura in Pāṇḍu **Jayapura**	Brahmin	Padmanābha **Mahādeva - Vāsuki**	Vaṭapura **Candrapurīśa**	Viṣayasaṁ-krāmaṇadeva	Vyāptānanda	Siṁhānanda *Siddhānanda*	Stambhāmbā + Sadānandā *Stambhāmbā*
6) Kanyākubja **Virajā**	Mahārāja Soma-siddhāntin **Kṣatriya** *Brahmin*	Devapāla **Jayadeva - Tribhuvana**	Virāja *Virājeśa*	Śaṅkhānanda	Ratnānanda	Jayānanda	Ratnadevī *Vīrajāmbā*
7) Ḍāhala **Vaṁkāpura**	Brahmin	Puruṣottama **Keśava - Puruṣottama**	Prayāsadeva **Prabhāsa** *Prayāga*	Ghaṭaplāva-nānanda	Yogānanda	Vijayānanda **Śubhagānanda**	Vijayā + Raktasiddhā *Raktākṣambā*
8) Rājakīya Sandhiviprahī ? **Nandavardhana**	Brahmin ***Kṣatriya***[1]	Vaṅkadeva **Aṭaputraka - Bākāla**	Katsāladeva **Kaṁsāla** *Kāṁsāla* Ṭ: Kāsapāla AS: Kaṁsabala	Kharjūrānanda	Mahimānanada	Citrānanda **Amṛtānanda** *Mitra*	Kulaśāsanī + Citrānandāmbā *Kulaśāsanāmbā*

[1] KuKauM bhūmiputra

9) Antarvedyā in Śrīkoṭa **Madhyama**	*****_Kṣatriya_ ***Brahmin***	*Devadhara* ***Vasudeva – Vikrama***	*Bhogānanda* ***Bhogapureśāna*** ****Bhogadeva*** *Bhogadeva*	*Śāraṅgadeva*	*Śubhānanda*	*Vīrānanda* ***Amṛta***	*Vīrāmbā +* *Mahālakṣmī +* *Anantāmbā* *Mahālakṣmyambā*
10) Hastinagara **Zagara**	*Vaiśyā* ****Kṣatriya***	*Śivagaṇa* ***?***	**Bimbadevī* ****Bimbadeva*** *Bimbadeva*	*Bodhatrāsanī*	*Guptadevī* *Vimala*	*?* ***_**Vimala**_	*Vimalā*[1] *Sundarāmbā*
11) Rudrāṅka **Sopāra**	*Śūdrā* ***Vaiśya*** *Kṣatriya*	*Karnavaṭaśarī* ***Mahādeva - Āgama***	*Khaḍgadevī* ****Khaḍgadeva*** *Khaḍgadeva*	*Karuṇādevī* *Puruṣakṣobha-devī ambā*	*Ratnadevī* ***Ratnadeva***	*Indramaṇidevī* *Vāmānanda Ratna*	*Puruṣakṣobha-devī* *Kuṭilāmbā*
12) Rājapura **Gauḍīdhārā**	**Vaiśya* ***Brahmin***	*Śavarāvayava* ***Śrīdhara - Ṛṣi***	*Rudradeva*	*Śilāvedhadeva*	*Padmānanda* *Prajñānanda*	*Unmanānanda* *Icchānanda Keśava (Icchā)*	*Unmanāmbā +* *Yogāmbā* *Vikārāmbā*
13) Pṛthūdaka in Kurukṣetra **Śivasthāna**	**Brahmin* *Vaiśya*	*Aniruddha* ***Padmanābha - Tāta***	*Rāmaśivadeva* ***_**Dhārāśiva**_ ***V****arāhadeva*	*Puṣpānanda*	*Keśavānanda*	*Ratnānanda* ***Bhaṭṭānanda*** ***Traipura (Bhava)*** *Unmanānanda*	*Vegadevī +* *Barbarāmbā* *Vegāmbā*
14) Mahārāṣṭra **Koṭara**	*Kṣatriya* ***_**Śūdra**_	*Devagaṇa* ***Virāja - Gopāla***	***Mudrāsphoṭa***	*Śilāvedha*	*Unmanānanda* ***Unmatta***	*Keśavānanda* ***Bhagānanda Bhaṭṭa*** *Mudrānanda*	*Nīlagarvāmbā* *Unmanyambā*
15) Jājanagara in Gauḍa **Makuṭa**	*Kṣatriya* ***Brahmin*** *Śūdra*	*Carpaṭa* ***Rājadeva - Viśvarūpa***	*Vaṅkāpura*	*Ketakīdeva*	*Marmānanda* ***Manonmana***	*Khaḍgānanda* ***Brahmānanda*** ***Brāhmārpaṇa*** *Srotrānanda*	*Khaḍgāmbā +* *Mohinyā +* *Divyāmbā* *Mohanyambā*
16) Ayodhyā **Bhogavardhana**	*Śūdra* ***Kṣatriya*** *Brahmin*	*Rājāditya* ***Mitranātha – Durjaya***	*Bhojadeva* *AS: Bhūrjadeva*	*Nandasphoṭa*	*Sahajānanda*	*Vyaktānanda* ***Manonmanā-nanda*** ***Magha (Unmatta)*** *Mahantānanda*	*Vyaktāmbā* *Madanāhlādinī* *Dīptāmbā* *Manohlādāmbā*

[1] Vimalā has nine other names: Śikhā, Bimbadevī, Suśobhanā, Nāgakanyā, Kumārī, Dhāriṇī, Payadhāriṇī, Raktā and Bhadrā

The Second Table of The Sixteen Siddhas.

1) The names according to the ritual convention (*pūjāsaṁketa*) listed in the KuKh are recorded in the first column.[1]
2) These names of the Sixteen Siddhas are repeated twice in the *Ṭīkā*.[2] They are entered in column two. The variants in the second list are noted in brackets.
3) The *caryā* name of the Siddhas according to the KuKh[3] are recorded in column three.
4) According to the ṢSS the Sixteen Siddhas, who belong to the profane (*adivya*) world of men, have sixteen divine (*divya*) counterparts. Omniscient, all-pervasive and immortal, they are said to be rays of divine light (*raśmirūpa*) that shine in the Wheel of the Self-supported, which consists of the bliss of the innate pulsation of consciousness (*sahajaspanda*). Accordingly, they are known as the Lords of the Foundation (Ādhārīśa) who are said to be the sixteen supports of the universe.[4] Their names are listed in the fourth column.
5-8) The fifth and the following three columns record the locations of the sixteen Siddhas within the body (called 'doors' in the *Ṭīkā*) according to the KuKauM[5] (column 5), the *Ṭīkā*[6] (column 6), and the KuKh[7] (columns 7 and 8).
9) According to the KuKauM and the *Ṭīkā*, the sixteen Siddhas are disciples of three of the Nine Nāthas each of which belong to one of the three lineages (*oli*). The first nine except the fifth are the disciples of Gagana and belong to the Lineage of the Eldest. The fifth Siddha is a disciple of Padma and belongs to the Middle Lineage. The remaining seven are disciples of Kamala and belong to the Lineage of the Child. The *Ṭīkā* refers to a seventeenth Siddha called Muktānanada but does not state to which of these three lineages he belongs. The lineages to which the sixteen belong according to the KuKauM[8] are recorded in column nine.
10) The teachers of the sixteen according to the KuKh and the *Ṭīkā*[9] are recorded in column ten.

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[1] KuKh 7/74cd-77ab.
[2] Ṭ MS K fl. 179b.
[3] KuKh 46/181-196ab.
[4] ṢSS 44/2-8.
[5] KuKauM 1/167-174.
[6] *Ṭīkā* MS K fl. 181a.
[7] KuKh 25/34-36 and ibid. 7/85cd-87ab.
[8] KuKauM 1/158-163.
[9] KuKh 7/77cd-79 and *Ṭīkā* fl. 181a.

25. Second Table of Sixteen Siddhas

Pūjā Name according to the KuKh	**Pūjā Name according to the *Ṭīkā***	**Caryā Name according to the KuKh**	**Sixteen Divine Siddhas ṢSS**	**Location in the body KuKauM**	**Location in the body the *Ṭīkā***	**Location in the body KuKh**	**Location in the body KuKh**	**Lineage KuKauM**	**The Teachers of the Sixteen KuKh and the *Ṭīkā***
Sūra	Śūra	Candrābja	Pingeśa	Forehead	Anus	Uvula	GARLAND	THE LINEAGE OF THE ELDEST (PARĀNVAYA)	GAGANĀNANDA
Tīvra	Tīvra	Gulmanātha	Śvetanātha	Between Eyebrows	Ajayoni	Palate			
Khecarya	Khecara	Śaktyagni	Krūrāstra-mati	Two eyes *tejoyugma*	Picuyoni	Fat	OF		
Garbhamukta	Garbhamuktaka	Kalpeśa	Vibhrama	Two ears	Navel	Marrow			
Siṁhaka Ṭ: Siṁhapa SKh: śrīsiddha	Siṁhapa	Vaṭasiṁha	Ardhendu	Nose	Breast	Semen	THE	The MIDDLE LINEAGE (VAKRIKĀ-NVAYA)	PADMĀNANDA
Jaya	Jaya	Virajeśa	Gaganon-matta	Mouth	Breast	Kuṇḍalinī		THE LINEAGE OF THE ELDEST (PARĀNVAYA)	GAGANĀNANDA
Vijayamitra	Vijaya	Japānanda	Kaulārka	Throat	Ear	Sinews	SKULL		
Vīra	Mitra	Jayānanda	Kauleśa	Left shoulder	Ear	Bones			
Five Pure Ones In the SKh: Śrīvimala Śrīratna Śrīkeśava Śrī-unmana Śrīmudra	Vīra (Amṛta)	Ratneśa	Kulamātaṇga	Right shoulder	Nostril	Skin	NAVEL		
	Vimala	Bimbavimala	Rudra-mārtaṇḍa	Heart	Nostril	Hair			
	Ratna	Amraka	Aghora	Left armpit	Eye	Nectar (?)		LINEAGE	KAMALĀNANDA
	Keśava (Icchā)	Śrīnātha	Daṇḍavega	Right armpit	Eye	Meat	CIRCLE		
	Traipura (Bhava)	Ṣaṣṭhānanda	Ṣaṣṭhānanda	Navel	Forehead (*bindu-sthāna*)	Blood		OF	
Ratnakeśava	Bhaṭṭa	Khageśvara	Khageśvara	Self-supported	Uvula	Cosmic Fire	OF	THE	
Unmattamudra SKh: Śrīśrotra	Brahmārpaṇa (Brahma)	Ḍāmara	Kumuda	Genitals	Topknot	Wind	THE		
Srotavāha SKh: Śrīmahanta	Magha (Unmatta)	?	Uḍadeva	Foundation	End of the Twelve	Sky	VULVA	CHILD SIDDHĀNVAYA	

Legends of the Sixteen Siddhas

Like the Nine Nāthas, the Sixteen Siddhas have names derived from episodes in their life for which they were famous. The KnT recounts these events in brief as follows.

1) Madhusūdana. He was called Bhramarānandanātha because he conjoined his Self with a bee (*bhramara*).
2) Viṣṇuśarmā. He was called Mālādharadeva because he miraculously hung a garland of flowers (*mālā*) in the sky.
3) Dhūrjaṭideva. He was called Tejīśadeva because he awakened the king of the land of the Turks (*turuṣka*).
4) Dāmodara. He was called Vastrāpahāradeva - the lord who stole away the clothes (nothing is written about this name).
5) Padmanābha. He was called Viṣayasaṁkrāmaṇadeva because he refuted an attack made in the field of the teaching during a dispute with Brahmins.
6) Devapāla. He was called Śaṅkhānanadeva because he made the sun face east with the sound of his conch (*śaṅkha*).
7) Puruṣottama. He was called Ghaṭaplāvanānandanātha because he caused a water jar that was on his head to fly up into the sky.
8) Vaṅkadeva. He was called Kharjūrānandanātha because he caused a date tree (*kharjūra*) to fly up into the sky by merely looking at it out of sport (*krīḍārthe*).
9) Devadhara. He was called Śāraṅgadeva because he paralysed[1] a Śāraṅgī bird.
10) Śivagaṇa. This teacher was born a woman. She was called Bodhatrāsanī Ambā because she frightened the Buddhists in Ṭhāṇakoṅkaṇa with the sound of her kettledrum (*bherī*). When she took initiation and assumed authority as a teacher (*adhikārakāla*) she made a gesture that transformed her into a man (*puruṣaliṅgamudrā*) and assumed authority with her female consort (*śakti*). Even so, the uninitiated (*paśu*) see her in the form of a woman. She has ten names. They are: Vimalā, Śikhā, Ciddevī, Suśobhanā, Nāgakanyā, Kumārī, Dhāraṇī, Payodhāraṇī, Rakṣā and Bhadrā.
11) Karṇavaṭaśara. This teacher was also a woman. Her name was Karuṇādevī because she had compassion (*karuṇā*) for many. She was called Puruṣakṣobhadevī Ambā (the Mother Goddess who Arouses Men) because, out of curiosity to see its effect, she displayed the gesture of a woman's Yoni along with the gesture that transformed her into a man (*puruṣaliṅgamudrā*) and thus aroused men.

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[1] Read -*stobhitas*- for -*stoṭitas*-.

12) Vaiśyaśavarāvayava. He was called Śilāvedhadeva because he pierced (*vedha*) a stone (*śilā*) with a mere look.
13) Aniruddha. He was called Puṣpānandanātha because he once caused flowers to bloom out of season.
14) Devagaṇa. He was called Śilāvedhadeva because he pierced (*vedha*) a stone (*śilā*) with a mere look.
15) Carpaṭa. He was called Ketakīdeva because he once caused flowers to fall from the sky.
16) Rājāditya. He was called Nandasphoṭadeva because he awakened Nandirudra.

The Disciples of the Sixteen Siddhas.

The *Ṭīkā* commenting, it seems, on the verses quoted above from the AS[1] says:

> The sixteen (Siddhas) will have one hundred and sixty-three disciples[2] and then their (spiritual) sons will be countless thousands. Merger takes place in the western lineage (*paścimovalli*). Where? They are all merged in the supreme Void, that is, in the divine Liṅga which is Unstruck Sound. By what means (does that take place)? By the one who has realised blissful consciousness by the awakening of the knowledge of the bliss of consciousness. The meaning is that they are never born again in the world of transmigration.[3]

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[1] AS 8/56-60, see above, p. 526.

[2] See KuKh 7/81-82.

[3] *eteṣāṁ ṣoḍaśānāṁ śiṣyāṇāṁ kaliyuge santatir bhaviṣyati yāvat ātmana [k, kh: ātmā] ekādaśasthānam | ekādaśasthānaṁ kim ucyate | tat kathyate yathā | navanāthamadhyād ekaṁ tataḥ ṣoḍaśamadhyād [kh: -madhyā*] dvitīyam | dvāpañcāśanmadhyāt [k: -śamadhyāt-; kh: -śamadhyā] tṛtīyam | tatputraṁ caturtham | tasya putraṁ pañcamam | tasya [kh: tasyaḥ] putraṁ [k kh: putra] saṣṭham [k kh: saṣaṣṭhaṁ] | tasya putraṁ [k: putra] saptamam | saptamasya putram aṣṭamam | aṣṭamasya putraṁ navamam | navamasya putraṁ daśamam | daśamasya putram ekādaśam | tasyaikādaśasthānaṁ [kh: tasyadekā-] yāvat asmin paścimāmnāye ovalliśuddhiḥ kāryā [k kh: kāryāḥ] | tadūrdhve sthānasaṁkhyānakād ity arthaḥ | yadi cet [k: cche; kh: cchet] sthānasaṁjñābhedakrameṇa ovalliśuddhir na kriyate tadā [k kh: yathā tada] śivādisvagurvantam ovalliṁ [k kh: ovalliḥ] kathaṁ pūjayet | tat kathyate yathā | guruḥ [k kh: * *] paramaguruḥ [k kh: -ru] paramācārya ādisiddhaḥ [k kh: -siddha] parameṣṭhir iti [k kh: parameṣṭhi iti; kh: parameṣṭhiti] pañcakaṁ pūjyam [k: -jyā; kh: -jya] | tathā navātmā tataḥ śrīkaṇṭhaḥ [k kh: -kaṇṭha] śaṁkaro 'nantaḥ sādākhyaḥ piṅgala [k: piṁgalaḥ] iti gurupañcakaṁ pūjayet | evaṁ navaṣoḍaśanāthāḥ [k kh: -thaḥ] bhairavasya śrīnāthasya putrāḥ adhikāraṁ kṛtvā sarve [k: sarvaṁ] khecaratve bhaviṣyanti | yadā tair adhikāraṁ [k kh: te adhi-] kṛtaṁ tadā santānaṁ dakṣiṇāpathe koṅkaṇe [kh: kuṁkuṇe] | evaṁ ṣoḍaśa śiṣyāḥ kaliyuge vartamāne vartante [k kh: varttati] | te ca svagotre niyojanīyāḥ [k kh: -yāt] | tato 'parāś ca [k kh: tataḥ parāśva] me śiṣyāḥ || iti [k kh: * *] ṣoḍaśānāṁ śiṣyāḥ śatam ekaṁ triṣaṣṭyādhikam bhaviṣyanti [k kh: * * * *] | tatas*

Seven of the sixteen did not have disciples. The rest had a varying number as noted in the following table. Although, according to the *Ṭīkā*, many of them came from various places, they were all initiated in Candrapura. Naturally, they belonged to the lineages of their teachers and so did their disciples. Fifty-two belonged to the Lineage of the Eldest, twenty-seven to the Middle Lineage and eighty-four to the Lineage of the Child. These went on to found 'innumerable' lineages of Siddhas whose Command was 'extremely powerful'.[1] The KuKh simple states the number of disciples in each lineage. The KuKauM and the *Ṭīkā* list the numbers of disciples each one had as well. The *Ṭīkā* even supplies their names and in many cases their birth place.[2]

26. Table of the Disciples of the Sixteen Siddhas

Serial Order	Name according to the SKh[3]	Name according to the *Ṭīkā*[4]	Lineage	Number of Disciples
1	Sura	Candrapurya	(Middle)	
2	Tīvra	Gulmadeva	Elders	4
3	Khecara	Stambhadeva	Elders	10
4	Garbhamukta	Kārpāsadeva (Muktānanda)	Elders	20 8
5	Siddha	Vaṭapura	Middle	27
6	Jaya	Virāja	Elders	10
7	Vijaya	Prayāsadeva	(Middle)	
8	Mitra	Kāsapāla (Kauśala)	(Middle)	
9	Vīra	Bhogadeva (Bhogadevī)	(Child)	(14)
10	Vimala	Bimbadeva (Bimbadevī)	Child	50 (25)
11	Ratna	Khaḍgadeva	Child	10
12	Keśava	Rudradeva	(Middle)	
13	Umana	Dhārāśiva	Child	10
14	Mudrā	Mudrāsphoṭa	(Middle)	
15	Śrota	Vaṅkāpura	(Middle)	
16	Mahanta	Bhojadeva (Bhujasphoṭa)	Child (Middle)	14

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teṣāṁ putrāḥ sahasraśaḥ asaṁkhyātaḥ [k kh: -tāḥ] | *paścimovallyāṁ [k: -valli; kh: -molli] layaṁ bhavati* | *kutra [k kh: kotra]* | *divyaliṅge anāhate pare śūnye līnā bhavanti [k kh: bhavati] sarve* | *kayā [k kh: kena] yuktyā* | *ānandabodhabodhinā bodhānandajñānodbodhanāt* | *punaḥ saṁsāre na [k kh: ṇa] saṁbhavanti kadācid ity arthaḥ* | | MS Kh. 180b-181a.
The masculine noun '*putra*-' in this passage is consistently treated as neuter.

[1] KuKh 7/81-82.

[2] *Ṭīkā* MS K fl. 184a.

[3] SKh MS G fl. 48b. All these names end with '*ānandanātha*'.

[4] Names as in the first table of the Sixteen Siddhas, see above, p. 529-530.

The Lineages and Siddhas according to the Second Recension of the *Yogakhaṇḍa*

The Divine Current (Divyaugha)

Chapter fifteen of YKh (2) is dedicated to an account of the lineages of teachers. In accord with the common basic triadic pattern, YKh (2) presents three currents of Siddhas. The first emerged in the First Age, the second and third in the third and the fourth, respectively. The first is the Divyaugha – the Divine Current. It is also called the Gurvogha – the Current of the Teachers. The second is the Divyādivya – the Divine-*cum*-Mortal - Current and the third is the Siddhaugha, the Current of the Siddhas. Generated at the beginning of each Age, they trace step by step, group by group, the formation of the cosmic order first, and then the microcosmic body.

The first two Currents contain the same number of Siddhas divided into the same six groupings of 1, 3, 5, 7, 9 and 16 Siddhas. Both begin with a cosmogony that includes the origin of the First Siddha and with him the universe and the teachers. The third one is the Current of the Siddhas. There is no initial cosmogony as in the first two Currents. Instead it begins with the Nine Siddhas, who are derived from the Divine Current called 'the Flower'. This is the stream of energies of the Transmental.[1] It should not be confused with the first of these three Currents of Siddhas.

The Divine Current (Divyaugha), that is, the Current of the Teachers (Gurvogha), begins as follows. The goddess is speaking:

> O Great God (*mahādeva*), when the universe, mobile and immobile, was a formless Void there was neither you nor I, neither Brahmā nor Keśava (Viṣṇu), neither the gods nor the worlds, neither Gandharvas nor Kinnaras, neither Nāgas nor the netherworlds (where they reside). I had burnt (everything) with the Fire of Time (*kālāgni*). Nothing came into being and all things were darkness wrapped in inertia (*tamas*). The divine Command arose there in (that) formless ocean. Once again I emanated that (Command) beautiful with the earth and (the other principles of existence).[2]

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[1] See intro. vol. 1, p.23-24.

[2] *yasmin kāle nirākāre [k, kh: -kare] śūnyabhūte carācare* ||
na [k, kh: ta] tvaṁ nāhaṁ mahādeva na brahmā na ca keśavaḥ [k, kh: keśava] |
na surā na ca vai lokā gandharvā na ca kinnarāḥ [k, kh: -rā] ||
*na nāgā na ca pātālā dagdhāḥ [k: nagdhā; kh: na *(?)] kālāgninā mayā* |
utpattir nāsti [k, kh: utpattiṁ-] sarveṣāṁ andhakāras tamovṛtaḥ [k, kh: -raṁ tamāvṛtam] ||
*tatrārṇave nirākāre [k: -rai; kh: nirākā *(?)] divyājñāyā [kh: (?)] samudbhavā [kh: -va]* |

> The God of the gods, the Supreme Lord without beginning, the agent of the emanation of the radiant energy (*tejas*) (to which belongs all that) extends from Brahmā up to the end of the worlds, slept. O Hara, the unmanifest god, generated the Cosmic Egg (*aṇḍa*). O fair faced one, there in the middle, you and I abided for a cosmic age (*kalpa*). O Bhairava, by the Yoga of the Sequence of Withdrawal (*saṁhārakrama*), I came to be (*saṁbhūtā*). O beautiful one, listen to what I, who had just come forth, did. Taking that Egg into (my) hand, I churned it. Then when the Egg had been churned, Brahmā and Viṣṇu came into being.[1]

The first group are the three Śāmbhava Siddhas. They are Brahmā, Viṣṇu and Rudra, who are generated by the goddess to perform their functions of creating, sustaining and destroying the world (19-20). Then once, the fundamental basis of the cosmic order and its dynamism has been established, its parts emerge:

> O god, (now) you have been told this, listen, O Bhairava, to (what happened) next. This God, called Self-existent (*svayaṁbhū*), observed great austerity and the one called Victory arose (there in) in his abode. He became fivefold (in the form of the Five Elements) in order to serve as the cause of the deluding clutter (*ḍambara*) of creation.[2]

Bhairava's fivefold form consists of the Five Siddhas. They appear in the KMT as aspects of Bhairava who is called Ciñciṇīnātha here. They are 'the agents of emanation' and govern the five gross elements.

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*punar eva mayā sṛṣṭā * pṛthivyādimanoramā* || YKh (2) 15/10cd-13.

[1]*prasuptaṁ devadeveśaṁ [k: -devaśaṁ] anādiparameśvaram* |
tejaḥsṛṣṭes tu [k: -ṣṭistu; kh: (?)] kartāraṁ ābrahmabhuvanāntikam ||
avyaktena tu devena aṇḍam utpāditaṁ hara |
tatra madhye ahaṁ tvañ ca sthitau [k, kh: -to] kalpaṁ varānana ||
saṁhārakramayogena saṁbhūtāhaṁ ca bhairava |
*mayā saṁjātamātre yat [k: -mātrāyā; kh: saṁjātamā * *(?)] yat kṛtaṁ śṛṇu sundara* ||
tac cāṇḍaṁ [k, kh: sa-] tu kare kṛtvā mathitaṁ tu mayā tadā |
tadā [k: tatsau; tatsyai] cāṇḍasya [kh: vāṇḍasya] mathite [k, kh: mathitu] brahmā [k, kh: brahma] viṣṇur ajāyata || Ibid. 15/14-17.

[2] *etat te kathitaṁ deva aparaṁ śṛṇu bhairava* | *[kh: (?)]*
svayaṁbhūr [k: -bhū] nāma devo 'yaṁ mahātapasi [k: -su] saṁsthitaḥ [k: - taṁ] || *21* || *[kh: (?)]*
tasya [kh: (?)] sthāne [kh: (?)] samutpannā vijayānāmanāmataḥ |
sa eva pañcadhā bhūtaḥ sṛṣṭyāḍambarakāraṇāt [k: sṛṣṭi-] || *[kh: (?)]* YKh (2) 15/21-22.

> (The five are) Śrīkaṇṭha, Śaṅkara, Ananta, Sādākhya and Piṅgala. Śrīkaṇṭha is in the Earth principle and Śaṅkara resides in Water. Ananta is said to be Fire and Sādākhya is said to be Air, (while) Piṅgala should be known to be Space. These five are the agents of emanation. In this way, the god who has five natures is established in Earth and the other (gross elements). This is the god Ciñciṇīnātha. He is Bhairava who has attained the Command. He is the lord, who has five forms and can (both) grace and punish. [1]

In the KMT, Bhairava describes himself:

> I am indeed the sole potter (*kulāla*) and I burn with (divine) qualities in the midst of the Skyfarers and the rest. Established in the status of a teacher, I emanate all things. I am Sādākhya of the Skyfarers, Piṅga (the Tawny One) born of the Wind. In (the element) Fire, my nature (as Ananta) is endless (*ananta*). I am the Lord of Grace - Anugrahīśa, born of Water. I am Śrīkaṇṭha at the culmination of completion (*nivṛti*). I am Kulīśa in the world. I grace all things. Although one, I am many. In the condition of a teacher I have shown all things in accord with the intention (*bhāva*) with which I have been questioned. I am visible here (in this very world) in the Lineage (*santāna*) of the Siddhas. I am constantly present in the form of the teacher whose Command issues forth and functions (*saṁpravartate*). One should know that these teachers are born from the limbs of my Command. They are like the forms of gold which are of many kinds (only) because of (their) diverse names (such as) belt, bracelet, anklet, necklace, seal and ring.[2]

Now the material sphere has been emitted, the seven 'leaders of the Siddhas' who come next generate and govern the seven constituents of the body. These are followed by the Nine Siddhas. There are three in the sky, the netherworlds and on the earth.[3] The Sixteen Siddhas are their spiritual sons. The

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[1] *śrīkaṇṭhaḥ śaṅkaro 'nantaḥ sādākhyaḥ [k, kh: -khyā] piṅgalas tathā* |
śrīkaṇṭhaḥ pṛthivītattve śaṅkaraś cāpasaṁsthitaḥ ||
*tejo 'nantam [kh: * * * *(?)m] iti proktaṁ sādākhyo [k: -khyā; kh: -kṣā] vāyur ucyate* |
ākāśaḥ piṅgalo [k: -lā] jñeyaḥ pañcaite sṛṣṭikārakāḥ ||
evaṁ pañcātmako [k, kh: - kaṁ] devaḥ [k, kh: -va] pṛthivyādiṣu saṁsthitaḥ [k,kh: - taṁ] |
ciñciṇīnāthadevo 'yaṁ [k: - devāyaṁ] ājñāsiddhas tu bhairavaḥ ||
pañcamūrtidharo nātho [k, kh: -tha] nigrahānugrahakṣamaḥ | Ibid. 15/23-26ab.

[2] KMT 3/94-100ab.

[3] Cf. above, p. 514.

first twelve are worshipped in the body and four beyond up to the End of the Twelve.[1]

The Divine-*cum*-Mortal Current

The account of the Divine-cum-Mortal Current opens with the creation of the universe and the birth of first Siddha. The goddess is speaking:

> O god, lord of the universe, listen. O best of the gods, I will explain. There is a great place, a mountain peak (called) Trikūṭa on the top of Meru. Agnituṅga arose there. He came into being without a sound. Powerful and surrounded by a garland of flames, he possessed the radiant energy of the twelve suns. The Person (*puruṣa*), unmanifest by nature, emerged from his navel. O Bhairava, he has no manifestation and is not perceived. And that is said to be the supreme place that is very frightening.[2]
>
> The power of his will emerged and came forth like a streak of lightning. And she was in the Sky (*ākāśa*) above and below in the supreme (transcendent) and the inferior (immanent). She was divided into three parts by the power of (her) divine energy. O god, will, knowledge and action - the mobile and immobile (universe) was pervaded by (these) three. I gave rise to the other gods and I am the mother of the universe.[3]
>
> The deity called Kubjikā arose in the form of power (*śakti*). It is (the god's) power of will, knowledge and action in the form of a sprout. Impelled by my Command, he performed intense austerities.

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[1] YKh (2) 15/26cd-42.

[2] *śṛṇu deva jagannātha pravakṣyāmi surottama* ||
āste [k, kh: asti] śikharasaṁsthānaṁ [k, kh: śikharaṁ mahāsthānaṁ] trikūṭaṁ [k, kh: citrakūṭaṁ] merumūrdhani [kh: -mūrddhani] |
nirghoṣaṁ tatra saṁjātaṁ [kh: saṁsthānaṁ] agnituṅgasamudbhavam ||
jvālāmālākulaṁ tīvraṁ dvādaśādityavarcasam |
tasya nābhyāṁ samutpannaṁ puruṣam avyaktarūpiṇam ||
na tasya vidyate vyaktir na sa paśyati [k, kh: dṛśyati] bhairava |
śrūyate ca paraṁ sthānaṁ durgamaṁ [k, kh: sadramaṁ] cātidāruṇam [k, kh: tamati-] ||
Ibid. 15/43cd-46.

[3] *tasyecchāśaktir utpannā nirgatā vidyullekhavat [k: vidyulekha-]* |
ākāśe tu gatā sā ca [k: sara; kh: sāra] ūrdhvādhaś [k, kh: adhordhve] ca parāpare ||
tridhākhaṇḍagatā sā tu divyaśaktiprabhāvataḥ [kh: -tāḥ] |
icchā jñānī [kh: jñānā] kriyā deva tribhir vyāptaṁ [k, kh: -pta] carācaram ||
mayā cānyoditā [k: conyāditā] devā ahaṁ mātā jagatas tathā [k, kh: jagasya ca] |
Ibid. 15/47-49ab.

> (When he had) practiced terrible austerity for a thousand divine years, a great Siddha came into being there who shined like the risen sun. He had five faces and four arms and burnt with fifteen eyes. O Śaṅkara, such was the form that arose in the time of the Age of Strife. O beloved, he was the first born Kaulika of (the goddess) Kubjikā (*kukārā*). He performed intense austerities in the venerable house of Candrapura.[1]

Three Siddhas were born from the first Siddha's radiant energy. They were the counterparts of Brahmā, Viṣṇu and Rudra of the previous Current. After them, as in the previous Current, Five Siddhas came into being who were the counterparts of the previous ones. They entered 'the sequence of the six parts (*ṣaṭprakārakrama*)', that is, the Krama. Thus, along with Śrīnātha, they are the Siddhas of the sacred seats. The seven Siddhas who come next are Skyfarers, close to Dhruva. They are followed by the Nine Siddhas who are emanated from the deity's radiant energy (*tejas*) and are worshipped in the Cavity of Brahmā. The next Sixteen Siddhas are born from Sūryadeva and are located in the body.[2]

The Current of the Siddhas (Siddhaugha)

The Current of Siddhas is the Current of this Age. It emerged in Koṅkaṇa directly from the Divine Current of the Transmental, presumably, from the ninefold body of Śrīnātha with which it ends. These nine and the following sixteen Siddhas are those we find in the accounts in the other sources. Here the Nine Nāthas are called by their names used for worship (*pūjā*). As usual, three of them emerge in Koṅkaṇa and are praised in the Deccan (*dakṣiṇāpatha*).[3] They are worshipped in the body and beyond.[4] The Sixteen Siddhas or Persons (*puruṣa*),

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[1] *utpannā śaktirūpeṇa kubjikā nāma devatā* ||
tasya icchājñānī [k: tasyachani; kh: tasyecchāni] kriyāśaktir aṅkurākārarūpiṇī |
tena tīvraṁ tapas [k, kh: tapaṁ] taptaṁ mamājñāpreritena ca ||
divyavarṣasahasraṁ tu tapaḥ [k: tape; kh: tapaṁ] kṛtvā sudāruṇam |
tatrotpannaṁ mahāsiddhaṁ uditārkasamaprabham [k, kh: uditārkaṁ-] ||
cāturbhujaṁ [k, kh: pañcavaktraṁ] pañcavaktraṁ [k: cāturbhujaṁ; kh: cātujaṁ]
tripañcanayanojjvalam [k: - nājvalaṁ; kh: tripaṁcanayanījvalaṁ] |
īdṛgrūpaṁ samutpannaṁ kalikāle [k, kh: kāli-] tu śaṅkara ||
kukārādisamutpannaṁ tenāsau kaulikaḥ [k, kh: - kāṁ] priya |
tapas tīvraṁ kṛtaṁ tena śrīmaccandrapure gṛhe || Ibid. 15/49cd-53.

[2] Ibid. 15/54-73.

[3] Ibid. 15/79-87.

[4] Ibid. 15/88-90.

who have 'authority in Koṅkaṇa', are listed next[1] along with their states, distribution in the three Lineages and locations in the body and beyond.[2]

The data relating to the three Currents is summerized in the following tables.

27. Table of the Three Siddhas

Gurvogha	Location	Function	Divine-cum-Mortal
Brahmā	Egg of Brahmā	Creation	Ananta
Viṣṇu	Bhaga	Preservation	Mahīdhara
Rudra	Liṅga	Destruction	Piṅgala

28. Table of the Five Siddhas

Gurvogha	Element	Divine-cum-Mortal
Śrīkaṇṭha	Earth	Matrīśa
Śaṁkara	Water	Ṣaṣṭhideva
Ananta	Fire	Caryā
Sādākhya	Air	Oḍīśa
Piṅgala	Space	Śrīnātha

29. Table of the Seven Siddhas

Gurvogha	Divine-cum-Mortal
Sparśa (Touch)	Asitāṅga
Carmadeva (God of the Skin)	Candradeva
Māṁsarakṣa (Guardian of the Flesh)	Krodheśa
Raktāṅga (Blood Body)	Unmatta
Asthideva (God of the Bones)	Kāpālika
Majjadeva (God of the Marrow)	Bhīṣaṇadeva
Bīja (Seed)	Siṁha

[1] Ibid. 15/90cd-94.
[2] Ibid. 15/95-104.

30. Table of the Nine Siddhas

Gurvogha	Divine-cum-Mortal	Current of Siddhas	Location
Dhruva	Gaṇeśvara	Kiraṇa	Eyebrows
Candra	Kārttikeya	Yoga	Foundation
Sūrya	Mahākāla	Padma	Full of Gems
Aśvatthāma	Nandideva	Goṣṭīvya	Full of Gems
Hanumān	?	?	Full of Gems
Vibhīṣaṇa	Anaṅga	Tripurāntaka	Knot of Brahmā
Bali	Śankūkarṇa	Kamala	Beyond the Fifth
Rājā	Vīrabhadra	Tattvadeva	Beyond the Fifth
Kūrmaśeṣa	Puṣpaka	Ciñcinīnātha	Beyond the Fifth

31. Table of the Sixteen Siddhas

Gurvogha	Location	Divine-cum-Mortal	Location	Current of Siddhas	Lineage
Kumuda	Feet	Drāvaka-vedhaka	Garland of Skulls	Candrapuṣpa	None
Kroḍadeva	Ankles	ṇnandaghūrmi	Garland of Skulls	Gulmadeva	None
Khagīśa	Knees	Lampasiddha	Garland of Skulls	Stambhadeva	None
Ṣaṣṭha	Thighs	Sandohaka	Garland of Skulls	Karpāsa	Eldest
Ghora	Anus	Amara	Garland of Skulls	Vaṭapurya	Middle
Caṇḍa	Palce of birth	Śiraśekhara	Garland of Skulls	Viraja	Eldest
Raudra	Kuṇḍalī	Bhadrāṅga	Garland of Skulls	Prayāsa	None
Mahākāla	Navel	Kulūta Mūrchaka	Garland of Skulls	Kāśālya	None
Kaulīśa	Unstruck Sound	Pāvaka	Navel	Bhogadeva	None
Kulanātha	Pure Wheel	Jīmūta	Knot of Brahmā	Bimbadeva	Child
Kīrti	Uvula	Paṅkanātha	Knot of Brahmā	Khaḍgadeva	Child
Koṅkaṇa-pāduka	Between Eyebrows	Amara	Knot of Brahmā	Rudradeva	Child
Śvetāṅga	Forehead	Bhairava-śekhara	Knot of Brahmā	Dhārāśiva	Child

Gurvogha	Location	Divine-cum-Mortal	Location	Current of Siddhas	Lineage
Piṅgala	Cavity of Brahmā	Kaulīśa	Knot of Brahmā	Mudrāsphoṭa	Child
Krūra	Half Moon	Rudra	Knot of Brahmā	Kāpura (Śaśāṅka)	Child

The Hagiographies of the Siddhas

The Siddha Trivikrama

The goddess goes on to narrate stories of the lives of three Siddhas. These are the three Nāthas out of the Nine Nāthas who taught in Candrapura and made disciples there. Together they generate the 'Triple Purity', which is the transmission of authority (*adhikārakrama*) in the lineages of the Eldest, the Middling and the Youngest. The first one is Trivikrama who belonged to the Lineage of the Elders. Each Siddha has a consort along with whom he should be worshipped. Her conversion and exploits are an important part of the hagiography of each Siddha. The main features of these Siddhas generally agree with the ones noted in the KnT and the KuKauM recorded in the tables.

> O beloved, there is a famous town, called Puṇḍravardhana, on the great and beautiful Island of the Sun (*sūryadvīpa*). O venerated by the gods, there is a well known Brahmin there whose name is Trivikrama. He is a Sāmavedin and, as is clearly apparent, he is very powerful and possesses the Command. He performed severe austerities for a thousand divine years and sought knowledge. He looked at the sun and checked its course in the sky and he pierced the king of the gods. As he is thus related (to the Sun), he is called Kiraṇānanda (Bliss of the (Sun) Rays).
>
> O Lord of the gods, he again attained the state of a Skyfarer by means of (his) practice (*caryā*) and (so), the name Gaganadeva is said to be (his) *pūjā* name. Again, his secret name is said to be Sūryānanda. O lord, spreading out the rays (of the sun), he imparts radiance to the rays. As he has pervaded the sky (with them) he is said to be Kiraṇānanda and his consort is well known and will be Va * lā *. O god, they who are of the nature of both Śiva and Śakti, should be worshipped as a couple.[1]

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[1] *sūryadvīpe mahāramye prasiddhaṁ nagaraṁ [k: -ra] priya* |
puṇḍavardhananāmānaṁ prasiddhas tatra brāhmaṇaḥ ||

The Siddha Pippalīnātha

According to the ṢSS Pippalin was the third of the Nine Nāthas. He was a brahmin from Bhogapura,[1] which is called Bhogavardhana in the KuKauM.[2] This is his *caryā* name. His *pūjā* name is Padmānanda and he belongs to the Middle Lineage.[3] Again the goddess is speaking:

> There is a well known and fine town on the beautiful bank of the (river) Mandākinī called Bhogavardhana and Vikrama lives there. He was born in Visuli of a merchant (*vaiśya*) and was very powerful. Well known as an Atharvavedin.[4] He was very strong and possessed the Command. He practised the austerity of (standing on) one toe in front of Ādinātha. For a thousand divine years he practiced tremendous austerity. A lotus grew out of the lotus of his (navel) that shone like the sun. A man (*puruṣa*) was born there in the middle of it who was clearly visible (*vyaktarūpin*). A divine Śakti was (also) born from his navel. Her name was Maṇī and she was very famous. The Śakti that was born in his body possessed (his) same (divine) attributes. He desired knowledge intensely and so the Pippalī tree (under which he practiced austerity) was adorned (by his presence). As he is thus related (to the tree), his name is Pippalīnātha.[5]

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nāma saṁjñā punas tasya trivikramaḥ [k, kh: -ma] surārcita |
sāmavedī bhavet [k: -ve] sākṣāt ājñādharo [k, kh: -dhara] mahābalaḥ ||
tena tīvraṁ tapas taptaṁ [k, kh: tapaṁ-] divyaṁ varṣasahasrakam |
jijñāsā ca kṛtā tena sūryaṁ vai cāvalokitam ||
gagane [k, kh: gagaṇe] stambhitas tena [k, kh: stabhitāstena] vedhitaś ca surādhipaḥ [k: -ṣipa; kh: -dhipa] |
tena saṁbandhayogena kiraṇānandasaṁjñakaḥ ||
*punar gataś ca deveśa [kh: de * śa] khecaratvaṁ [k, kh: -tve] sa [k, kh: va] caryayā* |
*gaganadevābhidhāno 'yaṁ [k, kh: gaga * devābhidhānīyaṁ] pūjānāma prakīrtitaḥ* ||
gopyanāma [k, kh: nāmaṁ] punas tasya sūryānandas tathocyate [k: cocete; kh: -nandeti cocyate] |
kiraṇān [k, kh: kiriṇā] vikiran nātha kiraṇoddyotakārakaḥ ||
gaganaṁ [k, kh: gagaṇaṁ] yena cākrāntaṁ [k, kh: ā-] kiraṇānandas tenocyate [k, kh: -ta-] |
*śaktistasya ca vikhyātā va * lā * bhaviṣyati* ||
pūjayed yugmakaṁ [k, kh: -no] deva śivaśaktyubhayātmakam [k: -śaktibhayātmakau; kh: - kau] |
YKh (2) 15/110-117ab.

[1] See above, the second table of Nine Nāthas.
[2] See above, the first table of Nine Nāthas.
[3] See second table of Sixteen Siddhas.
[4] According to the KuKauM, this Siddha was a Ṛgvedin. The KnT says he was a kṣatriya. See above, the first table of Nine Nāthas.
[5] *mandākinītaṭe [k: mandhā-; k, kh: -tate] ramye prasiddhaṁ nagaraṁ śubham* |
bhogavardhananāmānaṁ [kh: -varddhana-] vikramas tatra vāsinaḥ ||

He, the lord of the gods, went again to the great city of Laṅkā. He looked in the four directions with the gaze of an intense Command and 86,000 demons were pierced while Vibhīṣaṇa, (their) king, was in a state of divine inebriation (*ghūrmāvasthā*). He stood on the surface of the earth (in this state) for a hundred years and then the king of the demons was satisfied with him again. (The Siddha said to him): "Arise! You who have recalled the goal!" (Vibhīṣaṇa then) prostrated (before him) with devotion and, having done so, the king addressed Siddhanātha (who stood) before him and with fine words of praise, lauded (his) lotus feet: "You are Brahmā. You are Viṣṇu. You are Rudra and you are indeed Śiva. O Bhairava, by your grace, the lord of the gods, whose sign is supreme bliss, has arisen in the abode of my consciousness!" Then the Nātha placed a handful of flowers in the Cavity of Brahmā (on the top of the head of the king). Then, O god, the great king Vibhīṣaṇa was initiated. (Thus) all the teaching concerning the second (Nātha) has been narrated.[1] (133ab)

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*visulyāṁ ca bhavej janma vaiśyajaḥ [k, kh: - jāḥ] * pracaṇḍavān* |
atharvavedī vikhyāto [k, kh: -tā] ājñādharo [k, kh: -ra] mahābalaḥ ||
aṅguṣṭhena [k: ekāṅguṣṭena; kh: ekāṁguṣṭhena] tapas taptam ādināthasya [k: patataptaṁ ā-; kh: tayaṁ taptaṁ ā-] cāgrataḥ |
divyavarṣasahasraikaṁ tapas taptaṁ [k, kh: tapaṁ taptaṁ] sudāruṇam ||
tasya nābhyāṁ samutpannaṁ padmaṁ sūryasamaprabham |
tatra madhye samutpannaṁ puruṣaṁ [k, kh: puruṣa] vyaktarūpiṇam ||
tasya nābhyāṁ samutpannā śaktiḥ [k, kh: śakti] sāmararūpiṇī |
*nāma saṁjñā bhavet tasyā maṇī a * tiviśrutā* ||
sā śaktis tasya saṁjātā śarīre [k, kh: sa-] samadharmiṇī |
*jijñāsā ca kṛtā tena [k, kh: te *] pippalītaruśobhitam* ||
tena saṁbandhayogena pippalīnāthasaṁjñayā | YKh (2) 15/119-125ab.

[1] *punar gataśca [k: - rgataṁśca] deveśo laṅkāṁ [k, kh: laṅkā] nāma [k: rāma; kh: lāma] mahāpurīm [k, kh: -purī]* ||
vilokitaś caturdikṣu [k, kh: avalokitā ca-] tīvrājñayāvalokanāt [k, kh: -jñāyā ca lokanāt] |
ṣaḍaśītisahasrāṇi [k, kh: ṣaḍā-] rākṣasānāṁ [k: rākṣānāṁ] tu vedhitāḥ [k, kh: -tā] ||
rājā vibhīṣaṇaś [k, kh: -ṇāś] caiva ghūrmāvasthāṁ tu tiṣṭhati |
vāsarāṇāṁ [k, kh: + tu] śataṁ caikaṁ tiṣṭhate dharaṇītale ||
punar āpyāyitas tena rākṣasādhipatis tadā |
uttiṣṭhita [k: uttiṣṭita] smṛtalakṣa [k, kh: smṛtilakṣa] tadā rājā vibhīṣaṇaḥ ||
sāṣṭāṅgaṁ praṇipātas [k: - yātaṁ tu; kh: -taṁ] tu kṛtaṁ [k, kh: kṛta] bhaktyā tu tena vai [k, kh: vaiḥ] |
vijñāpayati vai rājā siddhanāthasya cāgrataḥ ||
stutivākyaiḥ prasannaiś ca stunute pādapaṅkajam |
tvaṁ brahmā tvaṁ ca vai viṣṇus tvaṁ [k, kh: +tu] rudras tvaṁ [k, kh: -stva] ca vai śivaḥ ||
tvatprasādāc ca [k, kh: - praśādācca] deveśaṁ [kh: -śa] paramānanda-lakṣaṇam |
utpannaṁ citpure [k, kh: vitpure] mahyaṁ tvatprasādāc ca bhairava ||
puṣpāñjalis tataḥ [k: puṣpājalī tataḥ; kh: -lī tataḥ] kṣiptā nāthena brahmarandhrake [k: -radhvake] |

The Siddha Bauddhadeva

Bauddhadeva is the sixth of the Nine Nāthas. His *pūjā* name is Kamalānanda and he belongs to the Lineage of the Child. According to the ṢSS and the KuKauM, he was a king,[1] as he is said to be in this account. This account also agrees with the KuKauM, which refers to him as Mahīpāla, the son of Someśvara.[2] The goddess is speaking:

> There is a well-known town in India (*jambudvīpa*) which is your (sacred) place. It is the town of Kanyākubja situated between the Ganges and the Yamuna. (There was) a benevolent (*śiva*) king who reigned happily there (called) Someśvara. He was a powerful warrior by caste (*kṣatriya*) and was born in the dynasty of the Moon. (One) night on the fourteenth of the dark fortnight, he left (his palace) to engage in Kaula practice (*vīracaryā*). O Bhairava, in half a moment he brought a Vetāla under his control; because of that, (the king) who observed Kaula practice, had a son called Mahīpāla.[3]
>
> He enjoyed the earth up to its very limit, the sea. O Bhairava, (such was) the kingdom Mahīpāla (enjoyed) for a hundred years. O fair faced one, (the goddess) ordered (him) in the middle of the night: "O wise one, if you desire liberation, practice severe austerity." Then the king woke up and the supreme thought came (to his mind). Having recollected the god with (his) blissful mind, (the king) went to the shore (of the nearby sea).[4]

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dīkṣitaś ca [k, kh: - taṁ ca] tadā deva mahārājo [k, kh: -jā] vibhīṣaṇaḥ ||
etat sarvaṁ samākhyātaṁ dvitīyasya vinirṇayam | YKh (2) 15/125cd-133ab.

[1] See second table of Nine Nāthas.

[2] See first table of Nine Nāthas.

[3] *jambudvīpe [k, kh: jambū-] tu nagaraṁ prasiddhaṁ sthānakaṁ tava* ||
gaṅgāyamunayor madhye kanyakubjaṁ [k: kaṁnya-] tu pattanam |
tasminneva sukhāsīno [k, kh: - naṁ] rājā someśvaraḥ [k, kh: śome-] śivaḥ ||
kṣatriyo 'sau [k: kṣetrī-; kh: kṣetriyosau] mahābāhuḥ somavaṁśasamudbhavaḥ |
rātrau kṛṣṇacaturdaśyāṁ [k: kṛṣṇacā-] vīracaryāvinirgataḥ ||
vetālaḥ sādhitas tena nimiṣārdhena bhairava |
tena saṁbandhayogena vīracaryādharas tathā [k, kh: -dhareti ca] ||
tasya putraḥ [k, kh: putraṁ] samutpanno [k, kh: -nnaṁ] mahīpālābhidhānakaḥ [k, kh: -kam] |
Ibid. 15/134cd-138ab.

[4] *bhuktvā tu pṛthivīṁ [k, kh: -vī] tena āsamudrāntamekhalām* ||
saṁvatsaraśataṁ rājyaṁ mahīpālena bhairava |
tasyādeśaḥ [k, kh: -śaṁ] samutpanno [k, kh: -nnaṁ] niśārdhena [k: niśārdhaṁna; kh: niśārddhena] varānana ||
tapaś [k, kh: tapaṁ] cograṁ kuru prājña yadi mokṣaṁ samīhase |
rājā tatastu prabuddho vai cintāparamamāgamat [k: citā-] ||

O god, Vyāpaka, Jaya and Vijaya, the third - these are the three adepts who resided there. O Bhairava, he began to practice very difficult austerity, (hanging) face down. He practiced severe austerity for a thousand divine years. Jaya was on (his) left shoulder and Vijaya on (his) right. The Pervasive One (Vyāpaka), practiced terrible austerity in the Cavity of Brahmā. Then blood came out of his ears, eyes, nose and mouth. A great lotus grew there, as brilliant as a ruby (*vaidūrya*). The king saw that divine lotus. O fair faced one, there arose there the state in which Śiva and Śakti. Wonderstruck, Mahīpāla spoke to (those) who practiced (*sādhaka*) (with him).[1]

"(Kaula) practice (*caryā*) serves to produce (this) lotus. It has come forth from my blood. Throw (this) excellent lotus in the current of the stream of the Ganges."

He, the leader (of the gods), is the deity and the adept (who worships him) is very strong. At the king's command, the lotus, covered with kuśa grass, was thrown into the (flowing) current of the Ganges. It reached the middle of a crossing (of two rivers) (*veṇi*) in between the Ganges and the Yamuna in the centre of a great island. A divine virgin girl resided there who, observing a vow, practised austerities. The lotus reached where the girl who practised austerities was. Seeing it and taking it in (her) hand, she placed it around her neck. She saw Śiva and Śakti emerge from the centre of the calyx. These two she saw in the auspicious forest of Mahālakṣṁī. O god, at that moment the Buddhist Ardhaśira entered the forest and so, because of that connection, he is famed as Bauddhadeva.[2]

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smṛtvā devaṁ hṛṣṭamanā surasarpas [k, kh: -sarpā] (?) taṭaṁ gataḥ | Ibid. 15/138cd-141ab.

[1] *vyāpakaś ca jayaś caiva vijayaś ca tṛtīyakaḥ* ||
trayas te [k: trīṇete; kh: trīṇy ete] sādhakā deva sthitās tasmin [k, kh: -tasmai] ca bhairava |
adhovaktraṁ tapas tena [k, kh: tapaṁ tena] prārabdhaṁ [kh: prārarddhe] cātiduṣkaram ||
divyavarṣasahasraṁ [k, kh: divyaṁ-] tu tapas [k, kh: tapaṁ] taptaṁ sudāruṇam |
vāmaskandhe [k, kh: -ndha] jayaś [kh: jayāś] caiva vijayaś caiva dakṣiṇe ||
vyāpakaṁ brahmarandhre tu tapaś [k, kh: tapaṁ] carati dāruṇam |
*tadā karṇākṣināsābhyāṁ [kh: * * * *(?)sābhyāṁ] mukhād raktaṁ vinirgatam* ||
tatrotpannaṁ [k: -nna] mahāpadmaṁ raktavaiḍūryasaprabham [k: raktavairdūrya; kh: raktavaidūryya-] |
rājāvalokayet taṁ vai kamalaṁ divyarūpiṇam ||
*śivaśaktisamāvasthau [k, kh: -sthā] tatrotpannau [kh: tatro * nnau] varānana* |
vadate sādhakānāṁ tu mahīpālo savismayaḥ [k, kh: saviśmayaḥ] || Ibid. 15/141cd-146.

[2] *sā caryā kamalotpattir [k, kh: -lotpatti] mama raktād vinirgatam* |
gaṅgāśrotapravāhe [k: śaṅgāśrota-] tu kṣipyatāṁ kamalottamam ||
yo 'sau vai nāyako [k, kh: nā-] devo sādhako vai mahābalaḥ |
rājādeśena [k, kh: + tat] kamalaṁ kuśenopari veṣṭitam ||
kṣiptaṁ gaṅgāpravāhe tu gato 'sau veṇimadhyataḥ |

There, in (that) place, the Supreme Lord, seated comfortably was engaged in meditation. The girl came there at midnight on the eighth lunar night. She prostrated before him and served him. (She) offered the god a necklace, anklets, bracelets and many kinds of clothes adorned with rubies and gems. (She offered) many kinds of divine gems and many (other) things, including vermilion, sandalwood, camphor and musk. The girl offered everything to the God of the gods with devotion.[1]

The girl said: "You are Brahmā, indeed You are Viṣṇu, Rudra and Śiva. You are without beginning and end. You are the Lord of Dharma, the Destroyer of the City (of the Demons – Purandara), You are Yama, Varuṇa and the path to liberation. You are my way, O lord of the gods, I am frightened by the ocean of transmigratory existence."

The Siddha said: "Listen girl! greatly fortunate one! why have you come? What task has brought you here?"

The girl said: "If you are pleased with me O god, listen, O pervasive one, to my request. O causal ocean of destruction! Lord of the Universe! I have come to the Island of Jambu, O god, frightened with the fear of the ocean of transmigratory existence. O Great God, I who desire liberation have taken refuge in you. Destroy all the net of (binding) forces. You who are austerity (itself); (you) are my refuge!"[2]

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gaṅgāyamunayor madhye mahādvīpasya madhyataḥ ||
tatrasthāne vratasthā ca divyakanyā tapaś caret |
āgataḥ [k, kh: āgato] kamalas tatra yatra kanyā tapasvinī ||
dṛṣṭaṁ [k, kh: dṛṣṭā] gṛhītaṁ tat tena kaṇṭhe cāguṇṭhitaṁ kare |
vīkṣate karṇikāmadhye śivaśaktisamudbhavaḥ ||
te dvau dṛṣṭau [k, kh: adṛśau] tu tatrasthau [k: tatau tu; kh: gatau tu] mahālakṣmīvane śubhe |
praviṣṭas tadvanaṁ deva bauddho [k, kh: bauddhāri rddhasirā tadā] ardhaśiras tadā [k, kh: rirddhasirā tadā] ||
tena saṁbandhayogena bauddhadevaś ca [k, kh: -deveti] kīrtitaḥ | Ibid. 15/147-153ab.

[1] *tatrasthāne sukhāsīnaṁ dhyānasthaṁ parameśvaram* ||
aṣṭamyām ardharātraṁ tu tatra kanyā samāgatā |
kṛtaṁ daṇḍanamaskāraṁ preṣaṇaṁ kurute ca sā ||
*niveditaṁ tu devasya hārakeyūrakaṅkaṇam [k, kh: hāra * yūrakaṅkaṇāḥ]* |
vastrā nānāprakārāṇi maṇimāṇikyaśobhitāḥ [k, kh: maṇimākyaśobhanāḥ] ||
divyaratnāny anekāni nānāvastūni [k, kh: -stuni] yāni ca |
kuṅkumaṁ [k, kh: -ma] candanaṁ [k, kh: -na] caiva karpūraṁ nābhisaṁyutam ||
sarvaṁ niveditaṁ bhaktyā devadevasya kanyakā | Ibid. 15/153cd-157ab.

[2] *kanyakovāca*
tvaṁ brahmā tvaṁ ca vai viṣṇus tvaṁ rudras tvaṁ ca [k, kh: nāsti] vai śivaḥ ||
tvam anādi anantaś [k: tvaṁmanādimataṁtaś; kh: -dimantantaś] ca dharmarājaḥ [k, kh: -jo] purandaraḥ |
yamaś ca varuṇas tvaṁ hi mokṣamārgas [k, kh: mārgaṁ] tvam eva hi || *tvaṁ gatir [k, kh: gati] mama deveśa bhītāhaṁ bhavasāgarāt* |

O Bhairava, when Siddhanātha heard this (he was pleased) and Siddhanātha initiated her with an intense descent of (spiritual) energy. She fainted because of the gaze of (his) intense Command. She (lay there) motionless for twenty-one days. Then, O Hara, the god was satisfied and gave (her) the Lion Seat. The God of the gods gave the virgin girl the Command. Then, (after) the girl (received it), she became (completely) intent on (her spiritual) practise (*anuṣṭhāna*) in the auspicious forest of Mahālakṣmī. That goddess resided there for twelve years.[1]

After that, the Siddha looked at (some) wild geese. O fair faced one, even though they were (flying far away) in the sky, they (suddenly) went mad and, by his mere look, fell to the surface of the earth. He went to Amarāpurī within the body of a wild goose (*haṁsa*). Then he became famous as Haṁsadeva. More than thirty-three were initiated * * * ? The king of the gods was consecrated by the gaze of (his) intense Command and feel into a motionless (trance) for twenty-one days. (In this condition) king Amara was in an inebriated state (*ghūrmāvasthā*) and (his) senses were deranged. Then, when the god was satisfied, he placed a handful of flowers on his head. And so, due to this connection, he is known as Amaranātha.[2]

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siddha uvāca
śṛṇu kanye mahābhāge kim āgamanakāraṇam ||
kena kāryavaśenaiva [k, kh: -senaiva] atra tvaṁ ca samāgatā |
kanyovāca
yadi tuṣṭo 'si me deva vijñaptiḥ [k, kh: -ptiṁ] śrūyatāṁ [k, kh: śru-] vibho ||
jambudvīpe [k: jamvūdvipe; kh: -dvi-] jagannātha saṁhārakaraṇārṇava |
āgatā ca ahaṁ deva bhayabhītā bhavārṇavāt ||
mokṣārthinī [k, kh: mokṣāthinī] mahādeva tavāhaṁ [k, kh: tava hiṁ] śaraṇāgatā |
sarvaṁ chindhi kalājālaṁ tvaṁ tapaḥ [k, kh: tapaṁ] śaraṇaṁ mama || Ibid. 15/157cd-162.
[1] *ity evaṁ ca samākarṇya [k, kh: samārṇya] siddhanāthena [k, kh: siddhi-] bhairava* |
tīvraśaktinipātena siddhanāthena [k, kh: siddhi-] dīkṣitā [k, kh: -ta] ||
*mūrcchāvasthāṁ [k, kh: -sthā] gatā sā tu sutīvrājñāvalokanāt [k, kh: * tījñāyāvalokanāt]* |
niśceṣṭā tiṣṭhate [k: niṣṭate; kh: niṣṭhate] sā tu dināś caivaikaviṁśatiḥ [k, kh: -ścaicaikaviṁśati] ||
tadā tuṣṭena devena dattaṁ siṁhāsanaṁ [k: -na] hara |
ājñā samarpitā tasyā devadevena kanyayā ||
*anuṣṭhānaratā [k: aṣṭānaratā; kh: a * ṣṭhānaratā] kanyā mahālakṣmīvane śubhe* |
tiṣṭhate tatra sā devī abdāni dvādaśāni vai || Ibid. 15/163-166.
[2] *tadanantaraṁ siddhena haṁsāś caivāvalokitāḥ [k, kh: - taḥ]* |
ākāśasthāpitā [k, kh: -sthāpite] haṁsā unmattena varānana ||
avalokanamātreṇa patitā dharaṇītale |
haṁsadehe [k, kh: -haṁ] pratiṣṭho 'sau [k, kh: -ṣṭhāsau] gatas tu amarāpurīm [k, kh: -rī] ||
haṁsadeveti vikhyāto tadā khyātim avāptavān |
*trayastriṁśatikādīni [k: trayaṁ-] * * nāntena dīkṣitāḥ* ||
surarājābhiṣiktas tu tīvrājñayāvalokanāt [k: tīvājñāyā-; kh: tīvrājñāyā-] |

Then, O god, he returned to the auspicious forest of Mahālakṣmī. Siddhanātha was surprised to see that the Bilva forest had been burnt down. He became angry again and said to the girl. "O girl, you have burnt the forest with (the fire of) your penance!" When she heard what Siddhanātha had said, the goddess of the universe responded: "O god, O great lord, I have sought knowledge. O Nātha, by the power of the Command I will regenerate it. If I am unable to regenerate the forest as it was before, let me be cursed and I will prescribe the penance (I should observe for myself)."[1]

When the Siddha heard the girl's words, he said: "O girl, you who possess Kulakaula, generate the forest!" Having received the teacher's permission (*ājñā*), she looked at the forest and by a mere blink of the eyes, the forest was restored. It was full of fruits and flowers and the sound of maynard birds and peacocks. It was strewn with heaps of flowers and had many kinds of trees and creepers. The divine forest was green (and beautiful) like a blue Aśoka.

Thus seeing (her) power, which is the most excellent radiance of the Command, the lord of the gods was pleased and gave the girl boons. The god consecrated her with eight jars (of holy water) and she was given the name Vimalānandā by (his) Command. (Thus) she has authority in the midst of the sixteen Siddhas.[2]

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patitaś ceṣṭayā hīnaḥ [k, kh: hīnaṁ] ekaviṁśad dināni vai ||
vikalendriyo 'mararājo [k, kh: -jā] ghūrmāvasthaś ca tiṣṭhati |
*tatas tuṣṭena [k, kh: tustena] devena kṣiptā puṣpāñjalī [k: -lā; kh: - * ?] śire [k, kh: śi *]* ||
tena saṁbandhayogenāmaranātha iti [k, kh: -nātheti] viśrutaḥ [k, kh: -tāḥ] | Ibid. 15/167-172ab.

[1] *punar vyāvartito [k, kh: punarvyāvṛrttito] deva mahālakṣmīvane śubhe* ||
dṛṣṭvā [kh: dṛṣṭā] bilvavanaṁ dagdhaṁ siddhanāthas tu vismitaḥ [k, kh: viśmitaḥ] |
punaḥ krodhasamāviṣṭaḥ [k, kh: - viṣṭo] kanyakāṁ prati cābravīt [k: cāpravīt] ||
prāyaścittaṁ ca te kanye vanaṁ dagdham iha tvayā |
siddhanāthavacaḥ [kh: -vacaṁ] śrutvā viśvadevī prabhāṣate [k: prabhāvate] ||
jijñāsā me kṛtā deva rabhasāc ca mahāprabho |
punar utthāpayāmīdaṁ [k, kh: -myeya] nāthājñāyāḥ prabhāvataḥ |
*yadā notthāpane [k, kh: notthā * ne] śaktā vanaṁ vai pūrvavad yathā* |
tadā śāpaṁ pratīcchāmi prāyaścitaṁ vadāmy aham || Ibid. 15/172cd-176.

[2] *kanyakāyā [k: kaṁnyakāyā] vacaḥ [k: vaca; kh: vacaṁ] śrutvā siddho vacanam abravīt* |
utthāpaya vanaṁ kanye [k, kh: kānya] kulakaulasya bhājani ||
ājñāṁ [k, kh: ājñā] gurumukhāl labdhvā [kh: -lavddhā] vanaṁ tenāvalokitam |
cakṣuspandanamātreṇa vanam āpyāyitaṁ tadā [k, kh: -yitastadā] ||
phalapuṣpasamopetaṁ [k, kh: phalaṁpuṣpaṁ-] kokilaiḥ śikhināditam |
puṣpaprakarasaṁkīrṇaṁ [kh: -saṁkīrṇṇa] nānādrumalatāvṛtam || *nīlāśokanibhaṁ divyaṁ vanaṁ haritaśādvalam [k: -sādhalam; kh: -sādvalaṁ]* |
*evaṁ dṛṣṭvā * sāmarthyaṁ [k, kh: sāmarthaṁ] ājñāsphurtim anuttamām* ||
tadā tuṣṭaś ca deveśaḥ [k, kh: -śo] kanyāyāṁ varado 'bhavat [k,kh: bhavet] |
kalaśāṣṭābhiṣekas [k, kh: -kaṁ] tu kṛto [k, kh: kṛtaṁ] devena tasyā [k, kh: tasya] vai ||

The Siddha Aṁśadeva

According to the KnT, the tenth Siddha out of the Sixteen Siddhas is a woman called Bimbadevī.[1] Her secret names are Guptadevī and Vimalā who is the consort of Kamalānanda. The goddess is speaking:

> Then in the tenth divine place, there will be an extremely powerful Command and you will certainly establish a lineage and a clan (*gotrasantāna*) in the *oli* of the Child by the power of (that) divine Command.
>
> After that the Siddha fashioned a (human) form with (all its) limbs and the name Aṁśadeva (God with Limbs) came into being on the surface of the earth. Hands and feet, shanks, heart and back - a human body came into being and (its) face was that of a deer. He will be called Aṅgadeva in the Age of Strife.
>
> Then he became visible again and went to the peak of Kailāśa. His *pūjā* name was Kamalānanda. O beautiful one, I will tell (you) Siddhanātha's secret name. There are snakes that are hard to overcome who, unconquered, (live) in the abyss of the netherworld. He (came to be known as) Amṛtadeva when he drank the tanks of nectar and Māṇikya[2] because he (miraculously) split apart a pearl.[3]
>
> Such are the names of the Siddha that should be worshipped that were hidden and have been revealed. Thus, the Nātha who travels in the sky, on the earth and in the netherworld is omnipresent

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abhidhānaṁ kṛtaṁ tasyā vimalānandety ājñayā [k, kh: -nandeti saṁjñayā] |
ṣoḍaśānāṁ tu siddhānāṁ teṣāṁ madhye 'dhikāriṇī || Ibid. 15/177-182.

[1] See above, p. 529, the first table of Sixteen Siddhas

[2] This is also the secret name of Kamalānanda according to the KuKauM. See first table of Nine Nāthas.

[3] *daśame sthānake [kh: + sthānake] divye ājñātīvratarā tadā* |
bhaviṣyasi tvaṁ bālolyāṁ gotrasantānakāriṇaḥ [k, kh: -riṇī] ||
bhaviṣyasi na sandeho divyājñāyāḥ [k, kh: -yā] prabhāvataḥ |
anantaraṁ kṛtaṁ rūpaṁ siddhena sāṅgarūpiṇam ||
aṁśadeveti saṁjñā vai saṁjātā pṛthivītale [k, kh: -nala] |
hastapādau ca jaṅghau ca [k, kh: jaṁghāśca] hṛdi pṛṣṭhas [k, kh: pṛṣṭas] tathaiva ca ||
mānuṣītanu saṁjātaṁ [k, kh: -saṁjñā ca] mukhaṁ ca mṛgarūpiṇam |
aṅgadeveti nāma [k, kh: nāmaṁ] vai bhaviṣyati [k: bhavṣyati] kalau yuge ||
punar adṛśyatāṁ yātaḥ [k: jātaḥ; kh: jatāḥ] kailāśaśikharaṁ gataḥ |
pūjā nāma [k, kh: -maṁ] tu tasyaiva kamalānandasaṁjñakaḥ ||
gopyanāma [k, kh: -maṁ] pravakṣyāmi siddhanāthasya [k, kh: siddhi-] sundara [k, kh: -ram] |
pātāle vivarasya tu jitā [k, kh: tvājitā] nāgāś ca durjayāḥ [k, kh: -yā] ||
pītāny amṛtakuṇḍāni amṛtadevastadābhavat [k, kh: -bhavet] |
tathā māṇikyanāmā [k, kh: -maṁ] ca muktāphalavidāraṇāt || Ibid. 15/183-189.

(*sarvagata*). (That) venerable one has three forms and the sandals of Mitra are nine-fold.

Next I will tell (you something else). O you who are venerated by the lord of the heroes, listen. O god, two Siddhas came to the forest of Mahālakṣmī. Gaganeśa and Padma came where the girl was. (They) brought and made many offerings [. . .]. The goddess Bimbā gave them the Command, in due order. Authority and the Command was given (to them) again. O god, I have told (you) this, namely, how the Command is in the (lineages of) the Eldest and the Middle One. They were again endowed with the Command and arose in the previous tradition (*āgama*). I have told (you) the tradition (*pāramparya*). What is secret has been revealed. It should be hidden and protected with care like the body.[1]

Conclusion

We have seen that there are extensive and detailed representations in YKh (1) of the metaphysical identity of the First Teacher. These are supported by rich expositions of the metaphysical states represented by the teachers and their energies of the Divine Current that issues out into the concrete manifestation of Śrīnātha as the First Teacher and the goddess as his consort. Moving through and out of the sacred sites of the Yoni and its Siddhas, the currents of teachers assume the form of the Nine and Sixteen Siddhas who remain ciphers representing metaphysical entities, just ideal extensions of the Divine Current that precedes them. Even so, a few teachers begin to emerge whose names appear later amongst these Siddhas along with a few details of their legendary lives.

The next stage develops in the *Ādisūtra* of the KRU. The presentation is strikingly different from that of YKh (1). The teachers continue to be linked to metaphysical principles, but these are now hardly more than the energies of the

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[1]*evaṁ nāmāni siddhasya pūjyā guptāḥ [k, kh: guptā] prakāśitāḥ* |
evaṁ sarvagato [k: sarvvaṁ-] nāthaḥ khabhūpātālagāminaḥ [k, kh: khebhūtāla] ||
tridhā mūrtidharaḥ śrīmān navadhā mitrapādukā [k, kh: -kāḥ] |
ataḥ paraṁ pravakṣyāmi śṛṇu vīrendravandita ||
mahālakṣmīvane deva dvau siddhau tatra cāgatau |
gaganeśas [k, kh: gamanades] tathā padma āgatau [k, kh: āgatā] yatra kanyakā [k, kh: -kāḥ] ||
ānītaṁ bahusaṁbhāraṁ vyavahāraṁ niveditam | *[. . .]*
ājñā niyojitā teṣāṁ [k, kh: steṣāṁ] bimbadevyā yathākramam ||
dattaṁ [k: datta] caivādhikāraṁ tu punar ājñā niyojitā |
etad deva mayākhyātaṁ [k: -ta; kh: te] yathājñā jyeṣṭhamadhyame [k, kh: jyeṣṭa-] ||
punar ājñādharās te vai saṁjātāś ca purāgame |
pāramparyaṁ [k, kh: -rya] mayā proktaṁ [k, kh: yuktaṁ] aprakāśyaṁ prakāśitam ||
gopanīyaṁ prayatnena rakṣaṇīyaṁ [k, kh: -ya] śarīravat | Ibid. 15/190-193ab, 195cd-198ab.

letters. At the same time an attempt is made to represent them as actual human beings, although they are just lists of names except for the First Siddha who takes on a substantial *persona*. The standard sets of Nine and Sixteen Siddhas do appear, however they are still just nameless groups with no names or individual personalities. Indeed, embedded in other groups of teachers, they would be of no particular interest were it not that they are the only groups that survived in subsequent sources.

The second recension of the YKh displays significant developments. Here the Nine and Sixteen Siddhas appear as established groups, even though they appear as part of a series of groups. At the same time an attempt is made to give a substantial identity to some of them through short hagiographies, but these are not presented systematically and we find other teachers who do not belong to these groups amongst them.

The next stage develops in the ṢSS. Although there are differences, the First Siddha maintains features of the identity outlined in the KRU. Moreover, major additions are made to his hagiography that fill out his personality. Koṅkaṇa and Candrapura are described in detail and are presented as vibrant living places. The Nine and Sixteen Siddhas assume clear identities as the first members of the lineages established in Koṅkaṇa. The ṢSS even supplies lists of places in the north of India where they were born and their birthdays.

The most elaborate and systematic canonical presentation is found in the KuKauM. Here the currents of teachers, the lineages and their contents are clear and systematic. Like the ṢSS, the KuKauM supplies the locations in the subtle and physical body where the Siddhas are projected. This enables one to reproduce in oneself the parts (*aṁśa*) of the body of the deity that incarnate in the world. However, it does not dwell on their subtle metaphysical identity. Instead, the KuKauM presents the detailed network of correspondences that can be represented in mantras to form a liturgy. Teachers are named that belong to four corresponding Ages. Each teacher of the present Age is given a caste, place and time of birth, a series of names and consort. The KuKauM also supplies a few details of their legendary lives. Thus, we have here the most complete and systematic presentation we find in our sources. Accordingly, it is taken up by the *Ṭīkā* that presents it as a complete and well ordered liturgy. The same is adopted in its own way by the KnT as the liturgy of the teachers that accompanies the worship of the Krama (*kramārcana*).

Finally, while the KuKh probably precedes the KnT, it certainly comes after the KuKauM. We know this because it refers to the disciples of the Sixteen Siddhas, that the KuKauM names one by one and about which the ṢSS is entirely silent. The KuKh takes over, and further establishes, the basic format enriching it by integrating the ideal presentation of the Divine Current drawn from YKh (1)

with the model standardized and elaborately systematized in the KuKauM and the ṢSS.

While it is not possible to claim that these are more than ideal schemes with possibly some historical foundation, they serve as markers on the path of the development of the system from which we may infer the chronological development of our sources. First we have the texts redacted outside the Deccan namely: the KMT and most of the ŚM and KRU where there is no specific reference to the lines of teachers. Then comes the first recension of the *Yogakhaṇḍa*. Here the insistent references to the importance of Koṅkaṇa, the Deccan (*dakṣiṇāpatha*) and Candrapura that characterizes virtually all of the later sources begins. Here we also find the initial development of the idealization of the lineages of teachers and the First Siddha as ideal representations. This is followed by the *Ādisūtra* of the *Kularatnoddyota* which elaborates the figure of Vṛkṣanātha as a fully historical personality who brought the teachings to Koṅkaṇa. Then comes the *Kulakaulinīmata* where the paradigmatic models of the lineages are established and the *Ṣaṭsāhasrasaṁhitā* that takes them up. They are followed by the second recension of the YKh and the *Kumārikākhaṇḍa*. The *Kubjikānityāhnikatilaka* presents the final form systematically as part of the worship of the Krama. Then the *Ambāmatasaṁhitā* takes up these models and adds new layers to the basic paradigms by further elaborate replications.

Appendix I

The Māyāstava

The following version of the *Māyāstava* is drawn from chapter nineteen of the *Ambāmatasaṁhitā*.

> Here is the *Mahāmāyāstava* which is part of the transmission of the virgin goddess of the Vidyā.
>
> Homage to you Mahāmāya! unconquered one! the subtle support (of the universe)! You are born without body, you who are beyond the body and stainless!
>
> Immeasurable and greatly subtle one! You are the sphere of the Thirty-two (lettered Vidyā)! You are the aggregate of the sounds of (the reality) called Sound (*nāda*) and reside in the heart of all living beings!
>
> You are within (the *maṇḍala*) of six parts and, called the letter Ī, you who are very powerful! You are the dynamic union of Sun, Moon, and Fire in the middle of the Drop, O Great Sound (*mahāravā*)!
>
> You who bear the digit of the Half Moon and are omnipresent are Space (*kha*)! In the Heart, you are conjoined with the Five (*Praṇavas*) and in the capsule (*saṁpuṭa*) you reside encapsulated (by the Five *Praṇavas* at the beginning and end of your Vidyā)!
>
> O you who are in the middle of the sacred seat of OṀ and are aflame with the blazing fire (in the centre)! You who are called the letter Ha in the body of Vidyā on the plane of the goddess (Bhagavatī) Māyā!
>
> You who are like moving waves are the Great Goddess of the ocean of the Yoni! You are called the letter Ku and the great energy (of divine consciousness)! You who have dissolved into the centre of the Yoni.
>
> O you who are called Kumārī! Greatly terrible one (*mahāghorā*)! You who impell (along) the path to liberation! O Mahāmāyā who are called All Things (*sakalā*), you who give strength and are worshipped by Kaulas!
>
> You who are within Word and Kula! Great light who holds a trident! You who are the letter Kha and the aggregate of the letter Ū and are adorned with the letters AI and U!
>
> O Mistress of the Knots (in the centres of the subtle body)! Bliss of the Yoni (*guhā*)! whose form (*mūrti*) is the Liṅga! Salutation to

you! She alone is (you), O crooked one! The supreme power of (divine) Sound (*nāda*)! Salutation.

You are free of all duality! and sit on the seat which is the (triangular) letter E! You reside in the Drop and in the Sound of the Drop! You who reside in Jālandhara!

O you who are the Fourth State in the midst of the Fourth State and reside in Pūrṇapīṭha! You are established in time and are beyond the energies (of differentiation) (*kalātītā*). Within Kāmākhya, you are born of phenomenal existence![1]

You who are powerful (as Kuṇḍalinī who is) the energy of the Knot of Brahmā (at the base of the body) and impell the current in the centre (through Suṣumṇā)! It moves with the force of the wind. O Vāmadevī, salutations to you!

O omnipresent Śivā! O subtle and perpetual bliss! great festival! bestower of boons! you who are life (*āyur*) and reside in the Kula of (Suṣumṇā), the eldest of the vital channels (*jyeṣṭhanāḍī*)!

You are the half of the half of sixteen in the form of fire's sparks. You break through the heart and palate, you who are reflection

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[1] *mahāmāyāstavaṁ cātra vidyākaumārikākrame* |
namo 'stu te mahāmāye ajite [añjite] sūkṣmadhāriṇe || 1 ||
adehe [adehā] tu samutpanne dehātīte nirañjane |
aprameye mahāsūkṣme dvātriṁśavarṇagocare || 2 ||
nādākhye nādanicaye sarvabhūtahṛdi sthite |
ṣaṭprakārāntarasthe ca īkārākhye mahābale || 3 ||
somasūryāgnisaṁghaṭṭe bindumadhye mahārave |
ardhacandrakalādhāre sarvage khasvarūpiṇi [-ṇī] || 4 ||
hṛdaye pañcasaṁyukte saṁpuṭe saṁpuṭasthite |
.okārapīṭhamadhyasthe [.okāre - -stha] jvālātanusamujjvale [-samujvale]|| 5 ||
vidyādehe hakārākhye māyābhagavatīpade |
caladvalayasaṁkāśe yonyārṇave [-va] maheśvari [-ra] || 6 ||
kukārākhye [ūkārākhye] mahānākhye yonimadhye [-madhya] layaṁ gate |
kumāryākhye [kumārā-] *mahāghore mokṣamārgapravartaki* || 7 ||
sakalākhye mahāmāye balade kaulapūjite [-taṁ] |
śabdasyānte kulasyānte śūlahaste mahāprabhe || 8 ||
khakāre ūkāranicaye aikārokārabhūṣite |
grantheśvari guhānande liṅgamūrte [-mūrtti] namo 'stu te || 9 ||
sā [sa] eva kuṭilākāre nādaśaktipare namaḥ [tama] |
sarvadvandvavinirmukte ekārāsanasaṁsthite || 10 ||
bindusthe bindunādasthe jālandharavyavasthite [jālā-] |
turye [turya] vai turyamadhyasthe pūrṇapīṭhavyavasthite || 11 ||
kālasthe ca kalātīte kāmākhye ca bhavodbhave | AS 19/1-12ab.

(*carcā*)! and, in the wheel, the beautiful woman of the Wheel of Consciousness!

O you who are the sign (*lakṣa*) within the heart and have three signs (*lakṣa*) (within the subtle body)![1] and are established in the head and the palate! Your form is that of the young (rising) sun (perceived) by blocking the portal of the Drop (between the eyebrows).

You who preside over the function of the intellect! Divine world, salutations to you!

O you who are the power of passion (*kandarpa*)! Inexplicable one! Mind beyond Mind! You who are the Unmanifest! You who bind the individual soul and all living beings![2]

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[1] Concerning the Three Signs and their location in the subtle body, see KuKh 25/36cd-37 n. 14.

[2] *mahāmāyāstavaṁ cātra vidyākaumārikākrame* |
namo 'stu te mahāmāye añjite sūkṣmadhāriṇe || 1 ||
adehe [adehā] tu samutpanne dehātīte nirañjane |
aprameye mahāsūkṣme dvātriṁśavarṇagocare || 2 ||
nādākhye nādanicaye sarvabhūtahṛdi sthite |
ṣaṭprakārāntarasthe ca īkārākhye mahābale || 3 ||
somasūryāgnisaṁghaṭṭe bindumadhye mahārave |
ardhacandrakalādhāre sarvage khasvarūpiṇi [-ṇī] || 4 ||
hṛdaye pañcasaṁyukte saṁpuṭe saṁpuṭasthite |
.okārapīṭhamadhyasthe [.okāre - -stha] jvālātanusamujjvale [-samujvale] || 5 ||
vidyādehe hakārākhye māyābhagavatīpade |
caladvalayasaṁkāśe yonyārṇave [-va] maheśvari [-ra] || 6 ||
kukārākhye [ūkārākhye] mahānākhye yonimadhye [-madhya] layaṁ gate |
kumārākhye mahāghore mokṣamārgapravartaki || 7 ||
sakalākhye mahāmāye balade kaulapūjite [-taṁ] |
śabdasyānte kulasyānte śūlahaste mahāprabhe || 8 ||
khakāre ūkāranicaye aikārokārabhūṣite |
grantheśvari guhānande liṅgamūrte [-mūrtti] namo 'stu te || 9 ||
sā [sa] eva kuṭilākāre nādaśaktipare namaḥ [tama] |
sarvadvandvavinirmukte ekārāsanasaṁsthite || 10 ||
bindusthe bindunādasthe jālandharavyavasthite [jālā-] |
turye [turya] vai turyamadhyasthe pūrṇapīṭhavyavasthite || 11 ||
kālasthe ca kalātīte kāmākhye ca bhavodbhave |
brahmagranthikalāṭope madhyasrotapravāhini [-nī] || 12 ||
vrajate vāyuvegena vāmadevi namo 'stu te |
śive [śiva] sarvagate sūkṣme nityānande mahotsave || 13 ||
varade āyurūpe ca jyeṣṭhanāḍikulasthite |
vahnikanakarūpeṇa ṣoḍaśārdhārdharūpiṇi || 14 ||
hṛttālubhedini [-nī] vicce [carcce] cakre ciccakrasundari |
hṛllakṣe ca trilakṣe ca tālumūrdhni pratiṣṭhite || 15 ||
bindudvāranirodhena taruṇādityarūpiṇi [-ṇī] |

Bondage of the supreme Brahmā! Salutations to you whose form (*mūrti*) is *rajas*! O you who reside in the reality of the Self of the energy of the Self and whose form (*mūrti*) is Viṣṇu, salutations!

You who reside in the reality of Self of the energy of the Self! (you are) Rudrāṇī, Rudra's wife!

O Gaurī! You who wonder in worlds and whose form is *tamas*, salutations! You who are free of the three Qualities! free from the great bondage!

You who resides in the middle of the calyx of the lotus (of the Heart)! Supreme One residing within the Topknot who are as powerful as the Fire which is the Weapon of Time! You free from Mahāmāyā!

O Greatly Terrible One (*mahāghorā*)! You who check the capsule of the Drop! Aghorā! Aggregate of Ghorā! Mistress of Yoga! Bestower of boons!

O Aparā! (You are at) the end of Sound and the Drop merged in the Word Absolute (*śabdabrahman*). You who are the cause of the lion's gaze and are adorned with the eight spheres (*pada*) (of the Mothers)!

Bestower of boons! You who are the goddess (Bhagavatī) of the Wheel of the Three Energies! O Kumārī! limb of Kunāmā! beloved of the universe! you are freedom from fear (*abhaya*)!

You who know the mantra of the Lord (*nāyaka*) of Mantras! I worship (you who) reside within Kaula!

Residing in the midst of the five sacred seats, mistress of Meru! O Śarvarī! O Ghorāmukhī! Three-eyed One! Cāmuṇḍā who saves the universe.

(You are) the mother of the Wind within (lord) Śiva, you who have descended from the eight limbs (of his body)! (You who) reside in the six limbs and are the six sheaths (*koṣa*) and instruments of the six peaks syllables!

(You who are) union brought about by Sound (*nāda*)! O solitary, skillful one, (sacred) Drop! You abide in silence (*tūṣṇībhūtā*) within the secret Hermitage, O Bhairavī of the Tamarind tree!

O (you who) reside in the Kadamba tree! Mahāmāyā! Deluding One! Triple sweetness! O (you who) reside in the midst of the fifty sacred seats and expand out the body of mantra (*padapiṇḍa*).

---

buddhyādhikaraṇādhiṣṭhe divyaloke namo 'stu te || 16 ||
kandarpabalarūpe ca [ṇa] anākhye [tanākhye] ca manonmani [-nī]|
avyakte sarvasattvānāṁ puruṣasya ca bandhani || AS 19/1-17

O (you who are) within the Ṣaṣṭha! O abode of Ṣaṣṭha! (You who) cause the three energies to develop! (You who are) gross, subtle and supreme and are here (in this world) with support, O three-eyed one![1]

Devoid of opposites (*pakṣa*)! (You) are Raudrī in the two conditions, Dharma and Adharma. Mother of Viṣṇu, Brahmā, and Rudra, salutations to you!

(You are) the Skyfaring goddess (Khecarī) and the One Who Moves on the Earth (Bhūcarī)! The one who impells the flow of the machine of energies (*śaktiyantra*). (You who are) devoured by the Drop! You are all things (*samasta*) and are free of the eight categories (*jātyaṣṭaka*)!

(You who are) born as the Fire who is Mother Time and reside within time and eternity! (You who are) united (*saṁbandhī*) to Kālikā's Transmission (*krama*) in the *maṇḍala* of the Twelve Kālīs! (You are) the thirteenth form (*mūrti*) (of Kālī) who burns the Triple World in the centre (of the *maṇḍala*). (You are) emanation, persistence

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[1] *bandhani [bandhāna] parabrahmasya rajomūrte [rajamūrtti] namo 'stu te* |
ātmaśaktyātmatattvasthe viṣṇumūrte [-mūrtti] namo 'stu te || 18 ||
ātmaśaktyātmatattvasthe rudrāṇi [-ṇī] rudragehani |
gauri [-rī] bhuvanasañcāre tamomūrte [-mūrti] namo 'stu te || 19 ||
guṇatrayaparityakte [-traye-] mahābandhavimocani |
padmakarṇikamadhyasthe śikhānte 'vasthite pare || 20 ||
kālāstrāgnisame śākte mahāmāyāvimocani [mayāmāyāvimocanī]|
nādamadhye mahāghore bindusaṁpuṭarodhani || 21 ||
aghore [-rā] ghoranicaye yogeśvari varaprade |
bindunādāntage [-ma] pare [para] śabdabrahmalayaṁ gate || 22 ||
siṁhāvalokane [saṁghāvalokanā] heto padāṣṭakavibhūṣite |
śaktitritayacakrasya bhagavati varaprade || 23 ||
kunāmāṅge kumāri tvaṁ abhaye [abhayaṁ] jagavallabhe |
mantranāyaki [-ka] mantrajñe vicce kaulāntavāsini || 24 ||
pañcapīṭhakamadhyasthe [-pīṭhika-] merunāyaki śarvari [-rī] |
ghorāmukhi trinetre [-netrā] ca cāmuṇḍe [cāmuṇḍā] jagatārike [-kā] || 25 ||
śivāntavāyujanani [-nī] aṣṭāṅgebhyo [-bhya] nipātite |
ṣaḍaṅgasthe ca ṣaṭkoṣe ṣaṭkūṭe karaṇātmake || 26 ||
nādaghaṭṭitasaṁghaṭṭe [vāda-] bindukevaladakṣiṇe |
tūṣṇībhūtāśrame guhye ciñcinīvṛkṣabhairavi || 27 ||
kadambasthe [-stha] mahāmāye bhrāntike madhuratraye |
pañcāśatpīṭhamadhyasthe padapiṇḍavikāsini [-kāśini] || 28 ||
ṣaṣṭhānte ṣaṣṭhanilaye śaktitrayavivardhani |
sthūle sūkṣme pare cātra sāvalambe trilocane || Ibid. 19/18-29.

and withdrawal in the Great Sequence (*mahākrama*), called the Nameless (*anāmākhya*) and abide as awakened consciousness (*bodha*) in the *maṇḍala* that awakens the Command.

(You are) Raudrī in the form of the letter OṀ, the beautiful woman of the Principle of Knowledge (*vidyātattva*).[1]

O Mother of Ṣaṣṭha! Unsustained one! You who purify the (Void) form of the Cave (of the Yoni)! O (Ḍākinī) called the letter Ḍa within the foundation! O (Sākinī) called the letter Sa, who resides within the Yoni!

(You are Kākinī) called the letter Ka in the middle of the (Wheel of) Gems, (Rākinī) called the letter Ra in (the Wheel of) Unstruck Sound, (Hākinī) called the letter Ha, (you) reside in the Pure (Wheel) and (as Yākinī) called the letter Ya in the Kula scripture (*kulāgama*).

O endless one (*nirāntā*)! (You who are) the Six Parts and are adorned with the five subtle elements! You are Kula and, content (*prasannātmā*), you have merged into the middle of the individual soul (*aṇu*).

O goddess (you are) sixteenfold, you whose nature is half of the half of the energy (of the letter Ha). O great goddess, you who reside in the peak syllable of union (*yogakūṭa*) and possess four qualities, reside within the heart!

O goddess, (your) form is the fire of the plane of the practice (*ācāra*) of the Vidyā. (You govern) the three Qualities, (you who are) united with (the reality) devoid of the Qualities! (You who) move within the Wind! (You) reside on the slopes of Meru, (you who are) beyond the form of Earth and Wind![2]

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[1] Another translation of the expression *vidyātattva* could be `the principle of Mantra'.

[2] *hīnapakṣe sthite [-tā] raudri [raudrī] dharmādharmapadadvaye* |
viṣṇumāte brahmamāte rudramāte namo 'stu te || 30 ||
khecari [-rī] bhūcari [-rī] caiva śaktiyantrapravāhini [-] |
bindugraste samaste ca jātyaṣṭakasamujjhite || 31 ||
kālāmbāgnisamudbhūte kālākālāntavāsini [-nī] |
kālikākramasaṁbandhi kālīdvādaśamaṇḍale || 32 ||
trailokyadahanīmadhye sā ca mūrtis trayodaśī |
sṛṣṭiḥ [sṛṣṭi] sthitiś ca saṁhāram anāmākhye mahākrame || 33 ||
saṁsthitā bodharūpeṇa ājñābodhanamaṇḍale |
raudri [raudrī] .okārarūpeṇa vidyātattvasya bhāmini || 34 ||
ṣaṣṭhamāte nirālambe guhākāraviśodhani [guhākara-]|
ḍakārākhye [makārākhye] ca ādhāre sākārākhye [-khya] bhagasthite || 35 ||
kakārākhye maṇermadhye [maṇir-] rakārākhye [ga-] anāhate |
hakārākhye viśuddhasthe [-stha] sakārākhye [sā-] kulāgame || 36 ||

(You are) present in the mouth and the pair of nostrils and are perceived at the End of the Sixteen! Stainless one! Unmanifest! (You who) unfold the principle of Mahāmāyā! O goddess, you are the Command who moves within the Heart! O goddess! You are the essential nature of the Self, established in the essential attribute (of Nature and consciousness) within your own abode.

Attainable (only) by Yoga! Unsustained! You who are called Durgā! Devoid of objectivity! Unnameable! First Light! Beyond the Fourth! Born of phenomenal existence! Manifest above in the upper current and in the lower current in the three worlds! O (you whose) body is made of the Five Principles and are, essentially the Great Pervasion! O knowledge of (the three principles of) the fettered soul, bondage and the Lord! O wisdom! O right conduct (*vinayā*) within the Kula!

O (you who) by the division into one and many are the Kālikā of the Sun of Kula! O mother of the teaching of Ha and KṢa! (You who) unfold the ultimate reality! O you who are immobile in the moving and unmoving (universe)! Playful one! Fickle one! O child! O goddess! Mistress of every limb (of my body)! O Void of the Self! O triple Void! O flow of the Upper Void! O (you who are) endowed with the qualities of the Three Voids and abide with the multitudes of energies! O (you who are the) Mother of the flow within the (supreme) abode and the five categories (of the gross elements) in due order![1]

ṣaṭprakāre nirānte ca pañcatanmātrabhūṣaṇe |
kulaṁ [kula] tvaṁ suprasannātmā aṇumadhye layaṁ gatā || 37 ||
ṣoḍaśarūpiṇi [śaraṇaśca rūpatāṁ] devi kalārdhārdhasvarūpiṇi [kālā-] |
caturguṇe mahādevi yogakūṭe hṛdi sthite || 38 ||
agnirūpadhari [-rī] devi vidyācārapadasya ca |
triguṇe 'guṇasaṁbandhe [triguṇā-] anilāntaracāriṇi || 39 ||
sthite [-tā] merutaṭe ūrvīvāyurūpaparāyiṇi [-ni] | Ibid. 19/30-40ab.

[1] *mukhanāsāpuṭāvasthe ṣoḍaśānte hi lakṣaṇe* || 40 ||
nirañjane nirābhāse māyātattvavikāsini [-śini] |
sā tu devi tvam ājñā yā hṛdayāntaracāriṇī [-ṇi] || 41 ||
ātmasvarūpatā devi svasthāne guṇamāśritā |
yogagamye [-game] nirālambe durgākhye grāhyavarjite || 42 ||
anākhye ca purābhāse turyātīte bhavodbhave |
ūrdhvasrotordhvavicchinne [-srotārddha] adhaḥsroto [adhasrota] jagattraye [-yaṁ] ? || 43 ||
mahāvyāptisvarūpeṇa pañcatattvatanukṛte [-tanuḥ kṛte] |
paśupāśapatijñāne vijñāne vinaye kule || 44 ||
ekānekavibhedena kulamārtaṇḍakālike |
hakṣasaṁketajanani [-nī] paramārthaprāsāriṇi || 45 ||
carācare [cārācale] ca acale cañcale capale bale |
gajajihvopacāreṇa ? devi sarvāṅganāyaki || 46 ||

(You are) the Yoni by virtue of (your) pure nature and know its permutations, in due order. (You who are) said to be the bestower of grace! Fair lady of the five beloved (gods)! O (you who) reside within (the reality) Beyond the Fourth! O (you who are) the three planes, prior and subsequent (to all things)! O Bhairavī! By moving along the sixfold path you are (well) established!

O mother of the triple world! (You who) move about and act at night! (You who) dry up (and eliminate) the (malevolent) planets! Hard to look at in the three worlds! O beloved of Time! Having sustained all things, you are know! Salutations to you O goddess of the Command (who are accompanied) by the most elevated rays (of divine light) and (divine) beings! O (you who are) all (the energies) in the wheel of the lotus of the heart! O (you who are) the flood of radiance of (divine) light.

O fair lady of the triple world! (The way to your supreme state) is opened up by means of the five signs. O you abandon love for delusion by means of the stick of the collyrium of knowledge. Salutations to you by means of the penetration that takes place by just recollecting (you) once![1]

ātmaśūnye triśūnye ca ūrdhvaśūnyapravāhini |
triśūnyaguṇasaṁpanne [-māpanne] śaktibhiś ca gaṇaiḥ saha || 47 ||
dhāmni pravāhajanani [-nī] pañcavarge [-vargā] yathākramam | Ibid. 19/40cd-48ab.

[1] *yonir vimalarūpeṇa vikārajñā [vikārojñā] anukrame* || 48 ||
anugrahakarīśaste iṣṭapañcakabhāmini |
turyottaragatāntasthe pūrvottarapadatraye || 49 ||
ṣaṇmārgamadhyacāreṇa [samāgamadhyāvaraṇe] atas [astas-] tiṣṭhati bhairavi |
ācāracarite rātrau jagattrailokyamātarī || 50 ||
ṣoṣaṇi [-ṇī] ca grahādīnāṁ durnirīkṣye [-kṣā] jagattraye |
sarvasaṁbhāraṁ [-ra] saṁbhṛtya vidyase kālakāmini || 51 ||
prottuṅgakiraṇairbhāvairājñādevi [-devī] namo 'stu te |
hṛtpadmacakrasakale dyuteroghasamuddyute [dyutiro- -samadyutāṁ] || 52 ||
udghātaṁ pañcabhiḥ lakṣair jagattrailokyabhāmini [-lokyayā] |
snehatyāgini mohasya [māhasya] jñānāñjanaśalākayā || 53 ||
sakṛtsmaraṇamātreṇa āveśena namo 'stu te | Ibid. 19/48cd-54ab.

Appendix II

The *Gurumaṇḍala*

The worship of Bhairava as the First Teacher and the lineages of teachers directly and indirectly derived from him is an essential part of the Krama rites of the Kubjikā Tantras. This is universally the case. We find it in the rites of the Śrīvidyā tradition and is no less important in Buddhist Vajrayāna ritual[1] in which the Buddha is worshipped as the First Teacher. The Kubjikā Tantras prescribe the worship of the teachers in the *Gurumaṇḍala*, which may be fashioned separately or integrated into the main *Kramamaṇḍala*.[2] The *Gurumaṇḍala* drawn from the ŚM described in chapter 48 of the KuKh is a separate *maṇḍala*.[3] However, after describing it, the KuKh goes on to describe another one that is integrated into the *Kramamaṇḍala*.[4] This is also the case with the extended form of the *Saṁvartāmaṇḍala*, which incorporates the Nine and Sixteen Siddhas, described at the beginning of our text.

The *Gurumaṇḍala* according to the *Kubjikāmata*

The form of the *Gurumaṇḍala* and its contents taught in the Kubjikā Tantras developed, as one would expect, in parallel with the development of the lineages of teachers. In the initial stages the emphasis is on the worship of Navātmā-bhairava in the centre of the *maṇḍala* along with the Vidyā of the goddess and the scripture. The first form of the *Gurumaṇḍala* described in the Kubjikā Tantras is the one in the following passage in the KMT. No lineages have yet emerged at this initial stage of the development of the Kubjikā tradition. The teachers worshipped here, along with Bhairava and the goddess in the centre, are the Siddhas of the sacred seats along with their consorts and the seats themselves. Bhairava is speaking:

> (One should worship) in a secret place that is fragrant (with incense), solitary and free of troubles. (There one should worship) the sacred seats, the lords of the seats, the Siddhas, the mothers of the

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[1] See Locke 1980: 81ff..

[2] This is the case with Śrīcakra. The Supreme Teacher (*paragurusvarūpa*) is worshipped in the Point in the centre of it. The *Gurumaṇḍala* is worshipped in the trapezium above the last triangle in the eight-sided figure formed from three triangles in the middle of Śrīcakra. The teachers of the Divya, Siddha and Mānava Currents are worshipped there in three horizontal lines. See Caitanyānanda 1996: 254-255 for a diagram.

[3] KuKh 48/1-49.

[4] KuKh 48/50 ff..

sacred seats, who are close to them, and the goddess in the middle of the sacred seats who is accompanied by the four Siddhas. One should worship the line of teachers (in this form) in the upper part (*uttaradigbhāga*) of the *maṇḍala*. That is said to be the teaching (*āmnāya*) relating to the *maṇḍala*.

The *maṇḍala* and the rest, measuring a hand-span, is in front of the Yoni. I should be worshipped there in the *maṇḍala* with the syllables of Navātman along with the word `*ānanda*' preceded by (the word) '*śaktibhairava*' followed by the word `*bhairava*' and '*vīrādhipataye*'.[1] I should be worshipped here in the *maṇḍala* conjoined with the sixteen syllables (*padas*). This is the Maṇḍala of the Tradition (*āmnāyamaṇḍala*) with its encompassing girdles and four parts (*catuṣkala*). All this is the teaching of the transmission (*kramāmnāya*). The *maṇḍala* (of the teachers) is above the *maṇḍala* (of the Krama). By worshipping it, it quickly (bestows) all that I have generated.[2]

A vessel filled with liquor (*ali*) (is offered) along with (another one filled) with water (consecrated with the) Samayā Vidyā. The liquid offering (*argha*) is offered in the course of the rite and at the end of it (*pūjā*). One should offer the mouth wash (*ācamana*) separately with sandal wood, incense and food (*naivedya*). After that one should worship with the requisite rites. The *maṇḍala* is worshipped (*cakrapūjā*) by offering lamps (*dīpotsava*) with food offerings (*naivedya*) and a vessel (full of) liquor (*alipātra*) along with meat. Otherwise, one can worship the foundation (*ādhāra*), the liturgy of the scripture of the Divine Current (*divyaugha*), with all one's being (*sarvabhāva*). One should keep all the teaching (*āmnāya*) hidden.

Worshipping the principle (*ādya*) *maṇḍala* of the Yoni daily in this way and generating its supreme pervasion, the Current of the Transmission (*kramogha*) is set into operation (for one) who reads this scripture, which is the divine foundation of the Current (of the teaching). (This is done) after worshipping (the teacher's) sandals on the fourteenth and eighth days (of the lunar month).[3]

(The rite is performed) in a divine enclosure of flowers adorned with clothes and garlands, scented with perfume, decorated with lamps and garlands, with gold, silver and the like along with copper,

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[1] The mantra appears to be:
HSKṢMLVRYŪṀ ŚAKTIBHAIRAVĀNANDĀYA BHAIRAVĀYA VĪRĀDHIPATAYE
[2] KMT 19/108cd-114.
[3] Ibid. 19/115-120.

iron, stone and earth. The god (should thus be worshipped) with devotion and with one's own power. Lamps (*piṣṭadīpa*) with clarified butter (are offered) along with food (*naivedya*), meat and liquor, flowers and incense of many kinds. Once this has been done, during the explanation or reading (of the scripture), one should fashion the *Gurumaṇḍala* which encompasses the three times (*triṣkāla*) in front of the scripture (*pustaka*). I am indeed (all the devotees') teachers wherever the scripture (*āgama*) may be. (Thus the scripture) should be respected like the teacher.

The awakening of the Vidyā is the supreme teacher. There is no Vidyā without the teacher and no teacher without the Vidyā. As is the teacher so is the Vidyā and as is the Vidyā so is the teacher. The teacher possesses the Vidyā that has been (completely) attained (*prāptavidyā*). (A person attains the) status of a teacher when the Vidyā has been attained. Such is your Kaula Path by virtue of the teaching (it imparts) concerning ultimate reality (*paramārtho-padeśataḥ*). It is Kula, the Kula Vidyā, the Kula Path and the Kulakrama. He who knows these four is the darling of the Kula.[1]

The *Gurumaṇḍala* according to the *Yogakhaṇḍa*

As the lineages of Siddhas had not yet developed in the YKh, the *Gurumaṇḍala* described there is not the same as the one we find in the later sources. It also differs from the one in the KMT, but is similar to it in several respects. In this version of the *Gurumaṇḍala*, as in the one described in the KMT, and, indeed, in the subsequent forms of it, the deity is worshipped in association Navātman.[2] Again, the *Gurumaṇḍala* is especially associated with the scripture,[3] which is the most prominent attribute Kaulīśa, the First Teacher, holds in one of his hands. According to YKh (1) he should be visualized as follows:

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[1] Ibid. 19/121-129ab.

[2] *tasyāṅgāni ca [2: tasyaivāṅga] vaktrāṇi [2: ṣaḍaṅgāni] kathayāmi [2: vaktrāṇi] samāsataḥ [k, kh, gh: samāsataṁ; 2: kathayāmy aham]* || *198* ||
navātmānandabhedena [2: navātmakena bhedena] bhede 'smin [ṅ: bhedasmin; 2: bhedayen] gurumaṇḍale [2: merumaṇḍalam] |
YKh (1) 16/160. Variants labelled '2' are from YKh (2) 14/208.

[3] O god, the *Gurumaṇḍala* should be praised and worshipped regularly in all three times (of day). Mantra operates (fruitfully) wherever the *Śrīmata* is present.

pūjyaṁ [k, kh, gh, ṅ: pūjya] vandyaṁ [k, kh, gh: vadyaṁ; ṅ: vasva] sadā [ṅ: mahā] deva trikālaṁ [k, kh, gh: trikālāṁ] gurumaṇḍalam |
*yatraiva śrīmataṁ [ṅ: śrīmaṁ *] tiṣṭhet [k, kh, gh: tiṣṭe; ṅ: tiṣṭa] tatra mantraḥ [k, kh, gh: pada maṁtra; ṅ: yatra rāṣṭra] pravartate* || YKh (1) 20/42.

> One should invoke him there quickly. He is yellow and faces downwards (*adhomukha*).[1] He has the face of a goat (*ajavaktra)* and tongue like a lightning flash. He is adorned with sixteen arms and has twenty-four eyes. He is surrounded by female snakes and is adorned with jewels, gems, corals, pearls and the jewel-like Moon. (He wears) a crown, earrings and a necklace and is adorned with the lord of the snakes. The hero sits on a lotus seat and shines with the full light (of ultimate reality). He is accompanied by (the Mothers who are) the eight mistresses of speech (*vāgeśvarī*). One should think of this form of Kulīśa, the Lord of the Śrīkula. He holds the *Śrīmata* in his hand and sustains a great and auspicious (state) of Yoga.[2]

The *maṇḍala* in which Bhairava is worshipped as the First Teacher includes a place for the scripture – a Vidyāpīṭha, just as the version of the *maṇḍala* described in the KMT does:

> Once the (ground has been prepared for) the *maṇḍala* with liquor, cow dung and scent, (one should then fashion) the square, which is the best enclosure (*pura*). In the middle of that is (a round) unbroken (*akhaṇḍa)* circle. The Vidyāpīṭha is located there. It should be sustained on top of the calyx (of the lotus in the centre). The god Bhairava is on the seat. One should offer (him) flowers along with the subsidiary directions. One should place the Kulāgama above the *maṇḍala* in the north-east. Liquor, sandalwood, saffron (*kāśmīra*), camphor, a Jāti flower, incense, musk, and excellent consecrated (*argha*) water. O god, in this way the vessel is said to be adorned with

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[1] YKh (2) (14/209d) reads: *navapuṁliṅgalakṣaṇam* - 'he is characterized by the Liṅga of the nine persons.' In other words, Bhairava is identified with Navātman that consists of the 'nine persons', that is, the nine Bhairavas of its constituent letters.

[2] *tatraivāhvānayec chīgraṁ [k, gh: tatrevāhvānayeśrīghraṁ] pītavarṇam adhomukham* ||
*ajavaktraṁ [k, kh, gh: ajaṁ-; ṅ: a * -] vidyujjihvaṁ [k, kh, gh: vidyu-] bhujaṣoḍaśabhūṣitam [ṅ: bhujaṁ-]* |
caturviṁśatinetraiś [k, gh: -treś] ca āvṛtaṁ nāgakanyakaiḥ ||
maṇiratnapravālaiś [k, kh, gh: -pravālaś] ca muktāphalamaṇīśaśiḥ |
*mukuṭaṁ kuṇḍalaṁ [ṅ: * ḍalaṁ] hāraṁ [k, kh, gh: ḍāraṁ; ṅ: doraṁ] phaṇendreṇa [k, kh, gh: phaṇidveṇa] vibhūṣitam* ||
padmāsanasthitaṁ vīraṁ saṁpūrṇajyotibhāsuram [k, kh, gh: -pūrṇaṁjyovi-] |
aṣṭavāgeśvarīyuktaṁ padmasyoparisaṁsthitam ||
*īdṛśaṁ [ṅ: ī * śaṁ] cintayed [gh, ṅ: -yad] rūpaṁ kaulīśaṁ śrīkuleśvaram* |
āgamaṁ [ṅ: -ma] śrīmataṁ haste mahāyogadharaṁ śubham || YKh (1) 16/161-165ab.

nine *maṇḍalas*. The coconut (*viśvamitrakapāla*) is adorned with the Five Jewels.[1]

The text does not tell us why there are nine circles to which these offerings are made. However, we may safely assume that they house the nine parts of Navātman which in later developments of the *Gurumaṇḍala* are worshipped, extensively. As in the version of the *maṇdala* described in the KMT, the goddess is worshipped in the centre along with Bhairava in the form of her thirty-two syllable Vidyā. In addition, as if to reinforce her presence there, she is also worshipped as Trikhaṇḍā, which is considered to be an extended version of her Vidyā (*bṛhatsamayā*).[2]

O god, one should think with all one's mind about the supreme Kujā. One should think that she causes an uninterrupted stream of water to flow into the vessel and (in this way) rains down a divine shower of nectar. One should recollect Aghora there and the (teacher's) sandals that are like Śrīnātha (himself). Once purified with the king of weapons, one should envelop it with the Armour.

O Lord, the unbroken (circle) (*akhaṇḍamaṇḍala)* and the rest should be established in the *maṇḍala* with libations. Ghorīśa who consists of the Eight Skulls should be deposited in the (eight) directions, that is, in the north, south-west, north-east, west, east, south-east, north-west (and south) with Śrīnātha's sandals in the middle. One should fashion three encompassing girdles with the three (Siddhas) Mitranātha, Oḍḍīśa and Ṣaṣṭha, (one) on each of the three. Then the wise should offer a flower to the Samayā Vidyā. (Finally) one should think that there are sixteen Śāmbhava Siddhas in the calyx.[3]

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[1] *aligomayagandhena [ṅ: alinomayaganvena] kṛtvā maṇḍalanirṇayam* ||
caturasraṁ [k, kh, gh: -śraṁ] puraṁ śreṣṭhaṁ [k, kh, gh: śreṣṭaṁ] madhye cākhaṇḍamaṇḍalam |
vidyāpīṭhaṁ tu tatraiva dhārayed [gh: -yad; ṅ: dhārāyad] karṇikopari [k, kh, gh, ṅ: yaṁtriko-i] ||
āsane bhairavaṁ devaṁ puṣpān [ṅ: puṣpād dadyād [k, kh, gh: dadyā] vidikṣubhiḥ |
īśāne maṇḍalasyordhve [k, gh: maḍalasyārddhe; ṅ: -lasyārddhe] sthāpayeta kulāgamam ||
alicandanakāśmīraṁ karpūraṁ jātipuṣpakam |
dhūpaṁ tu agaruṁ [k, kh: aguruṁ; gh: aguru; ṅ: agabhaṁ] śreṣṭhaṁ [k, kh, gh: śreṣṭaṁ] arghatoyaṁ tathaiva ca ||
evaṁ pātraṁ smṛtaṁ deva navamaṇḍalamaṇḍitam [gh: navamaṇḍilameditaṁ] |
viśvāmitrakapālaṁ tu pañcaratnavibhūṣitam [kh: paca-] || YKh (1) 16/166-170ab.
Concerning the Five Jewels, see KuKh chapter 62.
[2] See intro. vol. 1, p. 589.
[3] *saṁpūrṇamanasā deva cintyeta [k, kh, gh: ciṁtayet; ṅ: cintaye] sā parā kujā* ||
nirantara-m-avichinnāṁ [k,kh, gh: -nnā; ṅ: -madichinnā] pīyūṣadhāranirmalām [all: -lā] |

The Eight Skulls are eight Bhairavas worshipped in the directions along with Ghorīśa Bhairava in the centre. These are not the Bhairava's of Navātman we find in the final form of the *Gurumaṇḍala*. Even so, the pattern is already established. Similarly, the sixteen Śāmbhava Siddhas, represented by the vowels in the centre, are the precursors of the Sixteen Siddhas of the later tradition.

The *Gurumaṇḍala* according to the *Ṭīkā*

The *Śrīmatottara* and the *Ṭīkā* present the most complete and sophisticated form of the *Gurumaṇḍala*. The source of the *Gurumaṇḍala* described in the *Ṭīkā* is apparently the *Bṛhadāgama*, which is probably the KuKauM.[1] It is divided into five groups consisting of of 1, 5, 9, 81, and 3 teachers and includes a fourfold sequence of the 18 teachers of the Divine Current. Note that the Nine Nāthas and Sixteen Siddhas are not included in this form of the *Gurumaṇḍala*. We may surmise, therefore, that it is an older version than the one described in the ŚM, which does include them. These and other additional details found in the ŚM will be integrated into the following account.

According to the KRU the middle of the *maṇḍala* is the seat of the Great Void that 'bestows the fruit of liberation and worldly benefits'. [2] The *Ṭīkā* identifies this Void with Bhairava, the First Teacher in his most elevated form as the Lord Beyond the Inexplicable Void – Anākhyavyomātītanātha. He is the inner soul within all living beings who generates the first, most subtle form of emanation (*ādisṛṣti*). He is worshipped in the End of the Sixteen within the yogic body (*kula*) and externally in the centre of the *Gurumaṇḍala* as the Teacher who pervades it and is the essential nature of all the teachers worshipped within it. He is worshipped, as are all the other teachers, along with his consort. She is

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śravantīṁ [k,kh, gh, ṅ: -ntī] pātre [ṅ: pātra] saṁcintya divyāmṛtapravarṣaṇīm [k,kh, gh, ṅ: -ṇī] ||
aghoraṁ saṁsmaret [gh, ṅ: -re] tatra śrīnātham iva [ṅ: -thaṁmitra] pādukām |
astrarājena saṁśodhya [k, kh, gh: -sādhya] kavacenāvaguṇṭhayet ||
maṇḍale sthāpayen nātha [gh: yan] [k, kh, gh: nāma] akhaṇḍādi ca tarpaṇaiḥ |
*aṣṭākapālaghorīśaṁ [k, kh, gh: -kālī-; gh: -saṁ; ṅ: -ghorī *] diśāsvaṣṭau ca [k, kh, gh: -ṣṭasva; ṅ: divyāsvaṣṭasva] vinyaset* ||
uttare nairṛte [k, kh, gh: naiṛte; ṅ: nairite] īśe [ṅ: dakṣe] vāruṇe [ṅ: tathā] pūrvadakṣiṇe [ṅ: pūrve ca dakṣiṇe] |
*āgneyāṁ [ṅ: āpyāṁ *] mārute [k, kh, gh: -ṇe] caiva madhye [gh: madhya] śrīnāthapādukām* ||
mekhalātritayaṁ kuryād [k, kh, gh, ṅ: kuryā] mi [k, kh, gh: mī] o [k, kh, gh: ū; ṅ: ḍa] ṣa ca tribhis tribhiḥ [k, kh, gh: -bhi] |
*paścāt [ṅ: paścā] samayavidyāyāṁ [k, kh, gh: -yā; ṅ: samayāvidyā *] puṣpaṁ deyaṁ [ṅ: devya] manīṣibhiḥ [gh: -bhi]* ||
ṣoḍaśaḥ sāmbhavān [k, kh, gh: -vā; ṅ: -vāḥ] siddhān [k, kh, gh: smidvā; ṅ: siddhāḥ] karṇikānte vicintayet | YKh (1) 16/171-176.

[1] See intro. vol. 3, p. 344?, 349? and 399? ff..

[2] *tasya madhye mahāśūnyaṁ bhuktimuktiphalapradam* || KRU 10/144cd.

Parāparavyomātītavyomeśvarī - the Goddess of the Void who is Beyond Supreme (transcendence) and Inferior (immanence).

Five Voids are generated from this couple. They are collectively called Beyond the Void (Vyomātīta). Within the yogic body, they are located in the End of the Twelve. They are worshipped externally in the NW, SE, SW, NE, and the centre of the *Gurumaṇḍala*. We can infer from their names and the form of their mantras[1] that they are the Voids within which the Five *Praṇavas* resonate. The Void in the centre is the First Teacher – Ādinātha. The other four are aspects of his transcendental emptiness and their energies worshipped as five teachers and their consorts. They are:

1) Ādinātha - Vyomātītā 2) Anādinātha - Vyomeśvarī 3) Anāmaya - Vyomagā 4) Ananta - Vyomacāriṇī 5) Viyadābhāsa - Vyomasthā.

The five Voids 'Beyond the Void' generate the Nine Voids (*navākāśa*).[2] Their names indicate that they are the states and energies of Navātman. Along with their energies, they are:

1) Unmana - Unmanā[3] 2) Samana - Samanā 3) Vyāpti - Vyāpinī 4) Śakti - Śakti 5) Dhvani - Avyayā 6) Dhvanimātra - Nādāntā 7) Anāhata - Nādamātrā 8) Indu - Anackā 9) Bindu - Amṛtavarṣiṇī.[4]

These nine Voids are the sources and abodes of the nine Bhairavas related to the letters of Navātman. Each of them replicates to form a total of eighty-one units. Together these two parts of the *maṇḍala* coincide with one of a set of five Wheels described in the KMT called *Dūticakra*.[5] It is also described in the ṢSS and the ŚM, which dedicate separate chapters to it.[6] Heilijgers-Seelen analyses and compares these two presentations in detail.[7] Apart from a few differences this part of the *Gurumaṇḍala* and the *Dūticakra* are essentially the same. Thus it

[1] Each member in the series begins with one of the Five *Praṇavas*, in the usual serial order. This is followed by a seed-syllable formed from H with the addition of ĪṀ, ŪṀ, AIṀ, AUṀ and AḤ. Then comes the name of the consort ending in '*ambāpādukāṁ pūjayāmi*'. Each mantra concludes with the syllable AIṀ.

[2] Their mantras begin with the Five *Praṇavas*. Then comes the name of the teacher ending in '*ākāśanātha*'. This is followed by the name of the consort ending in '*vyomeśvarī ambā*' and '*pādukāṁ pūjayāmi*'.

[3] This is the plane Beyond the Void of Stillness (*nirācāra*). T. MS K fl. 85a.

[4] According to the *Ṭīkā* (ibid.) this is the Void from which the nectar of the Drop falls.

[5] KMT 14/62-94.

[6] See chapter 22 of the ṢSS and chapter 16 of the ŚM.

[7] See Heilijgers-Seelen 1994: 69-89, 239-243.

appears that the former is derived from the latter. We shall compare the two accounts as we go along.

The Nine Voids from which the Bhairavas are derived are practically the same as the states ascribed in the KMT to their corresponding groups of Dūtis. However, there is one major difference in the order of their deployment which affects them and the entire series of related groups: the last entry in the *Ṭīkā* corresponds to the first in the KMT. This makes a considerable difference as the last member in the series is the one which is placed in the centre. The two sets compare as follows:

32. Table of Nine Voids

KMT	Ṭīkā
State transcending practice	Amṛtavarṣiṇī
The state from which proceed the Transmental and the rest	Unmanā
Unmanā	Samanā
Samanā	Vyāpinī
Vyāpinī	Śakti
Mastery of Speech	Avyayā
State of the Lord of Gestures	Nādāntā
State of Destruction	Nādamātrā
Niyamikā	Anackā

Nine Bhairavas originate from the Nine Voids in the form of the letters of Navātman and reside within them. These are the Nine Shining Lords - Bhāsvareśvaras of the *Dūticakra*. The series in this case begins with Kapāla not Ananta as it does in the KMT. In the KMT, Ananta is in the centre.[1] The *Ṭīkā* places the last member of the series in the centre. Apart from minor variations (noted in brackets), they are the same as the ones in the KMT.[2] They may be tabulated as follows:

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[1] KMT 14/71.
[2] KMT 14/70-71.

33. **First Table of Nine Bhairavas and Bhāsureśvaras**

Letter	Bhairava[1] (*Ṭīkā*)	Consort (*Ṭīkā*)	Bhāsureśvara (KMT)
Sa	Kapāla	Parā	Ananta
Ha	Caṇḍa	Aparā	Kapālin
KṢa	Yoga	Parāparā	Caṇḍalokeśa
Ma	Manonmana	Rudraśakti	Yogeśa
La	Hāṭaka	Pramuditā	Manonmana
Va	Kravyāda	Śakti	Hāṭakeśvara
Ra	Mudrā	Jyeṣṭhā	Kravyāda
Ya	Diṅmaheśvara	Vāmā	Mudreśa
ŪṀ	Ananta	Ambikā	Diṅmaheśvara

The Nine Bhairavas

Each of the letters of the seed-syllable Navātman (HSKṢMLVRYŪṀ) has nine aspects thus making a total of eighty-one units each of which corresponds to a Nātha and his consort.[2] In the *Dūticakra*, these nine groups of nine are arranged in the eight-petalled lotus of the City of Gems (*maṇipūraka*) located in the navel. It is the centre of the principle of Water and is the abode of Viṣṇu. Each petal of this lotus consists of an eight-petalled lotus as does the one in the centre. Their domains are those of the Bhairavas of the corresponding letter of Navātman. They should not be confused with the nine Bhairavas who come from the Nine Voids. These Bhairavas are amongst the fifty who preside over the letters of the Assembly of Sounds (*śabdarāśi*). They emit the nine sounds of the letters of Navātman (*navātmākṣaravaka*) into the corresponding Void (*ākāśa*).[3] Thus each lotus is pervaded by the corresponding Void listed above from which it originates.

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[1] The name of each Bhairava ends with 'īśvaranātha' and that of his consort with 'ambā'.

[2] The configuration of the lotus of the *Gurumaṇḍala* into eighty-one divisions is a common one. It is easily formed by drawing two parallel vertical lines and two horizontal ones within a square. The result is a large square containing nine squares; one in the middle surrounded by eight others. By repeating the same procedure in each square we get eighty-one squares. As the form of this *maṇḍala* is easy to make and is symmetrical, it is a common one. It is also ancient. Thus, this is the form of the Vedic fire altar of the Agnicayana (Staal 2001: vol. 1 p. 163). Called *Sarvatobhadra*, it is used in Vaiṣṇava ritual. It also coincides with the form of *maṇḍala* in which the Vāstu deities are worshipped in the foundations of a building. Chapter 46 of the *Garuḍapurāṇa* contains a detailed description of a building with eighty-one rooms, placed in a diagram of nine by nine rooms. Various deities are placed in the squares or rooms, in a particular order. An extended *maṇḍala* of eighty-one Yoginīs, called *Mūlacakra*, is described on the same pattern in chapter 25 of the ŚM. See Dehejia 1986: 50 for a drawing of the *Mūlacakra*. See also Heilijgers-Seelen 1994: 296-298.

[3] *Ṭīkā* fl. 87b.

The KMT supplies a list of the eighty-one Dūtis on the petals of the lotuses and the nine Bhairavas who are the lords of the nine lotuses. The ŚM reproduces practically all the text of the KMT and adds descriptions of the Dūtis' iconic forms. The ṢSS supplies a description of the *maṇḍala* in which they are worshipped and their mantras. These are formed from Navātman and so this connection is evident in the ṢSS. Although the mantras are not mentioned in either the KMT or the ŚM, both texts are aware of the connection with Navātman. Thus the KMT refers to the creation of the *Dūticakra* from the body of Ananta as the creation of the parts of the mantra (*pada*)[1] of which he is the Lord.[2] They are eighty-one and are the 'belly' of the god Navakeśvara[3] who contains them, clearly implying that they are formed from Navātman.

These nine groups of nine also appear is the KRU.[4] There the Dūtis are listed together with the governing Bhairava of each group of nine as the members of the Lineage of the Elders (*vṛddhakrama*). According to the KRU,[5] the first out of each of the series of nine Dūtis initially emerge out of nine cavities of the deities body. Each one then becomes nine-fold[6] to make up 'the plane of eighty-one'. However, according to the other sources, they are emanated from the god Ananta. Again, according to the KMT and related texts, the nine groups originate from the nine Bhairavas. According to the KRU, the nine Dūtis of each group are the subdivisions (*bheda*) of the first one in each series.

Only the *Ṭīkā* mentions the consorts of the Dūtis. They are worshipped as teachers, not just as Bhairavas. I have not managed to locate the source of these names. The other sources are concerned with an exposition of the *Dūticakra* which, as its name suggests, consists essentially of female elements. They do not refer to their individual male counterparts. The word '*dūti*' (also spelt '*dūtī*') according to common usage means a female messenger. She is a woman's female

[1] KMT 14/71 = ŚM 16/18ab.
[2] KMT 14/69 = ŚM 16/15ab.
[3] KMT 14/93 = ŚM 16/79.
[4] KRU 3/155cd-173.
[5] KRU 3/155cd-160.
[6] These places in the god's body are listed there as follows:

1) Bindukā: From Bindu's location (between the eyebrows)
2) Caṇḍā: From the eyebrows
3) Manojavā: From the middle of the mind.
4) Aindrī: From the square.
5) Hiraṇyā: From the place of the foundation.
6) Vāk: From the Principle of Speech.
7) Vajriṇī: From the conjunction of the Vajras.
8) Lambā: From the glottis (*lambakamaṇḍala*).
9) Suprabuddhā: From the principle of the intellect.

companion or maid who serves as a go-between her and her lover. In Tantric texts a Dūti is the female Tantric consort. In the case of the *Dūticakra*, the male consorts are Bhairavas, each of whom enjoys the company of nine Dūtis. In the *Ṭīkā* the Dūtis figure as the consorts of eighty-one Nāthas who are worshipped in this part of the *Gurumaṇḍala* as teachers.

In order to understand what has happened, we should refer to the *Gurumaṇḍala* described in the ŚM. There we read:

> One should deposit the Moon (Sa) in the north and the Sun (Ha) in the Circle of Īśāna (in the north-east). The Peak (KṢa) should be deposited in the south-west, the Circle of the Drop (Ma) in the south, the god Purandara (La) in the east and Varuṇa (Va) in the western direction. Fire (Ra) should be deposited in fire's corner (in the south-east) and Wind (Ya) in Wind's corner (in the north-west). One should worship the letter Ū in the centre. One should worship the *Gurumaṇḍala* (in this way). (Thus) the *Gurumaṇḍala,* which is (common to all) the three Lineages (*oli*), has been explained. Such is said to be the *Gurumaṇḍala*, which is the same in the three lineages. O fair lady, the *Gurumaṇḍala* is adorned with nine *maṇḍalas*. The rite of adoration should be performed there as taught previously in the *Śrīmata*.[1]

The structure of this *maṇḍala* is basically that of the *Dūticakra*. Although the Dūtis are missing, the remaining features are the same. The difference between this *Gurumaṇḍala* and the *Dūticakra* derives from the basic perception of Navātman as the sonic form of the First Teacher.[2] Its constituent *maṇḍalas* correspond to the nine letters of Navātman who is the First Teacher.

The mantra of each *maṇḍala*, contains its name, along with that of the Siddha and his equivalent Bhairava and consort.[3] These variables can be tabulated as follows:

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[1] ŚM 23/38cd-40ab, 41 = KKh 48/12cd-14ab, 20cd-21ab. According to the *Ṭīkā* (MS K fl. 87b), these verses are the *Gurumaṇḍalasūtra*

[2] See note 8 to KuKh 48/8.

[3] The structure of these mantras is as follows: 1) The Five *Praṇavas* followed by Navātman. 2) The name of the *maṇḍala* with '*adhikāre*' in the locative suffixed to it. In the majority of cases this is the name of the corresponding quarter. 3) Two names of the Siddha / deity of that *maṇḍala* prefixed with the honorific '*śrī*' and suffixed with '*ānandadeva*'. The second name is preceded by the diction '*dvitīyanāma*' - 'second name' and is that of the Bhairava who presides over the corresponding letter of Navātman. 4) The seed-syllable HSKHPHREṀ. 5) The name of the consort prefixed by '*śrī*' and followed by '*kubjikāmbādevī tayor yugmapādukāṁ pūjayāmi'* - 'the goddess mother Kubjikā. I worship their pair of sandals.' Thus, for example, the first mantra is:

34. Table of the Maṇḍalas of Navātman

Maṇḍala	Letter	Siddha	Bhairava	Goddess
Soma (N)	Sa	Somagarbha	Bhṛgu	Somagarbhavatī
Sūrya (NE)	Ha	Tejānanda	Lākula	Tejovatī
Akula (SW)	KṢa	Kuleśvara	Samvarta	Kula
Bindu (S)	Ma	Bindukuleśvara	Mahākāla	Bindumālinī
Indra (E)	La	Pulinda	Pinākin	Pulindavatī
Varuṇa (W)	Va	Amṛta	Khaḍga	Amṛtānandavatī
Vahni (SE)	Ra	Tīvra	Bhujaṅga	Kulakuṇḍalī
Vāyu (NE)	Ya	Māruta	Bālīśa	Pavanavatī
Vyoma (centre)	ŪṀ	Vyoma	Arghīśa	Vyomamālinī

The Bhairavas in this part of the *Gurumaṇḍala* govern the corresponding nine letters of Navātman in the Assembly of Sounds from which they are extracted. The names of the 'teachers' are mostly derived from the names of the directions in which the letters are arranged. The latter, in their turn, are derived from the letters themselves as they denote the directions. For example, the first letter of Navātman is Sa. This is the letter of the Moon who governs the northern quarter. The corresponding Siddha is called Somagarbha (He who contains the Moon). Most of the names of the consorts are, as often happens, derived from the names of their male counterparts. Thus the consort in this case is called Somagarbhavatī (Pregnant with the Moon).

The couples who reside in nine *maṇḍalas* of the *Dūticakra* are alone there and so their mantras are simple invocations of each couple. In this case, the structure of the mantras is more complex. Changes take place progressively in the form of Navātman and the seed-syllables are formed from the corresponding letters. These permutations agree with the form prescribed in the ṢSS for the corresponding parts of the mantra (*pada*) of the constituents of the *Dūticakra*. Either the author of the *Ṭīkā* or his source combined these two *maṇḍala*s in this way also. The nine Bhairavas are those of the nine letters of Navātman as described in the ŚM. Their names differ from their counterparts in the *Dūticakra*. However,, like the *Dūticakra*, they do not figure along with the nine Dūtis who have their own separate consorts. Finally, another feature this part of the *Gurumaṇḍala* has in common with the *Dūticakra* is its association with the water element and its corresponding deity - Viṣṇu and wheel - the City of Gems - in the navel. This feature is rather incongruous with respect to the other parts of this *Gurumaṇḍala*, none of which are specifically linked to other Wheels in the body.

AIṀ HRĪṀ ŚRĪṀ PHREṀ HSAUṀ HSKṢMLVRYŪṀ SOMAMAṆḌALĀDHIKĀRE ŚRĪSOMA-GARBHĀNANDADEVA DVITĪYANĀMA ŚRĪBHṚGVĀNANDADEVA HSKHPHREṀ ŚRĪSOMA-GARBHAVATĪ KUBJIKĀMBĀDEVĪ TAYOR YUGMAPĀDUKĀṀ PŪJAYĀMI

Thus it appears that the *Dūticakra* is indeed the source of this part of the *Gurumaṇḍala*.

Let us return to the collocation of the Bhairavas in nine *maṇḍalas*. According to the commentary on the ṢSS,[1] Ananta is in the centre. Accordingly, his group is named first. The remaining Bhairavas with their Dūtis are arranged clockwise around them, starting from the east and ending in the northeast. The sequential order according to the *Ṭīkā* agrees with the arrangement of the *Gurumaṇḍala* described in the ŚM. The centre comes last in the sequence and the remaining eight are arranged around it, starting from the south and ending in the northeast. However, the order in which the groups of Dūtis are arranged according to the *Ṭīkā*, agrees with the one in the KMT, where their locations are not stated. This means that the Dūtis of the first Bhairava of the other sources, that is, Ananta who is in the centre, are the Dūtis of the first Bhairava in the *Ṭīkā* who is in the north. This discrepancy could only have been avoided if the basic spatial structure of the *Gurumaṇḍala* had been altered to fit that of the *Dūticakra* or vice versa. The first option is ruled out because, as we have noted already, the very letters of Navātman denote the directions in which they should be placed. One wonders why a little care could not have been taken to simply ascribe a particular group of Dūtis to the corresponding direction. The answer to this seems to be that what matters in this case is the sequence of the Dūtis as laid down by the primary authority, the KMT.

Only the ṢSS ascribes permutations of Navātman to these groups. In that case the sequence, starting from the centre and then moving round from the east to the northeast, is determined, it seems, simply by the most common spatial convention. The positioning, on the other hand, of the Bhairavas of the letters of Navātman in the *Gurumaṇḍala* according to the ŚM is not hampered by having to maintain the sequence of the Dūtis intact and so are distributed in a more coherent way. Indeed, it is possible that the spatial distribution of the Dūtīs according to the ṢSS is not the one intended in the KMT. The last Bhairava in the series according to the KMT is Diṅmaheśvara - Lord of the Quarters. One would expect him to be in the centre where he can command the directions. Another clue to the spatial distribution intended in the KMT is the sequence of Dūtis in the fourth group. The Dūtis of this series are, as their name clearly indicate, the consorts of the guardians of the quarters. Thus we can see how they should be ordered in space. The first eight in this sequence are: E > SE > S > SW > W > NW > N > NE. Clearly, the ninth at the end of this series is in the center. There is no reason to suppose that the spatial ordering of the other groups, and the groups themselves, was meant to have been otherwise. Thus it seems that the authors of the later expanded versions of the KMT, the ŚM and the ṢSS, were either not aware of this

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[1] Comm. on ṢSS 22/21.

or choose to ignore the original ordering in space. The latter possibility is more likely in the case of the ṢSS and the former in the ŚM. Thus, for no good reason, the ŚM arranges the nine groups in the following directional sequence: middle > S > W > E > N > NE > SE > SW > NW. That the author of the ŚM was conscious of what he was doing is indicated by the fact that he was careful to alter the order of the sequence of Dūtis in the fourth group by shifting it forward by one. Thus the first directional Dūti is the second of the series in the ṢSS and the directionally undefined slot that accommodates the centre, which is the last in the KMT, is placed first in the ṢSS.

A further complication arises that may be the result of an attempt to bypass some of these discrepancies. Our first set of sources links the Bhairava of each group with the first Dūti. This couple is in the centre with the eight remaining Dūtis around them. The setup in the *Ṭīkā* is quite different. The presiding Bhairava of each group is not worshipped within the group. Instead he appears as the Bhairava in authority in the pervasive space (*ākāśa*) within which the lotus of that group unfolds. As all these alterations and transpositions have taken place it is hard to decide whether it is correct to equate the Bhairavas in authority in this part of the *Gurumaṇḍala* with the Bhāsureśvaras of the *Dūticakra*.

The Nine *Maṇḍalas* of Navātman

We move on now to examine the nine *maṇḍalas*. The mantras of each group begins with a form of Navātman produced by dropping the first letter successively for each successive group. Thus the seed-syllable of the first group, which is located in the north, consists of all nine letters of Navātman, i.e. HSKṢMLVRYŪṀ. The seed-syllable of the second group, which is located in the north-east, is formed by dropping the first letter to make SKṢMLVRYŪṀ and so on. The mantras of the ninth group begin with just the last letter, namely, ŪṀ and are projected onto the lotus in the center. The procedure in the ṢSS is basically the same, apart from two differences. The first Bhāsureśvara, Ananta, is placed in the centre with his group of Dūtīs. As the first member in the series, his seed-syllable is the full form of Navātman. We would expect the corresponding form of Navātman of the second Bhāsureśvara, Kapālin, to be shorter by one letter, however, it is the full form of Navātman again. Thus, according to the ṢSS, there are only eight, not nine, permutations of Navātman. The last form of Navātman there is YŪṀ, not ŪṀ.

This inconsistency leads to another discrepancy with respect to the arrangement in the *Ṭīkā*. This concerns the seed-syllables of the Dūtis. They are formed by adding seven long vowels and *visarga* successively, in the regular alphabetical order to the letter of that group. Thus, for example, the eight seed-syllables of the Dūtis of the first group, which is that of the letter Sa, are SĀṀ

SĪṀ SŪṀ SṚṀ SḶṀ SAIṀ SAUṀ SAIṀ SAḤ. They are only eight, not nine, because the seed-syllable is omitted in the first mantra. The ṢSS treats the last syllable – YŪṀ - as Ya. The eight permutations of that letter surround YŪṀ in the centre, which corresponds to the series of the penultimate group according to the *Ṭīkā*. Now we can understand why the ṢSS is not fully consistent. In order to avoid the difficulty of being left with just ŪṀ for the last group, the ṢSS posits only eight permutations of Navātman. The *Ṭīkā* prefers to be consistent and so, for want of a better alternative, presents ŪṀ as the seed-syllable of each of the Dūtis of that group.[1]

The following tables record the names of the Bhairavas – cum – teachers and the Dūtis of the nine groups. The first two columns record the names in the *Ṭīkā* and the following four in the sources noted at the head of each column.

35. 1) North, the letter Sa (SHKṢMLVRYŪṀ)

Bhairava / Teacher	**Dūti / Consort**	**KMT**	**ŚM**	**KRU**	**ṢSS**
Śikhāśekhara	Bindu-garbhā	Bindukā	Bindukā	Bindukā	Bindukā
Kandarpa	Nādinī	Bindugarbhā	Bindugarbhā	Bindu-garbhā	Nādinī
Hṛdaya	Nāda-garbhā	Nādinī	Nādinī	Nādinī	Nādagarbhā
Koṅkaṇeśvara	Mālinī	Nāda-garbhajā	Nādagarbhajā	Nādagarbhā	Śakti
Vītarāga	Śabda-garbhā	”Śakti	”Śakti	Śaktinī	Garbhinī
Advaita	Parā-garbhā	Garbhinī	Garbhinī	Śakti-garbhā	Cacyāyī
Tīvra	Cāriṇī	Parā	Parā	Kalā	Parāyī
Haṁsa	Vyoma-garbhinī	Garbhā	Garbhā	Kalā-garbhiṇī	Garbhāyī
Aadhāra	Caṇḍī	Artha-cāriṇī	Avadhāriṇī	Kalādhārī	Antyacāriṇī

36. 2) North-east, the letter Ha (HKṢMLVRYŪṀ)

Bhairava / Teacher	**Dūti / Consort**	**KMT**	**ŚM**	**KRU**	**ṢSS**
Citra	Caṇḍamukhī	Caṇḍā	Caṇḍā	Caṇḍā	Sarvalokeśvarī
Kuraṅga	Caṇḍogrā	Caṇḍamukhī	Caṇḍamukhī	Caṇḍamukhī	Caṇḍāyī
Carya	Caṇḍavegikā	Caṇḍavegikā	Caṇḍavegikā	Caṇḍavegikā	Caṇḍamukhī

[1] The structure of their mantras according to the *Ṭīkā* is simple. First comes the appropriate form of Navātman. This is followed by the name of the teacher ending with ‘*ānandanātha*’. Then comes the seed-syllable formed from the letter of that group and the name of the consort ending with ’*ambā*’ and ‘*pādukāṁ pūjayāmi*’. This section extends in MS K of the *Ṭīkā* from fl. 84b to 87a.

Bhairava / Teacher	Dūti / Consort	KMT	ŚM	KRU	ṢSS
Mitrīśa	Manojavā	Manojavā	Manojavā	Manojavā	Caṇḍā
Ṣaṣṭha	Caṇḍanetrā	Caṇḍākṣī	Caṇḍanetrā	Caṇḍākṣī	Caṇḍavegā
Madandhra	Caṇḍā	Caṇḍanirghoṣā	Caṇḍanī	Caṇḍanirghoṣā	Manojavā
Uḍīśa	Nirghoṣikā	Bhṛkuṭī	Bhrūkuṭī	Ghoṣā	Caṇḍāyī
Vyāpaka	Bhṛkuṭi	Caṇḍanāyikā	Caṇḍanāyikā	Bhṛkuṭi	Caṇḍanirghoṣā
Madāṅga	Cāṇḍanāyikā	Caṇḍīśanāyakā	Caṇḍīśa-nāyakā	Cāṇḍanāyikā	Bhṛkuṭi

37. 3) South-west, the letter KṢa (KṢMLVRYŪṀ)

Bhairava / Teacher	Dūti / Consort	KMT	ŚM	KRU	ṢSS
Krodha	Manodbhavā	Manojavā[1]	Manojavā	Manojavā	Manojavā
Nitya	Mano-’dhyakṣā	Mano-’dhyakṣā	Mano-’dhyakṣā	Mano-’dhyakṣā	Mano-’dhyakṣā
Vīra	Manomayī	Mānasī	Mānasī	Manaḥprīti	Mānasī
Kuleśvara	Manonāyikā	Manonāyikā	Mananāyikā	Maneśvarī	Manasāyī
Kuṇḍala	Manohārī	Manohārī	Manohārī	Manohārī	Manohārī
Khekhara	Manohlādī	Manohlādī	Manohlādī	Manohlādī	Manohlādī
Khameśa	Manaḥprīti	Manaḥprīti	Manaḥprīti	Manā	Manaḥprīti
Khecara	Maneśvarī	Maneśvarī	Maneśvarī	Unmādā	Maneśvarī
Kumārakandara	Manonmanī	Manonmanī	Manonmanī	Mādinī	Manonmanī

38. 4) South, the letter Ma (MLVRYŪṀ):

Bhairava / Teacher	Dūti / Consort	KMT	ŚM	KRU	ṢSS[2]
Lalita	Aindrī[3]	Aindrī	Aindrī	Aindrī	Ananteśvarī
Ciccira	Aagneyī	Hutāśanī	Hutāśanī	Hutāśanī	Aindrī
Ananta	Yāmyā	Yāmyā	Yāmyā	Yāmyā	Hutāśanī
Satata	Nairṛti	Nairṛti	Nairṛti	Nairṛti	Yāmyaī
Gocara	Vāruṇā	Vāruṇī	Vāruṇī	Vāruṇī	Rākṣasī
Bhūcara	Vāyavyā	Vāyavī	Vāyavī	Vāyavī	Vāruṇī
Kesara	Kauverī	Kauverī	Kauverī	Kauverī	Vāyavī
Karīśa	Īśānī	Aiśānī	Aiśānī	Aiśānī	Kauverī
Nirānandanātha	Kaulinī	Laukikeśvarī	Kuleśvarī	Laukikeśvarī	Īśānī

[1] All the other sources read Manojavā. Even so, one wonders if this is not a mistake for Manodbhavā as Manojavā already appears as the fourth Dūti in the preceding series.

[2] We have observed that the names of the Dūtīs indicate their location in space and that, according to the ṢSS, the first of the nine groups is in the centre. Consequently, this should also be the case within each group. In this case, we can clearly see that the KMT intends the last member of the group to be in the centre. As the *Ṭīkā* also follows this arrangement, the serial order of the Dūtīs found in the ṢSS is anomalous with respect to both the KMT and the *Ṭīkā*.

[3] MSs of the *Ṭīkā* read: *aiṁ hrīṁ*.

39. 5) East, the letter La (LVRYŪṀ):

Bhairava / Teacher	Dūti / Consort	KMT	ŚM	KRU	ṢSS
Kiṅkara	Hiraṇyā	Hiraṇyā	Hiraṇyā	Hiraṇyā	Manonmanā
Kalikala	Sauvarṇā	Suvarṇā	Suvarṇā	Suvarṇā	Suvarṇāyī
Samvara	Karmaṇī	Kāñcanī	Kāñcanī	Kāñcanī	Kāñcanī
Advaita	Hāṭakeśvarī	Hāṭakā	Hāṭakī	Hāṭakī	Bhaṭṭā
Svayamvara	Rukmiṇī	Rukmiṇī	Rukmiṇī	Rukmiṇī	Rukmiṇī
Oṁāndanātha	Manasvī	Manasvī	Manasvī	Manasvī	Mānasī
Tameśa	Subhadrā	Subhadrā	Subhadrā	Subhadrā	Subhadrā
Kala	Jambukā	Jambukī	Jambu	Jambukā	Jambukāyī
Maṇipūraka	Hāṭakā	Hāṭakī	Nāyikā	Hāṭakā	Hāṭakā

40. 6) West, the letter Va (VRYŪṀ):

Bhairava / Teacher	Dūti / Consort	KMT	KRU	ŚM	ṢSS
Mauna	Vāgvādinī	Vāgvatī	Vāk	Vāgvatī	Vibhāvasī
Svayambhuva	Vākpravāhī	Vāc	Vāgavatī	Vāc	Cāyikā
Tūṣṇīśa	Vāgeśvarī	Vāṇī	Vāṇī	Vāṇī	Vānarī[1]
Śamvareśvara	Bhīmāvatī	Bhīmā	Bhīmā	Bhīmā	Bhīmāyī
Vallabha	Citra	Citrarathā	Citrarathā	Citrarathā	Varṇacintakā
Śikhā	Sudhī	Sudhī	Sudhī	Sudhī	Sudhīyāyī[2]
Rakta	Devamātṛ	Devamātṛ	Devamātṛ	Devamātṛ	Devamātṛ
Anāmaya	Suvarṇā	Hiraṇyā	Hiraṇyā	Hiraṇyā	Hiraṇyāyī[3]
Karāla	Yogeśvarī	Yogeśvarī	Yogeśvarī	Yogeśvarī	Yogeśvarī

41. 7) South-east, the letter Ra (RYŪṀ):

Bhairava / Teacher	Dūti / Consort	KMT	ŚM	KRU	ṢSS
Alicaṇḍākṣa	Vajriṇī	Vajriṇī	Vajriṇī	Vajriṇī	Kuleśinī
Kadamba	Śaktinī	Śakti	Śaktinī	Śaktinī	Vajriṇī
Mahocchūṣma	Daṇḍī	Daṇḍī	Daṇḍinī	Daṇḍī	Śaktinī
Ciñciṇīśa	Khaḍginī	Khaḍginī	Khaḍginī	Khaḍginī	Daṇḍinī
Anāhata	Yoginī	Pāśinī	Pāśinī	Pāśinī	Khaḍginī
Susaṁviśodhana	Dhvajī	Dhvajī	Dhvajinī	Dhvajī	Pāśinī
Viśuddhi	Gadinā	Gadī	Gadinī	Gadinā	Dhvajinī
Viśva	Śūlinī	Śūlinī	Śūlinī	Śūlī	Mudgarī
Bhaga	Padminī	Padminī	Padminī	Padmī	Śūlinī

[1] According to the commentary this Dūti is called Vāṇī.
[2] According to the commentary this Dūti is called Sudhī.
[3] According to the commentary this Dūti is called Hiraṇyā.

42. 8) North-east, letter Ya (YŪṂ):

Bhairava / Teacher	**Dūti / Consort**	**KMT**	**ŚM**	**KRU**	**ṢSS**
Jñāna	Lambā	Lambā	Lambā	Lambā	Lambayikā[1]
Vimala	Lambastanī	Lambastanī	Lambastanī	Lambastanī	Lambastanī
Abja	Śuṣkamukhī	Śuṣkā	Śuṣkā	Śuṣkā	Śuṣkā
Aṅkura	Pūtivadanā	Pūtivadanā	Pūtivadanā	Pūtivadanā	Pūtivadanā
Śaśāṅka	Mahānanā	Mahānanā	Mahānanā	Mahānanā	Mahānanā
Sūrya	Gajavaktrā	Gajavaktrā	Gajavaktrā	Gajavaktrā	Gajavaktrā
Trikoṇa	Mahānāsā	Mahānāsā	Mahānāsā	Sunāsā	Mahānāsā
Abhaya	Vidyutā	Vidyutā	Vidyutā	Vidyutā	Vidyutā
Ghana	Kravyādā	Kravyādanāyikā	Kravyādanāyikā	Kravyādanāyikā	Nāyikā

43. 9) Centre, the letter ŪṂ:

Bhairava / Teacher	**Dūti / Consort**	**KMT**	**KRU**	**ŚM**	**ṢSS**
Khaṇḍa-śekharastha	Aprabuddhā	Suprabuddhā	Suprabuddhā	Suprabuddhā	Suprabhā
Viddha	Prabuddhi	Prabuddhā	Prabuddhā	Prabuddhā	Prabuddhāyī
Nabha	Daṇḍinī	Caṇḍī	Caṇḍī	Caṇḍī	Caṇḍinī
Koṭara	Muṇḍinī	Muṇḍī	Muṇḍī	Muṇḍī	Muṇḍikā
Paṅkaja	Kapālinī	Kapālinī	Kapālinī	Kapālinī	Kapālikā
Kṛpa	Mṛtyuhārī	Mṛtyuhantā	Mṛtyuhantrī	Mṛtyuhantrī	Mṛtyuhantā
Ghaṭika	Virūpākṣī	Virūpākṣī	Virūpākṣī	Virūpākṣā	Virūpākṣī
Anāmaya	Kapārdinī	Kapardī	Kapardī	Kapardī	Kapardī
Śakti	Kalanātmā	Kalanātmikā	Kalanātmikā	Kalanātmikā	Khecaranāyikā

The Śāmbhava Siddhas

According to the *Ṭīkā,* the Three Śāmbhavas should be worshipped after these nine lotuses. They are the teachers who founded the three lineages, the Siddhas Mitranātha, who is the Sun, Ṣaṣṭhanātha, who is the Moon and Oḍḍīśanātha, who is Fire.[2] The mantras in the *Ṭīkā* address them as Tūṣṇīśanātha, Ciñciṇīnātha and Auḍīśanātha, respectively. Presumably, they are worshipped in the corners of the triangle in the centre of the *maṇḍala* in their corresponding sacred seat (*pīṭha*).[3] They are under the authority of Śambhu, Merunātha and Ātmatattva, respectively. They bestow the Command of the Śrīkulakālīsiddhas, the Mahākālīkula and the Kālikula teachers, respectively. Their consorts are Mind Beyond Mind (*manonmanā* or *unmanī*). They are 1) the mother (*ambā*) of the

[1] According to the commentary this Dūti is called Lambālikā.
[2] Cf. KuKh 2/28.
[3] Cf. KuKh 11/40-42ab and note.

lineage of the Command of the Mother (*ambikājñāvlī*), 2) the mother of the lineage of the Command of the Goddess (*devī-ājñāvalī*) and 3) the mother of the lineage of the Command of Kubjikā (*kubjikājñāvalī*), respectively.[1]

The Divine Current - The Sequence of the Bliss of the Command and the Eighteen Nāthas

Following the course of the text on which it is commenting,[2] the *Ṭīkā* continues with the mantras of the Divine Current (*divyaugha*). This is called the Sequence of the Bliss of the Command (*ājñānandakrama*), which the *Ṭīkā* glosses as the Sequence of the Eighteen Nāthas (*aṣṭādaśanāthakrama*). These are the eighteen teachers of the Convention of the Flower (*puṣpasaṁketa*).[3] In this case it is of four kinds (*catuṣprakāra*), namely: 1) Āṇava 2) Śākta 3) Śāmbhava and 4) Nirīha. Each series is invoked in a sequence of eighteen mantras.[4] The first three

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[1] Their mantras are constructed in the following way. 1) The Five *Praṇavas.* 2) The name of the Siddha in authority ending with '*adhikāre*' in the locative. 3) The form of the Command. 4) The seed-syllable HSKHPHREṀ 5) The name of the mother. 6) The seed-syllable HSKHPHREṀ 7) The name of the Siddha preceded by 'Ciñciṇīnātha' and followed by his alternative name which incorporates the name of the luminary with which he is associated. The latter is preceded by *"śrīśrīnātha-* and ends with *ānandanāthapādukāṁ pūjayāmi*. The first mantra, for example, is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSPHŪAUṀ ŚRĪŚAṀBHUNĀTHĀDHIKĀRE ŚRĪKULAKĀLĪSIDDHĀJÑĀ HSKHPHREṀ MANONMANĀ AIṀ KROṀ AMBIKĀJÑĀVALĪ AMBĀ SHKṢMLVRYŪṀ CIÑCIṆĪNĀTHA TŪṢṆĪŚANĀTHA ŚRĪŚRĪNĀTHASŪRYĀNANDANĀTHAPĀDUKĀṀ PŪJAYĀMI

[2] The *Ṭīkā*'s presentation of the *Gurumaṇḍala* up to this point is essentially a long commentary on the following line: 'The one that precedes the five that burns with the syllable of supreme bliss is pervaded by nine (*pañcādyaṁ navabhir vyāptaṁ parānandākṣarojjvalam*)'.

The two main sources from which the *Ṭīkā* draws the passages it comments are the ṢSS and the *Bṛhadāgama*. As this line is not found in the former, we may conjecture that it is taken from the latter. Another possibility is the ŚM, but this line is not found there either. The *Ṭīkā* informs us that the following passage on which it comments, which deals with the remaining part of the *Gurumaṇḍala*, is drawn from the *Bṛhadāgama*. So the previous one may be so also.

[3] See KuKh 5/45-47ab.

[4] *Ṭīkā* MS K fl. 90b. The structure of the mantras of the Śākta and Śāmbhava groups are similar. The first three components are the same. They are as follows: 1) The Five *Praṇavas*. 2) The seed-syllable HSKHPHREṀ 3) The name of the Siddha ending with '*ānandanātha*'. In the Śākta group, the name of the consort / energy follows directly ending with '*ambāpādukāṁ pūjayāmi'*. In the Śambhava group this is preceded by a seed-syllable formed from the letter Ha to which the sixteen vowels are added successively to form sixteen seed-syllables. The last two seed-syllables are HIṀ and HĪṀ.

The mantras of the Āṇava group are different. Each mantra starts with the Five *Praṇavas*. This is a followed by a statement of its specific jurisdiction (*adhikāra*), which corresponds to the energy worshipped with that mantra. After that comes the name of the Nātha. Thus, for example, the first mantra is addressed to the Transmental and the corresponding Nātha whose name is

mention the names of the Eighteen Nāthas along with their energies. The mantras of the fourth series, Nirīha, refer only to the male counterparts, which are the same as the Śākta group. Although '*nirīha*' means 'without desire', this series of Siddhas are worshipped in the 'cruel rites' (*krūrakarman*) of black magic (*abhicāra*) aimed at expelling, paralysing and even murdering one's enemy. The energies represent states and forces in the phases of the development of consciousness. Presumably, they have been omitted in this sequence as their worship is not relevant here. The Āṇava sequence bestows the fruits of enjoyment and liberation, the Śākta, peace and fulfilment and the Śāmbhava one, control and attraction. The variables are recorded in the following table.

The first column of this table records the names of the energies of the eighteen Siddhas listed in the other columns mentioned in the mantras recorded in the *Ṭīkā*. They have been compared with those in the KuKh (chapters 2 and 57) and the KnT. These entries are mostly masculine in the list presented in chapter two of the KuKh and are entirely so in the KnT. Nonetheless, as the present context requires, their names are listed in the feminine forms found in the two expositions of the eighteen in chapter 57 of our text[1] which is drawn from YKh (1). These are entered in plain characters. Variants in the KnT are noted in brackets. Two asterisks next to a variant indicate that the same variant is found in the KnT. Variants from chapter 57 of the KuKh are in bold italics. The eighteen are described twice there. Variants found in the first presentation are marked 'A' and those in the second, 'B'. Variants in the *Ṭīkā* are noted in plain, bold characters. An asterix next to a variant indicates that that variant is also found in the *Ṭīkā*.

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preceded by the statement '*śrī unmanādhikāre*' lit. 'in the jurisdiction of the venerable Transmental'. One wonders whether this insertion would not be appropriate in the case of the mantras of the other two groups also because the mantras of all three groups are in the jurisdiction of the corresponding energy, not the male counterpart who plays a subordinate role.

Two more differences distinguish the mantras of this group from those two. One is the insertion of the seed-syllable HSKHPHREṀ between the name of the Nātha and the energy and the letter Ī between the name of the energy and the diction '*ambāpādukāṁ pūjayāmi*'.

The structure of the mantras of the fourth group - Nirīha - is simple. They begin with HŪṀ PHAṬ. Then comes the name of the Nātha ending with '*pādukāṁ pūjayāmi*'. This is invariably the same as the energy of that mantra.

[1] One of the issues to clarify here concerning this Sequence of Eighteen is whether it is a sequence of Nāthas or of their consorts. This is discussed in the note 49 to KuKh 2/20-26. In chapter 57 of the KuKh all 18, except Śrīnātha, the last one, are unambiguously presented as the energies or aspects of the plane (*bhūmikā*) (a feminine word) of the Command. It is the eighteenfold transmission explained from the point of view of the stages of realisation (*bhūmikārtha*) (KuKh 57/1ab). They are described individually twice (first in KuKh 57/1cd-27 and then again in 57/58-76ab). All of them have a corresponding Lord (KuKh 57/96-98).

The names of the male consorts listed in chapter 57 of the KuKh have been entered in the second column. The male consorts named in the mantras of the four classes found in the *Ṭīkā* are listed in the following four columns

.

44. Table of the Four Kinds of Divine Current

Energy	Male Consorts KuKh	Āṇava	Śākta	Śāmbhava	Nirīha
Unmanā	***Śabdarāśi***	Ciñciṇīkula	Ājñā	Siṁha	Ājñā
Manonmanā	***Saṁvarta***	Kadamba	Siṁha	Saṁvarta	Siṁha
Samanā	***Khecara***	Vimala	Khecara	Kiñjalka	Khecara
Vyāpinī	***Ananta***	Tūṣṇīśa	Rudra	Bhaga	Rudra
Avyaktā** ***Śāmbhavī[B]****	***Amogha***	Advaita	Goṣṭhīśa	Svatantra	?
Nandinyā ***Nādinī[B]***	***Bindunātha***	Śikhā	Ogha	Khecara	Goṣṭhika
Manthānā	***Anādi***	Mitra	Mekhala	Ājñā	Mekhala
Bhairava (Pheruka) ***Herukā***	***Śukra***	Hṛdaya	Kanyasa	Vyāpaka	Kanyasa
Samayākṣī** ***Kṣuradhārā*** ***Bhāṣā***[B]*	***Ajātānanda***	Kumāra	Tejasa	Kandarpa	Tejasa
Jhambhalā (Jṛmbha) ***Samayākṣī[A]***	***Rakta***	Krodha	Vidyā	Garbha	Vidyā
Kālasaṁkarṣaṇī[1] ***Kālakarṣī***	***Krīḍānātha***	Megha	Śaṅkha	Kumāra	Śaṅkha
Caṇḍanirṇaya **Kujā**[A] **Cañcalā**[B] **Caṇḍikā**	***Āśānanda***	Khecara	Vīra	Krodha	Vīradeva
Aghorā *Aghoreśvarī	***Oghanātha***	Kiraṇa	Pūrṇa	Kiraṇa	Pūrṇa

[1] This name appears as an alternative to Kālakarṣī in YKh (1) 36/22. See notes to the edition of the KuKh 57/21cd.

44. Table of the Four Kinds of Divine Current

Energy	**Male Consorts KuKh**	**Āṇava**	**Śākta**	**Śāmbhava**	**Nirīha**
Trailokyā ***Maheśvarī***[A]	*Rasānanda*	Cakreśa	Kalakala	Amṛta	Kālkoka
Vinaya ***Ekavīrā***[1] Vimalā**	***Dhvaja***	Madatrika	Manmatha	Cit	Manmatha
Kamalā ***Karaṅkiṇī***	***Jvālādeva***	Kubja	Bhāsura	Caryā	Bhāsura
Carcikā	***Nagna***	Caryā	Mūla	Kubja	Mūla
Śrīnātha **Ājñāvalī**[2]	***Kubjānanda***	Ciñciṇī	Amṛta	Ciñciṇī	Amṛta

[1] YKh (1) 36/73d = Ekavīra

[2] The last member of this series is usually said to be Śrīnātha, while the rest are all female. The *Ṭīkā* partly resolves this anomaly by listing the eighteenth member as Ājñāvalī Ambā, in the Śākta sequence, where she is expressly said to be also called Śrīnātha (*śrīnāthābhidhānā śrī-ājñāvalī ambā* MS K fl. 88b). She is Ājñābālā Ambā in the Śāmbhava sequence and Cakradevyājñāvalī in the Āṇava.

We may conveniently compare the presentation in the ŚM here. The eighteen members of the Divine Current are listed in a few lines that are common to the passage in chapter two of the KuKh.[1] They appear again in a series of mantras that invoke the Siddhas along with their consorts.[2] In the following table the first entries in the second column are the names of the Siddhas mentioned in the mantras. The second entries are the form in which they appear in the verses. No consorts are mentioned in the verses. The names of the consorts in the right hand column are those that appear in the mantras. They usually end with *ambā* and sometimes *ambādevī*. The first column records the name of the Age they are supposed to have exerted their authority.

45. Table of the Divine Current according to the *Śrīmatottara*

Age of Jurisdiction	Siddha	Consort
Kali	Unmana /Unmanī	Unmanī
Dvāpara	Manonmana /Manonmanī	Mālinī
Tretā	Vana (Kh: Vadana)/ Parāvyāpti	Parakalā
Kṛta	Vyāpaka / Vyāpinyā	Vyāpinī
Akhaṇḍa	Avyakta	Nibodhinī (Kh: Nirodhinī)
Kāla	Nāda / Nādinyā	Nādinī
Mandārka	Manthāna	Madanāvalī
Hema	Heruka / Pherubhairava	Māricī
Amogha	Samaya	Śavarī
Pavana	Jambhava / Jambhala	Varuṇā
Varāha	Kula / Kulāmnāya (Kulāśraya)	Kulamālinī
Piṅgala	Nandibhairava /	Sadākhyā
Ananta	Aghora	Aghoreśvarī
Amara	Trailokya / Tripureśa	Nādinī[3]
Dhūmra	Amareśvara / Amā	Vyāpinī
Timira	Kamala / Kamalā	Parādevī
Tamāndha	Śrīnātha	Samanā
Andha	Ghūrma	Unmanī

[1] KuKh 2/21cd-25 = ŚM 23/46-50ab. The variants are compared in the notes to the Sanskrit text there. See also KuKh 35/91cd ff. and notes.
[2] Each mantra begins with the Five *Praṇavas*. This is followed by the name of the Age in which the Siddha and consort wielded authority suffixed by '*adhikāre*' in the locative. Then comes Navātman and the name of the Siddha prefixed by '*śrī*-' and ending with '-*ānandadeva*'. This is followed by the syllable KHPHREṀ and the name of the consort ending with Ambā. Finally come the words '*tayor yugmapādukāṁ pūjayāmi*' – 'I worship their pair of sandals'.
[3] This is the reading in YKh (1) 36/64a.

The *Gurumaṇḍala* according to the *Śrīmatottara*

Chapter twenty-three of the *Śrīmatottara*, which is most probably a late addition to the text, is dedicated to the rites centred on the *Gurumaṇḍala*, first, and then the Krama (*kramārcana*).[1] The procedure there is explained as follows:

> Fashion a *maṇḍala* the size of one handspan there in a secluded, beautiful place where there are no people and is out of sight of the uninitiated. One should make the square *maṇḍala* with cow dung mixed with water (*gomayodaka*).
>
> In the center of it make a *maṇḍala*, round like the solar disc, with liquor, sandalwood and saffron consecrated (*mantrita*) with the Five *Praṇavas*. O beloved, having placed the right hand (there) with the root mantra and having established (it) in conjunction (with the Samayā Vidyā), rotate the clenched fist in an anti-clockwise direction. (The Point which is) the Unbroken *Maṇḍala* is in the middle (where) the thumb is.[2]
>
> Fashion three girdles in union (*yoga*) with the three gestures and, having uttered the Five *Praṇavas*, (place) five flowers in the middle of (the *maṇḍala*). Then, having removed (*sumuddhṛtya*) one's hand and washed (the *maṇḍala*) with auspicious water, one should draw (the syllable AIṀ, which is) the energy Kaulīśī, facing downwards, within the triangle.
>
> Outside that (triangle) fashion a group of six (that is, a hexagram) adorned with the three girdles. Then, having placed a Hero's Vessel (*vīrapātra*) (there, it should be) filled with spirituous substances (*alidravya*), sandalwood (of various types) lac, or brown sugar, according to one's means. O fair lady, a fish or the like, consecrated with the Five *Praṇavas*, (should be placed in the vessel) with them. O beloved, one should then deposit the six limbs of the body (of the Vidyā) in the middle of the vessel, having enveloped it with the Armour by means of the left index finger and protected it with the Weapon (in the way) I am about to explain to you.[3] Then, having deposited the Kula

[1] The Krama rite is presented in appendices 8 and 9 of vol. 6 of the notes of the edition and translation.

[2] *muṣṭimaṅguṣṭhamadhye tu akhaṇḍam iti maṇḍalaṁ.*

[3] The mantra of the Armour used to envelop the sacrificial vessel is:

AIṀ 5 ṄA ÑA ṆA NA ME AGHORĀMUKHI BAHURŪPĀYAI KAVACĀYA HŪṀ |

The mantra of the Weapon used to protect it is:

Vidyā encapsulated with the Five *Praṇavas*, deposit the Kulavidyā[1] in the middle of the vessel.[2]

The Purification of the Elements

O goddess, one should then prepare the inner (mental) organ. Having exhaled the breath and then drawn it in again into one's own body, retain it. Having entered the Root Wheel, (the breath) should be checked below and above. (The energy in the body), whose form is (like a) a sleeping snake and shape (round like) an earring, awakes and moves quickly, following the path of the Channel of Brahmā (*brahmānāḍī*). She moves by the Path of Brahmā as she pierces through the body progressively (*liṅgabhedakrameṇa*) and penetrates into the Supreme Place, that is, the supreme limit (*parāntika*), at the end of the Transmental. (There the adept experiences) the oneness of Śiva and Śakti, that is, the churning that is like wonder. The one who has entered within the Circle of Principles by means of the union (*yoga*) of the churner and the churned (*mathyamanthānayogena*) neither hears, sees or exhales at any time.

He should bring (Kuṇḍalinī) back again into the middle of the heart by (following) that same path. (Then) he should expand it out by means of the upper channel. (In this way the process of) purification takes place in the middle of (the Yoni), the Secret Place (*guhya*). He should check the inhaled (*apāna*) and exhaled breath (*prāṇa*) there. (Kuṇḍalinī) straightens by checking (the two breath) and enters the Circle of the Moon. (Then) the Supreme Energy (*kalā*), whose form is (subtle and straight) like a spider's thread, rains down (nectar).

Thus, one should recollect that the Self is flooded with the drops (of that energy), blazing with rays (of power). (One should recollect) that it is sprinkled with that Nectar of Yoga. O beloved, he should meditate on the dawning Sun within the vessel and, in the middle (of it), the rising Moon.

AIṀ 5 KIṆI KIṆI VICCE KOṀKAṆĀYAI ASTRĀYA PHAṬ ǀ

[1] According to the notes in the margins of MSs Kh and G of the ŚM, the Kula Vidyā is:

AIṀ 5 HSAUṀ [G: SHĀṀ] GUHYAKUBJIKE PHREṀ BHĪMABHĪṢAṆE HRĪṀ MĀTAṄGINI KIṆI KIṆI KULAVIDYEŚVARĪYE HRĪṀ HRŪṀ PHREṀ PHAṬ SHAUṀ [KH: SHOṀ] PĀDUKĀṀ PŪJAYĀMI HSAUṀ 5 ǀ

[2] ŚM 23/6-15.

O goddess, in the middle of that he should contemplate the triangle, which is the Circle of Fire. Again, (he should contemplate how) the Self abides in the midst of Fire. He should think that (it has) the form of an atom. Recollecting that his own Bhairava nature is like red mercury and (its) energy enflammed, radiating light, he should begin the sacrifice.

The divine Transmental (energy) in the form of a Point (*bindurūpā*) is in the Supreme Sky. The wise man should sport with her. The knower of Yoga should do so for just a moment (*truṭimātra*). O fair lady! Engaged in that, he is not stained by Dharma or Adharma and he burns away all the sins committed in seven lifetimes.

In this way, O goddess, he should purify the elements (*bhūtaśuddhi*). Once the elements have been purified, (the adept is) purified. Then he should commence the sacrifice. He who performs the rite of adoration with the elements (in an) impure (state) does not obtain its fruit and his worship of the Krama is useless. Therefore, he should make every effort to purify the elements.[1]

The Worship of the Teachers in the Nine Lotuses

Once the adept has drawn the *Gurumaṇḍala* and purified himself in this way, he is ready to worship the teachers projected into it. Naturally, he begins with the worship of the First Teacher in the centre. This is Navātman in its nine forms worshipped in nine *maṇḍalas*. As the ŚM says:

O fair lady, the teacher (HSKṢMLVRYŪṂ) consists of nine and he is divided into nine states of being. O goddess, one should worship the *Gurumaṇḍala* again five times.[2] He who does not have a *Gurumaṇḍala* should make one. One should not converse with (one who does not fashion and worship the *Gurumaṇḍala*) and one should avoid his company. If one does so the Command is taken away (from him) and he should perform penance. By repeating (the Vidyā) 100,000, (he is) purified and the Command operates (once again). Thus, one should make every effort to know the *Gurumaṇḍala*.[3]

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[1] Ibid. 23/16-30.
[2] It is worshipped again five time in the lotus in the centre of the *maṇḍala* where the five forms of Śrīnātha are worshipped with five handfuls of flowers.
[3] ŚM 23/31cd-34.

This is the worship of the external *maṇḍala*s. Śrīnātha is worshipped in the centre with five handfuls of flowers,[1] one for each of the Five Siddhas (also called Nāthas) who are his forms.[2] The following table records their names, those of their consorts and their *maṇḍala*.[3]

46. Table of the Five Siddhas

Maṇḍala	**Teacher**	**Consort**
Ananta	Śrīkaṇṭha	Raktā
Amala	Śaṅkara	Caṇḍā
Akula	Ananta	Śrīkaṇṭhā
Akṣaya	Sādākhya	Ucchuṣmā
Akhaṇḍa	Piṅgala	Mātaṅginī

The Siddha Teachers

After the First Teacher has been worshipped in all his aspects and forms in the middle of the *maṇḍala*, the Siddhas of the three currents of teachers are worshipped next. These are 1) the three Siddhas of the Divyaugha, 2) the six Siddhas of the Gurvogha of the Lineage of the Eldest, 3) the three Siddhas of the Gurvogha of the Middle Lineage and 4) the four Siddhas of the Gurvogha of the Lineage of the Child.[4] These can be tabulated as follows.

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[1] This line is appears also in KuKh 48/16ab. There the preceding line enjoins that 'The lord of seed-syllables, the ninth, should be placed below the two hands'. This corresponds to the Navātman in the middle.

[2] The ŚM says here: (There are five teachers, namely) Śrīkaṇṭha, Śaṅkara, Ananta, Sādākhya and Piṅgala. Śrīkaṇṭha is the upper face. Śaṅkara is said to be Sadyojāta. Ananta is said to be Vāmadeva and Sādākhya, Tatpuruṣa. Again, Piṅgala is Ghora. (Such is) Sadāśiva with five faces. I have explained them in the Siddhānta and in the form of Siddhas in the Kula tradition. ŚM 23/43-45ab.

[3] The structure of the mantras invoking the Five Siddhas is similar to those of the previous set. They begin with 1) the Five *Praṇavas* and Navātman, followed by 2) the name of the *maṇḍala*, and 3) the name of the teacher prefixed by '*śrīguru ājñā* HSKHPHREṀ. 4) Then comes the syllable KHPHREṀ, 5) the name of the consort prefixed by '*śrī*' and suffixed with '*kubjikāmbādevī*' and ending with *tayor yugmapādukāṁ pūjayāmi*. Thus, for example, the first mantra is:

AIṀ 5 HSKṢMLVRYŪṀ ŚRĪ ANANTAMAṆḌALĀDHIKĀRE ŚRĪGURU ĀJÑĀ HSKHPHREṀ ŚRĪŚRĪKAṆṬHANĀTHA KHPHREṀ ŚRĪRAKTĀKUBJIKĀMBĀDEVĪ TAYOR YUGMAPĀDUKĀṀ PŪJAYĀMI |

[4] All the mantras of these four groups have the same structure. They begin with 1) the Five *Praṇavas* and Navātman. 2) In the first series the second unit is the name of the *maṇḍala* related to the mantra. It is prefixed with the honorific '*śrī*' and ends with '*adhikāre*'. Only the suffix '-*adhikāre*' occurs in the mantras of the other series. 3) The name of the teacher prefixed by '*śrī*'. 4) The syllable KHPHREṀ. 5) The name of the consort is prefixed with '*śrī*' and suffixed with

47. The Siddhas of the Divyaugha

Maṇḍala	Siddha	Consort
Amala	Śilāśekhara	Saumyā
Sṛṣṭi	Sṛṣṭi	Anādi
Gagana	Oḍīśa	Olambikā
The Gurvogha of the Lineage of the Eldest		
Kulakuṇḍala	Kaulīśa	Kula
Khecara	Ciciṇīśa	Parā
Unmana	Tūṣṇīśa	Candrā
Mahāvyoma	Gagana / Kiraṇa	Kiraṇā
Samana	Candragarbha / Garbhamukta	Bālā
Pūrva	Śavara / Mitreśa	Mahaṇā (?)
The Gurvogha of the Middle Lineage		
Mahā-ugra	Padma	Ratnāvalī
Mahā-ugratara	Ugratara	Vimalā
Mahādurga	Vedha	Sundarī
The Gurvogha of the Lineage of Child		
Mahābimba	Kamala	Devāmbā
Mahābimba	Vimala	Vimalā
Mahābimba	Jāla-oli / Nakhanakha	Bhuvanā
Mahābimba	Vīra	Vinayā

The Triple Purification (*triśuddhi*)

Next comes the liturgy of the triple purification (*triśuddhikrama*). This is the worship of the three Siddhas who, out of the Nine Siddhas, founded the three

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'*kubjikāmbādevī*'. 6) The mantra ends with '*tayor yugmapādukāṁ pūjayāmi'* - 'I worship their sandals'. Thus, for example, the first mantra is:

AIṀ 5 HSKṢMLVRYŪṀ ŚRĪ AMALAMAṆḌALĀDHIKĀRE HSKHPHREṀ ŚRĪŚILĀŚEKHARANĀTHA KHPHREṀ ŚRĪSAUMYĀKUBJIKĀMBĀDEVĪ TAYOR YUGMAPĀDUKĀṀ PŪJAYĀMI

The last mantra in the first series ends with Navātman followed by the Five *Praṇavas* in the reverse order. Perhaps these should be added to all the mantras.

lineages. The mantras praise them and their consorts. They mention their birth place, father's name, caste and alias.[1] These details can be tabulated as follows:

48. Table of the Three Siddhas of the Triple Purification

Original name	Trivikrama	Vikramāditya	Mahīpāla
Birth place	Puṇḍravardhana	Bhogapura	Kanyākubja
Caste	Brahmin (Sāmavedin)	Brahmin	Brahmin (Ṛgvedin)
Father's name	Vikrama	Vāli	Soma
Name of fame	Loka	Parama	Anaṅga
Secret name	Sūrya	Laṅkeśa	Vajra
Pūjā name	Kiraṇa	Ratna	Māṇikya
Public name	Gagana	Parama (i.e. Padma)	Kamala
Consort	Kiraṇā	Hīrāvalī	Kaṇṭhābharaṇa

The Convention of the Eighteen Flowers.

The eighteen Siddhas of the Divine Current are worshipped next. See above for details.[2]

The Nine Nāthas

The Nine Nāthas are worshipped next. Their mantras invoke them with two names, along with their consorts.[3]

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[1] The following are invoked in the mantras. 1) The birth place prefixed with '*śrī-*' and ending with '*mahāsthāne*' in the locative. 2) The caste of the Siddha beginning with the diction '*janmajāti-*'. 3) The father's name. 4) The original name. 5) The name of fame (*prasiddha*). 6) The secret name. 7) The *pūjā* name. 8) The public name (*prakaṭanāma*). The last four names are prefixed with '*śrī-*' and end with '*-ānandadeva*'. 9) The name of the consort prefixed with '*śrī-*' and ending with '-ambādevī'. 10) The words '*tayor yugmapādukāṁ pūjayāmi*' – 'I worship the sandals of the couple'.

[2] See above, p. 581 ff..

[3] 1) Each mantra begins with the Five *Praṇavas*. 2) The seed-syllable HSKHPHREṀ. 3) The name of the Siddha prefixed with '*śrī-*' and suffixed with '*-ānandadeva*'. 4) The alias of the Siddha introduced with the words '*dvitīyanāma*' – 'second name'. It is prefixed with '*śrī-*' and ends with '*-ānandadeva*'. 5) The name of the consort beginning with '*śrī-*' and ending with '*ambā'* followed by '*tayor yumapādukāṁ pūjayāmi*'. Note one mantra is missing and so only eight out of the nine Nāthas are listed in the table.

AIṀ 5 HSKHPHREṀ ŚRĪGAGANĀNANDADEVA DVITĪYANĀMA ŚRĪ-MĀRTAṆḌĀNANDADEVA KHPHREṀ ŚRĪKIRAṆĀVALĪ AMBĀ TAYOR YUGMAPĀDUKĀṀ PŪJAYĀMI |

49. Table of the Nine Nāthas according to the *Śrīmatottara*

First name of the Nātha	Second name of the Nātha	Consort
Gagana	Mārtaṇḍa	Kiraṇāvalī
Kumuda	Bhairava	Ratnā
Padma	Pippilin	Hīrāvalī
Bhairava	Goṣṭhīśa	Gautamī
Deva	Candana	Muktāvalī
Kamala	Sura	Kaṇṭhāvalī
Śiva	Mātaṅgīśa	Vīrāvalī
Sulocana	Mālatīśa	Tantalī[1]

The Sixteen Nāthas

The worship of the Sixteen Siddhas follows naturally after that of the Nine Nāthas. Their names and those of their consorts mentioned in their mantras are tabulated below.

50. Table of the Sixteen Siddhas according to the *Śrīmatottara*

Nātha	Consort
Candra	Candrā
Gulma	Kumārī
Stambha	Vīrā
Karpāsa	Bālā
Vaṭapura	Bhānumatī
Vīrya	Bījā
Payasāṅka	Parvāvalī
Bhogapura	Bhoginī
Kauśala	Kośalā
Vimala	Vimalā
Khaḍga	Khaḍgāvalī
Rudra	Rudreśvarī[2]
Vara	Dhātrī
Vaṅgāla	Vaṅkeśvarī
Vaṅkāpura	Pureśvarī
Caryā	Carcikā

This completes the worship of the Circle of Teachers according to the ŚM. After this the ŚM goes on to describe the Worship of the Krama (*kramārcana*).

[1] Variant: Ḍhaṇḍhalī,
[2] Variant : Prāṇeśvarī.

The

Manthānabhairavatantra

origin, structure

and

development

Volume Three

of the

Introduction

to the

Edition and Translation of the

Kumārikākhaṇḍa of the

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Chapter Seven

The *Manthānabhairavatantra*, origin, structure and development

The Kubjikā scriptural corpus can be divided into two principle categories, which we may refer to as the main and the subsidiary Kubjikā Tantras. The main Kubjikā Tantras are a part of what is called the 'root tradition' (*mūlānvaya*). The scriptures of the root tradition are the KMT and its expansions, the ŚM and the ṢSS. Another branch is represented by the MBT and two other scriptures that present themselves more or less implicitly as versions of it, namely, the *Ambāmatasaṁhitā* and the *Kulakaulinīmata*. The remaining scriptures are all closely related to this primary corpus and consider their teachings to be variously derived from it, but do not claim to be directly descended from the original scripture revealed by the goddess in the systematic way the others do. These include the *Kularatnoddyota,* the two *Śrīmatasāra*s, the *Siddhapañcāśikā*, and the *Kularatnapañcakāvatāra*.

The main Kubjikā Tantras are technically called Matas, a title that is generally included in one of their names. Thus the MBT is also called the *Śrīmata* and *Vakrikāmata*. The *Ambāmatasaṁhitā* is also called just *Ambāmata* and it would be more accurate to call the KMT just *Kubjikāmata*. It may also be called, like the MBT, *Śrīmata.* Accordingly, its expansion is called the *Śrīmatottara*. In one instance, at least, we find the name *Ṣaṭsāhasramata* for the SSS.[1]

Both Word and Scripture, this Mata is that of the goddess Kubjikā and takes its names from her names. Apart from Kubjikā,[2] her scripture is variously named after her - Kubjinī[3] - the Hunchback Girl, Kubjī,[4] Kujā, Kujī, Khañjinī - the Lame One, Vakrikā or Vakrā - the Crooked One, Ciñcinī[5]- the Goddess of the

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[1] ṢSS 45/77, quoted below.

[2] The *Kubjikāmata* refers to itself by this name in the colophons and in KMT 10/39d, 6/29b, app. 4/13b, 25.

[3] The KMT refers to itself as the *Kubjinīmata* in KMT 20/57d, 79d, 25/206b.

[4] The KMT refers to itself as the *Kubjīmata* in KMT 19/87a.

[5] Kubjikā is frequently called Ciñcinī – the goddess of the tamarind (*ciñcā*) in the MBT and her later Tantras although this name is unknown to the KMT. Morever, Kubjikā's scripture is referred to once as the *Ciñcinīmata* in the following place:

Thus she is the agent and, omniscient, is the energy Śāmbhavī that emanates the cosmic form and is well known in the *Ciñcinīmata*.

tasmāt sā [k, g, gh: tasyāmana] kartṛrūpā [k, g, gh, ṅ: -rūpaṁ] tu sarvajñā śāmbhavī [k, g, gh, ṅ: -vā] kalā [k, g, gh, ṅ: kulā] |

sṛjate viśvarūpaṁ [g: -rūpama] hi vikhyātā [k, gh, ṅ: vichetā; g: vicchentā] ciñciṇīmate ||

YKh (1) 35/6.

Tamarind, Kulālikā[1] - the Potteress, Ambā or the vernacular form Avvā, and Anāmā,[2] Laghvikā[3] and, most common of all, Śrī - the Royal One who has as her scripture, teaching, school[4] and tradition (*anvaya, āmnāya*) the *Śrīmata*. Otherwise known as the *Kubjinīmata*, *Kujāmata, Kujīmata*,[5] *Khañjinīmata*, *Vakrikāmata*, *Ciñcinīmata*, *Anāmamata* and *Kulālikāmata*[6] and their homonyms, it is more commonly called *Paścimāmnāya*.[7] Concerned as it is primarily with the worship of the goddess, the MBT is appropriately referred to as the Mother's book (*avvāpustaka*).[8] As her scripture - *Mata* - it is the *Avvāmata* - the Mata of the Mother. This Mata is the King of Matas - *Matarāja*,[9] the Mata of the Goddess who is her devotee's guide and leader (*svaminī*). Identified with the MBT it is, as the long colophons at the end of the *Kumārikākhaṇḍa* proclaim, 'the venerable scripture of twenty-four thousand (verses) (*caturviṁśatsahasrasaṁhitā*) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*)'.

This name, rare elsewhere, is common in the *Ciñcinīmatasārasamuccaya*. The following are three of several references:

This is the Essence of the *Ciñcinīmata*, the supreme plane of the Divine Current.
*ciñcinīmatasāro 'yaṁ divyaughaparamaṁ [*all MSs: *divyogha-] padam* || CMSS 1/22cd.

The secret Mata which is beyond (all other) Matas is the excellent venerable *Śrīciñcinīmata.*
mataṁ matottaraṁ [k, kh, g, gh, ṅ: matantaraṁ; c: metantaraṁ] guptaṁ śrīciñcinīmatam uttamam || ibid. 2/2cd.

O god, I have heard the most excellent of the best Matas. By your grace I have heard this Essence of the *Ciñcinīmata.*
śrutaṁ deva mayā sarvaṁ matānām uttamottamam |
ciñcinīmatasāro 'yaṁ tvatprasādāt mayā śrutam || ibid. 11/18.

[1] KuKh 68/120-122. The KMT refers to itself as the *Kulālikāmnāya* in the colophons and in KMT 17/59a and as *Kulālītantra* in KMT 10/32d.

[2] This is a collection of the essence (of the teaching), the excellent teaching of the goddess with no name (*anāmāmata*) whose (name) should not be uttered. If (one does) utter it (by mistake in public), he should repeat (the goddess's Vidyā) a hundred million times.

sārasaṁgraham etad dhi anāmamatam uttamam ||
yasyoccāraṁ na kartavyam uccārād ayutaṁ japet | ṢSS 50/87.

[3] Concerning this name of the goddess see below p. 315 ff.. The KMT is called *Laghvikāmata* in a variant of the colophon of chapter 15 and *Laghvikāmnāya* as a variant of *Kulālikāmnāya* in the colophons of chapters 9, 10, 13, 15, 16, 18, 19, 20, 23, and 25.

[4] KuKh 4/5cd-6ab.

[5] KMT 18/114.

[6] Also called *Kulālītantra* in KMT 10/20-39.

[7] KuKh 4/8-10ab.

[8] One should worship the *Siddhakhaṇḍa* in the middle of the Mother's Book (*avvāpustaka*).
*avvāpustakamadhye [kh: avvāpusta * madhe] tu siddhakhaṇḍaṁ prapūjayet* | YKh (2) 29/36ab. Quoted below in full below on p. 98-99.

[9] KuKh 30/2cd-3, 11.

The Mata and Matas

The common meaning of the word '*mata'* is 'point of view', 'doctrine', 'teaching' or by extension 'school of thought'. In a technical sense, the word conveys a number of other related meanings. A Mata is a type of Tantra. In one place in the JY the deity declares that he has heard many very secret Tantras and Matas.[1] This does not mean that Matas are not Tantras. Tantras may also be called by other names. *Saṁhitā*s or *āgamas* may be Tantras, in the broad sense of the term. Types of Tantras may also be given more specific names like '*kalpa'*. The terminology is not always consistent. The *Siddhayogeśvarīmata,* for example is also sometimes called *Siddhayogeśvarītantra*. There may also be overlapping between the specific and the generic terms. The *Brahmayāmala*, for example, is a type of Tantra called '*yāmala'*. However, it is also commonly called *Picumata* and occasionally even *Picutantra*.[2]

The canon of the *Śrīkaṇṭhīyasaṁhitā*, accepted as authoritative by Kashmiri Śaivites, like those of several other Bhairava Tantras, including the JY, classify the Bhairava Tantras into eight groups of eight Tantras. In this ideal scheme there are said to be eight Mata Tantras.[3] In one place the KuKh lists sixteen Mata Tantras.[4] A good number of the names that appear in such lists of Tantras are imaginary. However, those that do exist and are specifically termed Mata Tantras are all centred on the worship of goddesses. For example, Abhinava refers to the SYM as the 'great scripture of the Mata' (*matamahāśāstra*).[5] The

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[1] *śrutāni bahutantrāṇi mahāguptatarāṇi [kh: -tavāṇi] ca* |
nistriṁśāni ***matāny eva*** *vikalpakṣīṇavṛttayaḥ* || JY 4/20/30.

[2] *siddhayogeśvarītantraṁ trikasārottaraṁ tathā* ||
picutantraṁ mahāraudraṁ vimalocchuṣmasañjñitam | JY 3/24/34cd-35ab.

[3] See Dyczkowski 1989: 45, 47-48, 110 and 115. The eight Mata Tantras are listed in the JY as follows. Note the reference also to 'Upamatas' - 'secondary Matas':

matāṣṭakaṁ śṛṇu ataḥ sadāśivaparigraham |
raktādyaṁ peṭikādyañ ca bhāruṇḍīmatam *eva ca* ||
mahāmataṁ (hahlāmataṁ *?) caturthan tu pañcamaṁ* ***piṅgalāmatam*** |
nīlakeśīmataṁ *ṣaṣṭhaṁ saptamaṁ* ***śamvarāmatam*** ||
utphullam *aṣṭamaṁ proktaṁ saptasrotovilakṣitam* |
śatāṣṭakaṁ hy upamataṁ pariśiṣṭaiś ca saṁyutam || JY 1/44/7-9.

Out of these Tantras we know of the existence of the *Piṅgalāmata,* manuscripts of which have been preserved in Nepal. Abhinava refers to the *Utphullakamata* in TĀ 29/166ab. The Buddhist *Saṁvaratantra*, also called *Cakrasaṁvara* is well known. Sanderson notes that Buddhist Tantras sometimes adopt their names from Śaiva ones. However, this and the remaining names may well be purely imaginary.

[4] See KuKh 68/27-32ab.

[5] TĀ 26/74.

deity of this Mata Tantra is Siddhayogeśvarī whose three aspects or forms are the goddesses Parā, Parāparā and Aparā. Siddhalakṣmī, a form of Kālī, is the main (*samayā*) goddess of the *Kālasaṁkarṣaṇīmata*.[1] Similarly, although the *Picumata* is concerned with the worship of Bhairava, it focuses on his consort Caṇḍākāpālinī and the Yoginīs associated with her. Subsequently, in the JY she figures as Matacakreśvarī - the Mistress of the Assembly of the Mata - a form of Kālī identified with Caṇḍikāpālī. She is 'mounted on the Mata' (*matārūḍhā*) and becomes manifest in and through the levels of Speech.[2] In this context, the term '*mata'* is similar to '*kula'* in the sense that it denotes a type of Tantric teaching or tradition which is a part of a Bhairava Tantra. Thus for example we find, a *Yakṣiṇīmata* in the JY.[3]

The third *ṣaṭka* of the JY contains more concerning Mata than the other three *ṣaṭkas*. Chapters 11-14 are dedicated to the Vidyā and related practices (*vidhāna*) of Matacakreśvarī one of the Mata goddesses of the JY.[4] 'Matas', i.e. 'teachings',[5] are dedicated to goddesses in the JY. For example, the Mahālakṣmīmata[6] is dedicated to Mahālakṣmī who is worshipped in association

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[1] Sanderson 1986:163.

[2] The goddess Matacakreśvarī wears the garland (of her) thousand syllable (Vidyā). She is the goddess of the Mata and, mounted on the Mata, is Kālikā (called) Caṇḍikāpālī. She is manifest fourfold according to the (fourfold) division of Speech in association with the liturgy (*krama*).

matacakreśvarī [kh: manaśukreśvarī] devī sahasrākṣaramālikā [g: -tā; gh: -mālinī] | *[. . .]*
mateśvarī matārūḍhā [g: -manā-] caṇḍikāpālikālikā ||
caturdhā vāgvibhedena vyaktā sā kramayogataḥ | JY 3/11/2ab, 15cd-16ab.

[3] O (goddess) to whom the Lords of Heroes bow, listen to this astonishing secret the excellent teaching concerning the Yakṣiṇīs, the essence that bestows every accomplishment.

śṛṇu vīrendranamite rahasyam idam adbhutam ||
sarvasiddhipradaṁ sāraṁ yakṣiṇīmatam uttamam | JY 2/64.

[4] According to Sanderson (1988: 683-684) there are three main Mata goddesses of the Kaula Mata of the JY. These are Matacakreśvarī, along with Trailokyaḍāmarā and Mahālakṣmī (Ghoraghoratarā). They came to be worshipped as the three faces of Guhyakālī.

[5] An example of this usage is: (The god) with a divine form uttered this teaching (*mata*) concerning Mahālakṣmī.
mahālakṣmīmatam idaṁ bhāṣitaṁ divyarūpiṇā || JY 4/65/37cd.

[6] Now I wish to hear the auspicious Mahālakṣmīmata, the knowledge of the Vow of Generation accompanied by (Tantric) practice (*caryā*) and mantra (I wish to know) the Mudrā, *maṇḍala* and rite of adoration of (her) practicioners according to (their) karma.

adhunā śrotum icchāmi mahālakṣmīmataṁ śubham |
utpattivratavijñāna caryāmantrasamāyutam ||
sādhakānāṁ yathā karma mudrāmaṇḍalapūjanam | JY 4/60/6-7ab.

This chapter of the JY is a part of the section (*cakra*) concerned with the Mahālakṣmīmata. The colophon reads:

with Kālī.[1] There is the Kuṇḍaleśīmata dedicated to Kuṇḍalinī who, identified with Kālikā, is Piṇḍeśī, the Mistress of the (Mantric) Body.[2] The JY enjoins that such '*matas*' should only be given to those who are dedicated to the Devī Tantras[3] i.e. the Goddess.[4] Some of these '*mata*s' became extensive enough to have entire Tantras dedicated to them. One is the *Kālasaṁkarṣiṇīmata*, mentioned above, a teaching – *mata* - which is also a part of the JY.[5]

According to the *Niśācāratantra*, in a more extended sense, Mata forms a part of a series of progressively more 'evolved' groups of Tantras and doctrines that culminate in the Trika Śaivism taught in the *Niśācāra*.[6] In this context Mata

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iti jayadrathayāmale caturviṁśatisāhasre caturthaṣaṭke mahālakṣmīmatacakre devyutpattimaṁtroddhārapaṭalaḥ [k: devyotpattimaccho-; g: devyopatti-] || 60 ||

[1] The primary form of Kālī worshipped in the JY is Kālasaṁkarṣiṇī but Lakṣmī (particularly as Mahālakṣmī and Viśvalakṣmī) is also prominent. Chapter 21 of the first *ṣaṭka* of the JY deals extensively with the worship of Lakṣmī in the context of Kālī worship. There we read:

In order to gain wealth (and royal power) (*lakṣmī*) one should worship Lakṣmī in the middle of Lakṣmī's *maṇḍala* surrounded by the aggregate of Kālī's energies.

lakṣmyarthaṁ pūjayel lakṣmīṁ lakṣmīmaṇḍalamadhyagām ||
kālīkalākalāpena samantāt parivāritām | JY 1/21/7cd-8ab.

Then follows a description of how to draw the *Lakṣmīmaṇḍala*. The seventeen syllable mantra of Kālasaṁkarṣaṇī is projected into it. The goddesses in the *maṇḍala* all wear Lakṣmī's clothes.

[2] *evaṁ kuṇḍalacakreśī piṇḍeśī [gh: piṁdeśī] kālikā smṛtā* | JY 3/15/29ab.

[3] One should not give the *Kuṇḍaleśīmata* to those who are not devotees. O fair lady, here, it should be given those who are devoted to the Devī Tantras.

kuṇḍaleśīmataṁ nāma [gh: manantā?ma] nābhaktāya pradāpayet ||
devītantraratānāṁ [g: devi-] ca dātavyam [k, kh, gh: -vyām] iha sundari | JY 3/15/265cd-266ab.

[4] A 'Devī Tantra' is mentioned in the KMT which says that Kubjikā's Vidyā is found there. This is not the name of a text, but rather of a type of Tantra. This is clear as Bhairava goes on to say that he has taught the same Vidyā in each Tantra (*tantre tantre*) many times. See KMT 7/1-10.

[5] Then, O Supreme Goddess, I gave him a boon because he asked me for the teachings - *mata* - concerning Kālasaṁkarṣiṇī.

tadāhaṁ varadas tasya saṁsthitaḥ parameśvari |
prārthito 'haṁ [k: prāthi-] tatas tena kālasaṅkarṣaṇīmatam [k: kala-] || JY 2/49/12.

[6] The series is: Veda > Śaiva (i.e. Siddhānta) > Vāma (Bhairava Tantras of the left) > Dakṣa (Bhairava Tantras of the right) > Mata > Kula > Kaula > Trika.

vedāc chaivaṁ tato vāmaṁ tato dakṣaṁ tato matam |
tataḥ kulaṁ tataḥ kaulaṁ trikaṁ sarvottamaṁ param || *Niśācāra* quoted in the comm. on TĀ 13/300cd-301 and in PTv p. 92.

Abhinava (TĀ 13/300cd-301) explains the transition from one type to the other of the Tantras as consonant with progressively more intense forms of grace (*śaktipāta*).

follows after the Siddhāntāgamas, those of the Left and the Bhairavatantras of the Right, but precedes the two forms of Kaula cults, namely, Kula and Kaula beyond which comes Trika. Sanderson is of the opinion that in this sense Mata denotes the Kālī cults of the Kālīkrama, embedded in the root Tantra of this school, namely, the JY. The JY is, therefore, according to this view, the most representative Tantra of the Mata Tantras.[1]

Be that as it may, in relation to the Kālīkrama and the Trika, the term '*mata'* is used in the Kubjikā Tantras with reference to themselves as the special custodian of the Divine Current of the Kaula scriptures. Perhaps with the intention of distinguishing it from the earlier Matas, this one is called 'Matāntara'.[2] Indeed, the term '*mata*' has, like the more common term '*kula*', a range of applications many of which overlap. The 'assembly' (*cakra*) of a Mata make a family - Kula. Sometimes, 'Mata' like 'Kula' may denote a kind of scripture not just a school or a teaching or group of deities, just as 'Kula' may also mean the actual scripture, not just the teaching in abstract or a particular Kula school.[3] Matas and Kulas are

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Kula, at least according to the Kubjikā sources, is the form of non-sectarian Kaulism founded by Matsyendranātha. Kaula stands instead for those forms of Kaulism centred on a particular goddess.

[1] See Padoux 1994: 38-39. Sanderson writes (1988: 682): 'The Kaula Mata is rooted in the tradition of the *Jayadrathayāmala*.'

[2] The Mata (in this case) is the secret Matāntara, the excellent and venerable *Ciñcinīmata*.

mataṁ matāntaraṁ [k gh: matantaraṁ; g: metantaraṁ] guptaṁ śrīciñcinīmatam uttamam ||
CMSS 2/2cd.

[3] The *Kālīkula* (quoted in TĀ 28/15, 29/43 and 35/33), the *Niśākula* (quoted in TĀ 13/126) and *Mādhavakula*, which is the fourth *ṣaṭka* of the JY, are examples. The following are examples of this usage:

The matrix (*mātṛkā*) of the letters is said to be the fire-stick of mantras and she should be known to be the energy Kuṇḍalinī, the supreme power. Then (from that are) born mantras, Kulas, and Tantras, each separately. O mistress of the God of the gods, I have praised them before properly in the previous extensive *ṣaṭka*.

varṇānāṁ [g: veśināṁ] mātrikā yā sā sā ca mantrāraṇiḥ [k, g: -raṇi] smṛtā [g: -tiḥ] ||
sā ca kuṇḍalinī śaktiḥ sā jñeyā [g: kriyā] paramā kalā |
tato mantrāṇi jātāni kulāni ca pṛthak pṛthak ||
tantrāṇi devadeveśi tāni samyak purā mayā [g: mayā purā] |
kīrtitāni sureśāni pūrvaṣaṭke [k: -ṣaṭka] suvistare [k, kh, g: -raṁ] || JY 3/24/26cd-28cd.

In chapter forty-two of the second *ṣaṭka* of the JY the deity begins by saying that she has heard many *śāstra*s and goes on to list a series of names mostly ending in '*kula*' and concludes that 'similarly there are other Tantras':

pūrvaṁ [k: pūrva] śrutāni [k: śrutyāni; kh: śrutvāni] śāstrāṇi bahuni
paramāṇi ca |

closely related in contents and form. The same goddess teaches both. Historically and morphologically, they develop together and both are rooted in the earlier more Bhairava centred Kāpālika practice.[1] So once the god has imparted the teaching to the goddess he says to her in the JY:

> Today I have revealed the Kālīkāpālikāmata, the accomplished Kaulika knowledge by means of the union of invariable concomitance, that supreme and pure nectar, the most excellent practice (*vidhāna*).[2]

But, as the following reference implies from the same source, the difference between a Mata and a Kula is hardly more than in the name:

> One should know the teachings (*mata*) by means of that Mata and the Mata is a part of the Matakula. The goddess who is the destroyer (of delusion) of the Mata (*matasaṁhāriṇī*) and utters '*mata*', '*mata*' and again '*mata*' is Mateśvarī by name. The proud (goddess) who utters forth each Kula, and Akula which, merged in Kula, is the Kula of Rāviṇī located in the abode of Kulakaula, should then be known to be Kuleśvarī.[3]

In order to understand better what is meant by Mata in this sense, we must refer to the use of the term in context. Sanderson distinguishes the Mata as one of the major traditions of the early Kaula Kālī cult. Omitting the details that are specific to the Kālī cult, we may refer to the more general features of that Mata concerning which he says:

This Kaulism, like that of the Trika, rests upon a broader base of Tantric practice, but unlike that of the Trika this base is unrestrainedly Kāpālika. The

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mahāmataṁ [k: -mantra] mahākaulaṁ samatāmohanaṁ param ||
siddhasenāpatikulaṁ rāvākhyaṁ kulam uttamam [k: kṣumuttamaḥ] | *[. . .]*
evam [k, kh: evaṁm] anyāni deveśa tantrāṇy [k, kh: -ny] api samāsataḥ || JY 2/42/7-8ab, 10cd.

[1] This is implied in the reference above in the CMSS to the Kaula Mouth of the Yoginī called Picu. This is the Yoginī of the BY who teaches Kāpālika practice.

[2] *siddhakaulikavijñānaṁ tavādya prakaṭīkṛtam* |
avinābhāvayogena kālikāpālikāmatam ||
amṛtam yat paraṁ śuddhaṁ vidhānaṁ tu hy anuttamam | JY 4/21/165-166ab.

[3] *tanmatena mataṁ jñeyaṁ mataṁ matakulāntagam* ||
*mataṁ mataṁ mataṁ bhūyo yadā rāvayate [k: rāva * te; g: rāva te] hi sā* |
matasaṁhāriṇī [k, kh: maṁta-] nāmnā tena devī mateśvarī || *[g: (?)]*
kulaṁ kulaṁ kule līnaṁ akulaṁ rāviṇīkulam |
tat kaulakuladhāmasthaṁ hi [k, kh: vi] rāvayati garviṇī ||
*tadā kuleśvarī jñeyā * * * * * * * ** | *[g: (?)]* JY 4/5/53cd-56a.

most striking feature of this Tantric Mata is the prevalence of deities who have the faces of animals, or who have numerous such faces in addition to a principle anthropomorphic face.[1]

The Kaula Mata of the Kubjikā cult can be said to be a reformed version of the Kaula Mata rooted in the traditions from which the *Jayadrathayāmala* is drawing. Thereomorphic forms are here limited to the attendants of the main deities. The iconic forms of Bhairava and Kubjikā, although polycephalous, do not have animal heads. The Kāpālika strains marked by the prevalence of nocturnal rites in cremation grounds and a powerful transgressive sacrality have been quietly internalised or relegated to the domain of magical rites. The use of bodily fluids, normally considered impure, as sacrificial offerings has been retained but the practice of ritual intercourse is no longer central to the main body of practice, although not ignored. Domestication and internalisation has led to the development of a rich, extensive and highly complex repertoire of inwardly visualized, and also externally represented, configurations of deities, most of whom are Yoginīs, alone or with their partners. Accordingly, Kubjikā's tradition is also called the Yoginīmata[2] and is understood to be the quintessence of the Kula teachings of all the schools.[3] This goddess's Mata is, moreover, exclusively Kaula and takes pride in being the Great Kula (Mahākula) and so does the MBT.[4] It is *the* 'Great Kula consisting of three sections'[5] which, as we shall see, is the way the MBT is divided.

The Descent of the Scripture

The KMT and MBT are independent texts. Even so, the mythical accounts of the origin of the Kubjikā scriptures we shall examine in this chapter, consider them to be derived from one another as part of a chain in which the individual versions progressively decrease in size. Thus they are all, in a sense, the same Mata. We notice here a phenomenon that we will observe repeatedly in the passages that follow namely, what could be called replicated denotation. By this I mean that the same name serves to denote each of the texts in the descending series of progressive abridgments that take place in the course of its transmission from master to disciple. This manner of describing the formation of a scripture is

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[1] Sanderson 1988: 683.

[2] *kathayāmi kramārthena [k, gh: kathārthena] durlabhaṁ yoginīmate* |
sthānabhedaṁ tathā sarvaṁ yat phalaṁ [k, gh: niḥphalaṁ] kulaśāsane [k, gh: kulasāśane] ||
YKh (1) 10/9.

[3] *yoginīmatasāraṁ tu āmnāyaṁ kulaśāsanam* | CMSS 7/44ab.

[4] See KuKh 30/39.

[5] KuKh 30/2cd-3, cf. ibid. 57/90-91ab.

a common paradigm we find in Tantras of all traditions. N. R. Bhatt writes about the Āgamas of the Siddhānta:

> [The Āgamas] are said to have been very extensive when they were first revealed and were subsequently taught in a progressively more condensed form because of the gradual degeneration of mankind, lifespan, strength, and faith etc. [. . .] Thus the *Suprabhedāgama* is said to have contained thirty million *śloka*s when it was initially revealed and there are 4,665 in its present abridged form; the *Kiraṇāgama*, said to have contained fifty million while there are 1,990 and 1/2 in the one we now possess.[1]

Similarly the original *Siddhayogeśvarīmata* is said in the beginning of the *Mālinīvijayottara* to contain 90 million verses. This gave rise to three different lines of transmission. The Path of Yoga is discussed in the original *Mālinīvijaya* which is said to consist of 30 million verses. Another shorter form consists of 12,000 verses. However, this was also considered to be too long and hard to grasp by people of limited intellect. Thus, the *Mālinīvijayottara*, 'a summary of this summary' which has survived complete, was revealed as a sequel to the *Siddhyayogeśvarīmata*.[2] Abhinava summarizes the progressive descent of the SY in nineteen stages starting from Bhairava who transmitted it to Bhairavī and then successively down through a series of gods, divine beings and sages. At each stage of the descent after the gods, the original scripture consisting of 90 million verses decreased by a half until it reached Rāvaṇa and then Rāma who learnt it from Vibhīṣaṇa, Rāvaṇa's brother. Thus a chain of transmission is set up from higher, divine beings, through to sages and ultimately men. The Āgamas classify these into various types of 'relationship' (*saṁbandha*) ranging from one between deities (*divyasaṁbandha*) down to one between human beings (*adivya*). This way of explaining the origin of scriptures is common also to technical treatises in general. Wujastyk (2003: 396) comments on the mythological accounts given in the beginning of medical treatises in which medical knowledge is passed down from the gods to humans through a chain of divine beings and spiritual teachers. He says:

> Accounts of origins cast as historical discourses can be considered as having two dimensions: a horizontal and a vertical, rather as Ferdinand de Saussure divided linguistic study into orthogonal diachronic and synchronic dimensions. The horizontal dimension is that of mundane time: history in this dimension is the narrative of events of past times. The vertical dimension

[1] Bhat 1964: ii.
[2] MV 1/8cd-12ab.

measures closeness to God: the history of this dimension is the account of how the present manifest situation has evolved, or descended, from an original, pristine world of absolute unity. When at the start of a Sanskrit text we are told by the author, as so often happens, that the work once consisted of millions of verses, but was handed [down] from the original omniscient sages to human scholars only in abbreviated form we must understand that we are dealing with vertical history. . . . Such a spiritual narrative is not to be confused or conflated with horizontal history, although the narrative may be cast in the language of past tenses and linear teacher-pupil descent.

In the same way the first chapter of the SvT introduces itself as a condensation of a much more extensive '*ur*-tantra'.[1] The revelation of this particular text, in an abbreviated form is presented as a particular act of grace. It is not necessary to multiply the examples. The claim is a common one, although there is little reason to doubt that in actual fact Tantric texts, especially very long ones, were built up from smaller originals. The Purāṇas similarly claim original extensive versions which were subsequently condensed,[2] although the more correct assessment of their status as part of a series of augmentations (*upabṛmhaṇa*) is also well attested. The cardinal example of the degree to which Purāṇas develop through this process is the *Skandapurāṇa*. The present version runs into 35,000 verses, making it the longest of the Purāṇas. However, a 9th century manuscript recovered in Nepal contains a text that is hardly 5,000 verses long.

In this case, the chain of scriptures is distinguished from the others by its length, measured in numbers of verses. For example, the largest may be, according to some accounts 100 crores (*koṭi*) or 70. This is the Mata of 100 or 70 crores. The shortest in the descending chain is the published *Kubjikāmata* to which the texts refer as the Mata of 3,500 verses, which is its actual size. In between is the Mata of 125,000 verses and that of 24,000. The latter is identified with the *Manthānabhairavatantra*. All these are one Mata, that is, one scripture, one transmission, one teaching transmitted from the deity down through the 'root tradition', first to the Siddhas in the main sacred seats and then along their lineages.

This scripture (*śāstra*) is the pure doctrine - Mata - which is the knowledge and the Transmission (*krama*) handed down through the series of teachers (*pāramparya*).[3] 'Mata' also means 'spiritual knowledge' in the JY. When one knows the one reality within one's own body, in each and every limb then one is

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[1] Arraj 1988: 9.
[2] Concerning the Purāṇic version of this notion, see Rocher 1986: 46-7.
[3] KuKh 6/188cd-189ab.

established in the Absolute (*brahman*). This, according to the JY, is Mata knowledge.[1] The Kubjikā Tantras explain this spiritual knowledge in their own way. Referring to itself as the highest (*uttara*) knowledge hidden in the *Śrīmata*, the *Śrīmatottara*, admonishes those who have been granted the grace of initiation to abandon all the other scriptures and Tantras and search for the knowledge that saves from the ocean of transmigration in the *Kujāmata*. The best of all scriptures (*āgama*), merely by knowing it, the adept becomes pure and, without fear, 'he wanders over the whole earth, like an elephant of the jungle'.[2]

It is not only the teaching of Kubjikā's Kula. It is the knowledge of all the Kulas. Indeed, it is that one Kula, that is, tradition, from which all the many individual Kulas are ultimately derived and of which they are, therefore, just a part. Through it is transmitted the divine knowledge that is for everybody whatever their condition, be it householder or wandering ascetic, and whatever their tradition:

> Those fools who are devoted to mistaken knowledge and reflect on the meaning of many *śāstras* (but) are devoid of Kula knowledge do not attain the supreme principle. If they do not know the *Śrīmata*, they do not know that plane and, O goddess, without the *Matottara*, their effort to gain knowledge is useless. O goddess, one should abandon all the Tantras like rotten meat, as an old man does sexual desire and one who is full, food. [. . .] The great fools devoid of the *Śrīmatottara* in the terrible Age of Strife sink in the ocean of transmigration that is hard to cross. Sunk in the ocean of transmigration, how can they cross (it)? Again, O Laghvī, those who have attained knowledge and understand the *Śrīmatottara* cross over easily. That, O mother, is Mata knowledge.[3]

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[1] *yad vad ekasya tu jñānaṁ svadehe saṁprajāyate* |
aṅgapratyaṅgapiṇḍādau [k, kh: -pīḍādau] tad vad brahmaṇi saṁsthitaḥ ||
evaṁ tan matavijñānam ato 'sya samudāhṛtam | JY 1/9/221-222ab.

[2] KuKh 18/16-17ab.

[3] *bhrāntijñānaratā [g: bhrāṁnti-] mūḍhā [k: rūḍhā] bahuśāstrārthacintakāḥ* ||
na vindanti [k: vidanti] paraṁ tattvaṁ kulajñānavivarjitāḥ [g: kulā-] |
śrīmataṁ [kh g: -mate] ye na jānanti na te jānanti tat padam ||
matottaraṁ vinā devi vṛthā jñānapariśramam |
yathā tṛptas tyajed [k: jattas tyaje-; g: -vipratya-] annaṁ vṛddhaḥ kāmaṁ yathā tyajet ||
tathā sarvāṇi tantrāṇi tyajed [kh: tejed-] devi palalālavat | *[. . .]*
kalau yuge mahāghore duṣpāre bhavasāgare ||
majjamānā mahāmūḍhāḥ [g: -mūḍhā] śrīmatottaravarjitāḥ |
bhavasāgaramagnāś ca [g: magnasya] kathaṁ pāraṁ taranti te [g: re] ||
ye punar jñānasaṁsiddhāḥ [g: puna- -siddhā] śrīmatottarabodhakāḥ [g: -kā] |
taranti līlayā laghvi [g: laghvī] matajñānaṁ [kh: manajñāna; g: marājñāna] tad ambike [g:

In this sense the *Śrīmata* is the whole teaching (*mata*), the veritable Ocean of Kula.[1] In the highest sense it is the goddess Kubjikā herself who is the energy of the Ocean of the Yoni (*yoṇyārṇavī*).[2] Śiva is the Ocean of the Void,[3] which is the emptiness of the goddess's Triangle and the state of eternal repose that contains all time called the Ocean of the Aeons.[4] The *Śrīmata* is the Yoni of Kula, the Ocean Bhairava churns to produce the scriptures and the currents of the teachings. The source of the tradition, the transmission and teaching is the source from which all things originate and to which they ultimately return. It is the one ultimate reality experienced as the Śāmbhava State (*avasthā*). Symbolically located a span of twelve fingers above the head, it is experienced in the highest Wheel (*cakra*). Called the Unborn (*ajacakra*), it is both the source of the 'compendium which is the essence' of the teaching i.e. the *Manthānabhairavatantra*[5] and its abode. It is the Teacher's Mouth which, vitalized by the energy of the Transmental (*unmanī*), is also the goddess's hidden face, the Yoni, the 'crooked' or 'bent over mouth' (*kubjavaktra*). Both the outer womb-like triangle, and the seminal Drop (*bindu*) within it, the goddess streams and flows first within the Drop and then, impelled by her inner, innate bliss, flows out as the current of the teachings transmitted through the lineages of teachers. This tradition is the Divine Current that flows out in this way from the sacred Point (*bindu*) in the very centre of the goddess's being. The scripture is the Rule (*samaya*) in which the goddess as Kāmeśvarī resides as the intense 'passion' (*kāma*), that is, the creative, divine will, which is the source (*yoni*) of all things.[6] It is the energy of the Transmental that assumes these spiritual sonic forms by its own will and inherent power. The Scripture of the Command (*ājñāśāstra*), which is the dawning of the transmission (*kramodaya*),[7] emerges from the Ocean of the Drop (*bindu*) of the Command by the application of this power and, as the MBT declares: 'There is nothing higher than the Brahmā Vidyā and nothing superior to the Scripture of the Command (*ājñāśāstra*).'[8] Again: 'Who is not liberated by just explaining and reciting it? Without a doubt the Scripture of the Command is truth and again truth.'[9] Thus the goddess is the Unborn One – Ajā - from whose mouth

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taraṇḍake] || ŚM 20/164cd-167ab; 178cd-180.

[1] KuKh 45/56-57.

[2] KMT 2/14.

[3] KuKh 58/90cd-92ab.

[4] KuKh 64/15.

[5] KuKh 30/90.

[6] KuKh 6/124cd-125ab.

[7] KuKh 7/4-5ab.

[8] *brahmāvidyāparaṁ nāsti ājñāśāstrāt [kh: -śāstrā] paraṁ na hi* ||
YKh (1) 16/190ab; Cf. KuKh 9/74ab.

[9] *vyākhyānakathanād eva [g: vyākhyānakathanīnāṁ deva] kasya muktir na jāyate* |
satyam eva punaḥ satyaṁ [g: ?] ājñāśāstraṁ na saṁśayaḥ || YKh (1) 34/131cd-132ab.

proceeds the *Great Mata* which is the compendium of all the teachings, the *Manthānabhairavatantra,* the Scripture of the Command and the oral tradition (*mukhāmnāya*).[1] Like the five faces of Sadāśiva below it, each of which utter their own scriptures, the sixth, Unborn Face of the goddess above is the source of all the Kula teachings, originally divided into the six currents or lineages established by the disciples of Matsyendranātha considered to be the founder of the 'previous' Kaula tradition.[2] It is, in a special way, the source of the MBT, the most excellent of the Kaula scriptures where the goddess says:

> This compendium, which is the essence (of the teaching) that has (come) from the mouth of (the goddess) Ajā (the Unborn), is the Supremely Tranquil (realised) in the Śaiva (tradition) consisting of five currents and in Kula doctrine (consisting of the) six (lineages).[3] It is the finest part of the line (*santāna*) of Siddhas who are proficient in the Command and the experience (*pratyaya*) (of reality). It is the knowledge of the arising of the Transmission (*krama*) of the Great Mata of the venerable (goddess) Khageśī (the Mistress of the Skyfarers). Śrīnātha said: You have told (me) the Kaula (teaching about the) truth which is the experience (*pratyaya*) (of reality). There is nothing higher than Kaula knowledge. The Compendium of the Mata is (indeed) hard to acquire.[4]

The Tantra goes on to enumerate the extent in millions of verses of the five 'currents' (*srotas*) of Śaiva scriptures uttered by the five faces[5] and concludes:

> Once known the tradition of the scripture, the Mata, practice it. These are (the scriptures) that have emerged out of the Five Currents along with the number of (their) verses. I have told you about them for the sake of the practice of common folk in the world (*lokācāra*). I have concealed the sixth great face. One hundred and fifty books have come from that face. And they are within the secret Wheel of the Skyfarer (where they have been) revealed.[6]

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[1] KuKh 28/122ab.
[2] See intro. vol. 2, p. 306 ff..
[3] See table on p. 316 of intro. vol. 2.
[4] KuKh 30/91.
[5] Concerning the Five Currents of Śaiva scripture that issue from Sadāśiva's five faces, see Dyczkowski 1988: 31ff..
[6] KuKh 30/101-103ab..

These concepts and symbols are not exclusive to the Kubjikā Tantras. The JY also considers its teachings to be essentially oral in the same way. These too ultimately proceed from the deity's mouth. Symbolically situated at the End of the Twelve above the head, the uppermost extremity of the range of differentiated principles, worlds, energies and mantras, the deity's mouth is the Teacher's Mouth (*guruvaktra*) also called the Wheel of the Unborn (*ajacakra*). There we read:

> The (vital centre) called the glottis is in the Teacher's Mouth and the teacher is in the Unborn Mouth. The Unborn is in the centre of the Equinox and the Equinox is in Emission.[1]

The Equinox is the where the breaths are equalized and fuse into the energy of emission through which the teachings and all emanation takes place. The polarities, balanced out, unite, fusing into the emission (*visarga*) of the lunar energy of the divine consciousness which, nectar-like, flows down from the centre of the Wheel in the End of the Twelve - here called the glottis of the Teacher's Mouth. Drinking this nectar, the initiate is liberated and achieves immortality.[2] As the JY says:

> If it is acquired from the Teacher's Mouth, that plane is the most excellent. It is said that the adept is liberated at that very moment. This, the plane that has been explained to you, O goddess, is called the Conqueror of Death (*mṛtyuñjaya*).[3]

The Kaula Tantras and their precursors the Bhairava Tantras uniformly refer to their original form as oral transmissions, particular as secret doctrines taught by Yoginīs. Matsyendranātha says the school of which he is spreading the teachings is called the Yoginīkaula because it is the doctrine transmitted by the Yoginīs in the privacy of each home in Kāmarūpa. Similarly, referring to the Kālīkula Maheśvarānanda quotes a Tantra as saying: 'that is this supreme secret that is in the mouth of the Yoginīs.'[4] From here proceed the secret scriptures.[5] It is also called the

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[1] *lambākhyaṁ guruvaktrasthaṁ gurum ajamukhe sthitam ||*
ajaṁ viṣuvamadhyasthaṁ viṣuvaṁ tu visargagam [all MSs: -kaṁ] | JY 4/19/205cd-206ab.

[2] These symbols are well known to the Kubjikā Tantras also. Concerning the Equinox of the breaths, see KuKh 2/15-16 and note 36 and the inner glottis (*lambikā*), see KuKh 2/11 and intro. vol. 1, p. 401-402.

[3] *yadā prāptaṁ gurumukhāt padam etad anuttamam |*
tadaiva muktatā tasya sādhakasya udāhṛtā ||
nāmnā mṛtyuñjayam idaṁ padaṁ devi tavoditaṁ | JY 3/17/381-382ab.

[4] *tad etat paramaṁ guhyaṁ yoginīnāṁ mukhe sthitam* || quote in MM p. 173.

[5] See Dyckowski 1988: 63 ff..

Mouth of the Yoginī called Picu (*picuvaktra*). The CMSS declares that the Kubjikā tradition is the Divine Current that issues from this mouth:

> The supreme bliss of the Divine Current is the Kaula Mouth of (the Yoginī) Picu. The tree of consciousness with extensive roots and branches arises from the middle of it. It is invisible and its excellent fruit is the Current of the Siddhas.[1]

According to Abhinava's presentation of Kaula ritual the `Mouth of the Yoginī' (*Yoginīvaktra*),[2] is the primary wheel of consciousness (*mukhyacakra*). This is where the union of Śiva and Śakti takes place that emites pure spiritual bliss[3] and is the source of the Kula teachings. As Abhinava says:

> The Great Lord has said that the main Wheel is the Mouth of the Yoginī. This spiritual lineage is there and it is from that that knowledge is obtained. It is said that that (knowledge) cannot be set to writing, but passes from mouth to mouth and, as has been said, the mouth is the main Wheel. How can that which is one's own consciousness be written down?[4]

In the following passage from the JY, part of which is quoted in Kashmiri Śaiva works, we find one of the basic concepts of the Kālīkrama. This is the notion that the cycle of creation, persistence and destruction is contained in a fourth, transcendent and liberated state of pure consciousness that is as fundamentally real as it is inexplicable. Here too we are told that this is an oral teaching transmitted by the Yoginīs:

> O goddess, sinless one, I will tell you of a special (most elevated) grace. The sequence of emanation is the first. The descent

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[1] *divyaughaparamānandaṁ [k g: divyogha-; kh: -paraṁmānandaṁ; gh: divyogha- -nanda] picuvaktran [kh: picū-] tu kaulikam* |
tanmadhyoditacidvṛkṣaṁ [k kh gh: -vṛkṣā; g: tat- -vṛkṣyā] mūlaśākhāsuvistaram [k gh: -sākhā-; g: -sākhyā-] ||
adṛṣṭavigrahārūḍhaṁ [kh: ahṛṣṭa-] siddhaughaphalam [k g gh: siddhogha-] uttamam |
CMSS 1/29cd-30.

[2] Jayaratha explains: The Lord Maheśvara has said in the aforementioned way that the primary Wheel is the Mouth of the Yoginī itself which is otherwise called the Mouth of Picu etc.
tat uktena prakāreṇa bhagavatā maheśvareṇa picuvaktrādy aparaparyāyaṁ Yoginīvaktram eva mukhyacakram uktam | Comm. on TĀ 29/124cd-125ab.

[3] The 'primary wheel' is also where the union of the partners engaged in the Kaula rite takes place. See TĀ 29/104-106ab.

[4] TĀ 29/124cd-6ab.

> (into the world - *avatāra* i.e. persistence) is the second. Withdrawal is the third and the Inexplicable (*anākhyeya*) is the fourth. The tradition (*āmnāya*) concerning it is (transmitted) from mouth to mouth of a Yoginī and, sometimes, also of a man. It should be practiced secretly.[1]
>
> The (knowledge of the) ultimate reality of the goddesses is well established in the oral transmission. It has come down through the sequence of the series (of teachers) and abides in the heart of the goddesses.[2]

The oral tradition (*mukhāmnyāya*) continued to be considered to be most important also once the Kālīkrama had developed out of the more strictly scriptural milieu of the Bhairava Tantras into the sophisticated system developed by the Kashmiri masters of the 9th century onwards. The most elevated yogic teachings of what thus became an essentially yogic tradition, are transmitted this way:

> That (one essential nature) of attention (*dhārana*), meditation (*dhyāna*) and contemplative absorbtion (*samādhi*) abides, by its very nature, directly apparent also when the yogi rises from the state of contemplation (*vyuthāna*) and the three are fixed together (as one). By knowing this there is in actual fact no distraction and by not knowing that (essential) nature what are the states that are not distracting? This is the supreme secret that is in the mouth of the Yoginīs.[3]

Although, of course, secrecy and exclusivity of religious practice can used for political motives, as indeed virtually any aspect of a religion can be misunderstood and misused, its original purpose was to safeguard the sacrality of the teachings. Access is limited to authentic spirituality, that is, to those who are morally fit for it. In this general sense, even the public scriptures, are secret. This is how Kṛṣṇa refers to the *Bhagavadgītā*, certainly one of the most popular, well known and most 'exoteric' of all. There he says to Arjuna:

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[1] *viśeṣānugrahaṁ devi pravadāmi tavānaghe* ||
sṛṣṭikramaṁ tu prathamaṁ avatāraṁ dvitīyakam |
saṁhāraṁ tu tṛtīyaṁ syād anākhyeyaṁ caturthakam ||
vaktrād vaktre tu yoginyāḥ kadācit puruṣasya tu |
āmnāyaṁ tasya caivāsti guptācāreṇa saṁcaret || JY 4/20/58cd-60.
[2] *devīnāṁ paramaṁ tattvaṁ vaktrād vaktre susaṁsthitam* ||
pāramparyakramāyātaṁ devīnāṁ hṛdaye sthitam | JY 4/19/208cd-209ab.
[3] MP (3) 7/166-168ab.

> This **secret gospel** of the Gītā should never be imparted to the man who lacks penance, nor to him who is wanting in devotion, nor even to him who lends not a willing ear; and in no case to him who finds fault with Me . . . He who, offering the highest love to Me, preaches the most profound gospel of the Gītā among My devotees, shall come to me alone; there is no doubt about it.[1]

We frequently find similar admonitions in the Tantras not to reveal them to those without devotion. Secrecy in this sense is the natural reserve one must have out of respect for the sacrality of spiritual teachings in general. One must not cast pearls before swine. However, in addition to this common basic level of secrecy there are others. One is the importance of orality. The transmission of teachings by word of mouth has a special power and prestige. There are numerous examples of this phenomenon. One outside India is particularly striking. The rabbinical commentary on the Torah – the midrash – was transmitted in two forms, one was written and the other oral. The oral one enjoyed a special prestige for centuries and continues to do so even though it was set to writing in the 4th century of the current era.

All Kaula traditions are secret.[2] This secret is both maintained and revealed by transmitting the teachings orally or, as the Tantras say 'from ear to ear'. This is the case with the teachings of the Śrīvidyā, the goddess Tripurā. As the god says to her in the *Heart of the Yoginī*:

> Today, out of love for you, I will tell you a secret that has come onto the surface of the earth by the teaching (transferred) from ear to ear.[3]

Similarly, concerning the Kālīkula, the goddess asks the god in the *Devīpañcaśataka*:

> Tell me with (due) respect the oral Kaula (teaching) which is (transcendental and) free of the moving and immobile (universe) and resides in the (teacher's) mouth. (Tell me) by way of the most secret oral tradition that (is transmitted) secretly from mouth to mouth (what) has been omitted amongst the means (taught) in the scriptures.[4]

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[1] BhG 18/67-68; Zeahner's translation.

[2] *vāmadakṣiṇasiddhāntabhedatrayavibhedataḥ* |
vaiṣṇavādisamāyuktaḥ sa rahasyam udāhṛtaḥ || NT 16/2.
In his commentary Kṣemaraja says: *sarahasyam iti kulaprakriyāyā udāhṛtaḥ uktaḥ* |

[3] YHṛ 1/2cd-3.

[4] *mukhāgamavidhānena vaktrād vaktrakrameṇa tu* |

The teachings of the scriptures remain secret even when they are formulated in independent exegetical schools that are constructed on the basis of their more or less implicit philosophical purport. The Spanda school of Kashmiri Śaivism, for example, that expounds the doctrine of vibration – *spanda* - that is, of a dynamic divine, universal consciousness which is both deity and the Self is said to be a 'secret tradition' (*rahasyāmnāya*).[1] Originally an oral tradition, the doctrine was set to writing in the form of the *Stanzas on Vibration* because as one of the commentators on the *Stanzas* says:

> If there were no authoritative book (*śāstra*) none would bother to even consider what is (ultimately) worth acquiring or rejecting, let alone inquiring into the nature of reality.

The scriptures are the means by which the deity makes itself known. Transmitted by Speech, ultimately it is always oral and self-realisation is the self-illumination of the deity, which is an act of grace, and not the work of reason. The devotee addressing the deity exclaims:

> Scripture is You directly apparent (*sākṣāt*) and Your's alone is the intelligence (that comprehends and creates it). Transmitted through the medium of the Word, it purifies those fit for instruction.[2]

The ultimate purpose of the travails of the god and the goddess narrated in the myth we examined in chapter one was to make the teachings manifest in the world so that those who are fit to receive them may attain worldly benefits (*bhoga*), accomplishments (*siddhi*) and, ultimately, liberation. The teachings are manifest in the world in the form of the Tantras and the teachings transmitted through the lineage of teachers to their disciples. Although both are essential, the transmission is primary. Passed on by word of mouth, the scripture is fundamentally oral (*mukhāgama*). Thus, upon receiving Kubjikā's Command the god exclaims:

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*guptācāreṇa bhāvena hy atiguptatareṇa [k: guptaṁ-; kh: gu * * * *(?)] ca* ||
ādarāt kathayasva [k, kh, g: kathayatvaṁ] me śāstropāyeṣu varjitam |
mukhakaulaṁ mukhāvasthaṁ [g: muthovasthaṁ] cārācāravivarjitam || DP 1/18-19

[1] Bhagavadutpala writes in the preface to his commentary on the *Spandakārikā*:

(Taught) here (in the *Stanzas on Vibration*) is the secret tradition transmitted by word of mouth (to Vasugupta by) a perfected yogi (*siddha*). Receiving it from Vasugupta, Bhaṭṭa Kallaṭendu set it down to writing as this, its synopsis of fifty verses, to awaken (his) disciples. Dyczkowski 1992: 139.

[2] Quoted from the *Ṣāḍguṇyaviveka* by Bhagavadutpala. Dyczkowski 1992: 140.

> I have received this scripture (*āgama*) in the fourth great Age. It is Śambhu's (*śāmbhava*) oral tradition (transmitted through the) lineage (*pāraṁparyamukhāgama*) within the Kaulika transmission (*kaulikānvaya*).[1]

Many Tantras survive belonging to traditions that are no longer extant because there are no teachers left to transmit them. They can still be studied and with tenacity and effort scholars may acquire extensive knowledge of their contents, but this does not qualify them to be teachers who can transmit them to others if they are not empowered to do so. The Tibetans preserve many such Buddhist Tantras however, because they belong to traditions of which the transmission has been lost, they do not study them, although they continue to respect them as scripture.

Indeed, the scriptures themselves are essentially a transmission that takes places from a teacher to his or her disciple. Accordingly, they are invariably in the form of a dialogue between the teacher and the taught. In most of the Śaiva and Kaula Tantras the dialogue takes place between the god and the goddess. However, this is not always the case. The teacher and the taught may vary in the Tantras of other major schools, Vaiṣṇava, Buddhist or Jaina. The one who questions may be another deity or sage. The teacher may also vary. Obviously, in the case of the Buddhist Tantras, it is normally a Buddha and in the Jaina, a Jina. This formulation implies an original oral form of the scripture. The teachings may be transmitted from master to disciple by way of a scripture that the teacher first dictates to the disciple and then explains. The teacher may also transmit the teachings directly orally. This transmission mirrors the original one between the god and the goddess and so is considered to be the most fundamental. Viewed from this perspective, all the Tantras are oral transmissions (*mukhāgama*). However, the Tantras of the Kubjikā cult take pride in being so in a special way. Indeed, if we compare the contents of the earliest Kubjikā Tantra and the subsequent ones, we notice that some subjects that are central to the cult are mentioned but not discussed as one would expect. Such matters were probably considered to be too secret to write down and were originally entrusted to the oral tradition. As the school developed they were reduced to writing, but not without a residue that required the oral explanation of a qualified teacher. The KuKh records several such teachings that it signals as such explicitly by referring the reader to a teacher.[2]

The oral tradition is not only understood in the sophisticated 'inner' sense of the transmission. It is also, concretely, the oral explanation the teacher gives to

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[1] KuKh 3/170.
[2] KuKh 39/99cd-101.

his disciples of the written scripture. This is what the following passage refers to as the 'Letter of the Convention':

> One should purify (one's understanding of) the Letter of the Convention by (referring to) the one (true) oral tradition. (It should not be done) by blockheads and fools by means of dry logic and the like. O god, there is a divine form of Speech (*vāṇī*) which is freedom (itself) that (operates) in the scripture, Āgama and (its) commentary. The Divine Tradition comes into being when this (reality), which is the reverse (of falsity), has been grasped. Abandoning (dry) scholarliness, one should listen to the Kaulikāgama that is easy (to understand) and the oral tradition that has been passed down from ear to ear. O Bhairava, the essence (of the scripture) and the teaching concerning the verses (of the written scripture) has been taught to you. There is nothing higher than the Kaulika Command, there is nothing superior to the *Śrīmata* (the scripture of the goddess), there is nothing higher than the oral tradition, everything else should be abandoned like rotten meat. Having thought about this with effort, one should practice the (teaching of) the oral tradition.[1]

The Tantra is not only warning us against the use of 'dry logic' to understand it. It is telling us also that the teachings are not confined to the sphere in which logic and reason operate. They refer to a higher reality that cannot be grasped by reason but must be experienced directly. This is the way the teachings are truly effective if they are listened to carefully and deeply pondered because it is through the medium of the Divine Speech of the Kaulikāgama that the enlightening energy of the Command is transmitted.

However, although the goddess asserts that 'the Kaulikāgama is easy to understand', the scriptures often do not explain directly what they mean to say. Indeed, many explanations themselves require explanation. It is essential that the teacher does not make mistakes concerning the *Kramamaṇḍala* and the ritual and Yogic practice associated with it. Even if he has himself received the goddess's Command and has been liberated by it, he should exert himself to gain deep understand of the Kaula knowledge transmitted in the scripture. It is enjoined on the person who has achieved liberation that he learn the scripture in order to liberate others.[2] Thus he must have received, as he himself should impart, the initiation into the explanation of the scripture (*vyākhyādīkṣā*). The Tantra warns that one who has not properly understood the meaning of the scripture and

[1] KuKh 30/78-83.
[2] KuKh 65/21cd-22.

assumes the authoritative status of a teacher damages himself, not only his disciple.[1] Indeed, the true teacher is one who, by the grace of the deity, understands the scripture and can impart this understanding to others:

> Just like bee, who is greedy for scent, goes from flower to flower, similarly the disciple greedy for knowledge goes from teacher to teacher. (However,) before and also now, it is the very same Supreme Śiva who graces the fettered souls. How can one go to another teacher (when it is Śiva himself who is the true teacher). The true teacher who has been authorized (*ādiṣṭha*) by the goddess is one in whose presence the mind (becomes) firm in the meaning of the scripture (*grantha*), the rite of adoration and sacrifice, and all doubts are destroyed.[2]

Doubt about reality, behaviour and the meaning, origin and end of one's personal and cosmic existence are all ancilliaries of the basic uncertainty concerning the teaching. Knowledge of scripture and the attendant actions it enjoins is all that needs to be known. This knowledge comes through the grace of the deity who gives his/her Command to the devoted yogi and/or householder empowering him to understand the meaning of the scripture and to teach it to others. This takes place when the process of elevation, transformation and its attendant overcoming of obstacles and impediments to the same, has all been achieved. This, the Tantra says, takes place through the perfect accomplishment of the rite of initiation and its attendant inner transformations and motions.

Unable to turn to the oral tradition as initiates were able to do, we must seek to fathom the depth of the allusions, technical and coded expressions, and suggested meanings by carefully examining the sources we have. From the perspective of the Kubjikā Tantras, the Tantras are layered in a hierarchy that, whether accepted or not, demanded that the 'higher' the Tantras the more they be kept secret. Their secrecy is the measure of their interiority. Although outer rituals may be many, they can all be transported within. Indeed, the whole Tantra should be kept secret there. Silently, inwardly, the initiate could continue his inner practice and

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[1] KuKh 65/18-21ab.

[2] *gandhalubdho yathā bhṛṅgaḥ puṣpaṁ puṣpāntaraṁ vrajet* ||
jñānalubdhas tathā śiṣyo guror gurvantaraṁ [k, kh: - gurutaraṁ] vrajet |
pūrvaṁ vā adhunā vāpi evam [k, kh: eva] eva paraḥ śivaḥ ||
saṁsāriṇo 'nugṛhṇāti kathaṁ gurvantarāgamam |
yat sakāśāt [k, kh: -śā] sthiraṁ cittaṁ granthārthe yāgapūjane ||
truṭyanti [k:; kh: truṭanti] sarvasandehāḥ [k, kh: - hā] devyādiṣṭastu sadguruḥ |
ṢSS 20/16cd-19ab.

guard the precious secret from which he drew inspiration, yogic and magical power, and finally attained liberation.

> The Kula scripture should be given and explained to the disciple in secret. (So in this way) the mind (will be centred) in a short time on the deep (hidden) meaning (of the scripture).[1]

The esoteric nature of a cult is not only measured by the degree of secrecy with which it shrouds itself to prevent access to the non-initiate. Even in the past when the student could turn to his teacher for help, he would have been confronted with many hermeneutical problems. In his and our search for meaning we are engaged in a process which, similar in many respects to the solving of an enigma or a Zen Haiku, serves to generate insight into ultimate reality itself, not merely the solution of the cryptic meaning of a text. The teachings are kept hidden in this way, preserved and maintained for those who, when the time is ripe, are fit to receive and understand them through a direct experience of the reality from which they originate and to which they should lead. Thurman argues, in relation to the Vajrayāna Tantras, that it is also reflected in the obscurity of the teachings. These are such not just to hide the teachings further or due to a lack of explanation or commentary. Their obscurity serves a soteriological function. It acts as the precursor that, paradoxically, engenders the clarity of enlightenment. The texts are therefore kept deliberately hidden so they may better fulfil this function. The Kaula tradition, like the Anuttarayoga Tantra of the Vajrayāna, prides itself in being the most esoteric of all the Tantric traditions, and this is especially true of the Kubjikā tradition, which considers itself to be the finest Kaula tradition. So what Thurman (1988: 121, 125. 126) writes concerning the Vajrayāna applies equally well to the Kaula Tantras:

'. . . there are some real differences between the hermeneutical principles of the Tantric literatures and those of the philosophical schools [. . .]. The principle of the use of reason would seem to be shared; the Tantric literature is rational and persuasive in its commentaries, at least. However, reason is harnessed to different ends, it seems to me. To put it very bluntly, if you can say that the aim in exoteric Centrist and Idealist schools is clarity, then the aim in the esoteric tantric traditions is, 'clearly', obscurity. [. . .]

The goal of most exoteric philosophical teaching is rhetorical, elucidative, persuasive - it presents pathways of thought to the conceptual mind that enable it to see more clearly, more comprehensively, and more penetratingly. However, esoteric teaching is by definition secret, occult, mysterious. It is purposely to be

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[1] KuKh 30/225cd-226ab.

hidden from most eyes. It has no rhetorical or persuasive function, hence its communicative or elucidative function is of a different kind. It also might seek to move the conceptual mind, but not necessarily to understanding, perhaps sometimes to confusion, to feeling, to action, to creation, growth, compassion, or bliss. It might seek sometimes to generate obscurity, by means of the mystification of clarity. [. . .]

The tradition was within the confines of person-to-person succession, with individual masters initiating and teaching individual disciples. And even in this context, clarity was not necessarily the main thing. The disciple did not always require persuasion or rational compulsion. Sometimes a disciple would need his clarity shattered, his intellectual control of reality shaken by the deliberate introduction of obscurity.

The Tantric tradition hides itself from the world. Even so, the Kubjikā Tantras stress the importance of knowing it well. The ṢSS declares concerning itself that: 'he who knows all this book both literally and its meaning is a teacher belonging to the Kula tradition'.[1] But to know a Tantra, its meaning must be fathomed at all levels and from all perspectives.[2] In order to achieve this the initiate receives three things. First of all he is given the grace of the Command. Secondly, empowered thereby he can listen to the scripture which, thirdly, is explained by the teacher who himself has received the teaching transmitted 'from ear to ear'. Understanding the meaning of the scripture means much more than knowing how to perform the rituals or inner practices it describes. To know the meaning of the scripture is to realise the true nature of reality. Initiation is a procedure that conjoins the Self of the disciple with that of the teacher who is one with deity. In this way the disciple's impurities are removed and he or she is united with the deity. However, although this does actually happen, the initiate must experience this oneness directly to be conscious of his liberated condition. This is achieved by knowing the true meaning of the scripture, the Mata:

> Just as is the great knowledge of scripture, so is the one who awakens to (the meaning of) the Mata. He sees with the eyes of knowledge that there is no duality (between himself) and the teacher.[3]

Generally, the oral form precedes the written. It is not only the original form, it is also the most secret. The earliest scriptures are both most extensive and secret because they are not committed to writing. Thurman (1988: 126) argues

[1] ṢSS 45/78cd.
[2] Cf. KuKh 30/81.
[3] KuKh 30/187-188ab.

that from 100 AD for the first 700 years of the Vajrayana there were no written texts. The *maṇḍalas* existed carrying with them in their complex symbolism the content of the scripture but there were no written elucidations. The notion that for long periods of time prior to the setting to writing of the texts their contents were transmitted orally, is common to all the early Tantric traditions. Modern South Indian Siddhāntins believe that the Siddhāntāgamas existed in Vedic times in an oral form. This explains, they say, why some matters taught in the Vedic texts are also found in the Siddhāntāgamas. The Kubjikā tradition, no less than the others, follows suit. The original form of the scripture, which is said to be seven million verses long (*saptakoṭika*), was 'the oral tradition of the gods, a teaching with profound meaning.'[1] This scripture was believed by the redactors of the texts to be still existent in their time. The student of the KuKh is referred to it as the direct source of some of the teachings.[2] Extensive expositions of doctrines that are only briefly expounded may be found in it.[3]

In keeping with the general preference in the Indian tradition as a whole for the spoken rather than the written word, the Kubjikā texts tirelessly extoll the excellence of the 'oral scripture' (*mukhāgama*). One colophon of a Kubjikā Tantra says that it is the 'oral scripture of the tradition' (*saṁpradāyamukhāgama*) that belongs to the 'first descent' (*ādyāvatāra*) of the scripture.[4] Thus the oral tradition both precedes the redacted scripture and also accompanies it. The teachings are by no means exhausted by committing them to writing. Indeed, the written without the oral tradition which serves to transmit it, even as it explains it, is just dead letter. Both the scripture and oral tradition - the written and the spoken Word - are essential. However, of these two, the latter is superior. The Kubjikā Tantras, including our text, provide elaborate instructions for the copying of the text and the rituals that should be performed when the teacher explains it.[5] Worship of the written scripture is an important part of the initiate's daily practice. However, although the written word is venerated, its original link to the oral transmission must always be maintained. Accordingly, the teacher dictates the Tantra to his disciple. Thus, he commits to writing what has been spoken and heard, rather than written and seen. However, even when committed to writing, the teaching should not be revealed directly:

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[1] KuKh 30/74.

[2] KuKh 39/67, 149. In KuKh 40/106 we read: 'I have told you this before in (the scripture of) seventy million (verses). O god, (the Energy) in the form of Letter (*varṇa*) has been revealed and then again hidden.' Note that this line is drawn from the TS, illustrating how this way of presenting new teachings without depriving them of the authority old ones enjoy is common practice.

[3] Thus the meaning of the *sūtra* has been (just) indicated (*uḍḍiṣṭa*) (whereas) it is expounded in full (*nirṇīta*) in the (scripture of) seventy million (verses). KuKh 42/26ab.

[4] Colophon of AS chapter 20.

[5] See chapter thirty.

O god, one should not write clearly (*prakaṭa*) about (all) this, the teaching of the Krama (*kramārtha*), that has come from (the teacher's) mouth. It is always on the teacher's mouth and one obtains it from the teacher's mouth. He who is connected to this awakened consciousness (*bodha*) possesses the Kaulika Command.[1]

The teachings are not only transmitted by word of mouth to keep them secret or in order to explain them better. There are teachings that cannot be properly transmitted in any other way. To do so would be to drain them of their sacred energy. The more powerful they are, the more they should be kept secret. An example is the mantra of Twelve Verses. This is so powerful that it lines the walls of the goddess's Triangle. It is therefore as powerful and secret as the *maṇḍala* itself and the goddess who is embodied in the ritual gesture (*mudrā*) made before it and so our Tantra enjoins:

The Gesture, the Maṇḍala of the Rule and the Twelve Verses should be kept well hidden. (All this) should be studied (with the teacher); it is not written down. O handsome one, the Twelve Verses are kept well hidden. (This teaching is not) to be given carelessly. (Nor is it found in books but only) within the range of hearing and is (transmitted orally, whispered) from ear to ear. Success (*siddhi*) comes from (its) utterance once one has known it.[2]

Indeed, all mantras can only be transmitted to the disciple by word of mouth. So Abhinava declares on the authority of the scriptures:

It has been spoken and (so) kept hidden from them. Therefore it should not be written in a book. It should be taken from the teacher's mouth, never otherwise.[3]

Mantras learnt from books are devoid, as Abhinava puts it, of the effulgence of consciousness.[4] However, he accepts, as does the KMT, that there are three sources of knowledge namely, the scripture, the teacher and oneself. So in some cases, if one's own power of intuition and insight (*pratibhā*) is strong enough one may by-pass the teacher and be self-illumined or, failing that, take initiation from the

[1] KuKh 39/170-171ab = KuKh 45/66cd-67.
[2] KuKh 39/99cd-101.
[3] *kathitaṁ gopitaṁ tebhyas tasmāt lekhyaṁ na pustake* |
guruvaktrāt tu labhyeta anyathā na kadācana || quoted in comm. on TĀ 4/68.
[4] TĀ 4/66.

goddess directly by reciting her mantra.[1] But if one is unable to reach the high state of consciousness of a teacher, one should seek one who has mastery over the scriptures (*śāstramat*). Serving him with devotion, the teacher initiates him and he thus comes to understand the meaning of the scripture.[2] Abhinava is consistently the champion of those who progress without taking the support of a teacher. So it is not surprising that according to him, in some exceptional cases, those in a highly developed state of consciousness can learn a mantra from a book. Those who realise the power of mantra just by reading it in a book are initiated by Bhairava directly.[3] However, this is rare and risky. Those who do not naturally possess this high level of conscious, or have not been initiated, are enveloped in ignorance. They may try to harm others with them and use them for magical purposes.[4] Even if the mantra is imparted by the teacher in the course of initiation he should transmit the mantra to his disciple orally. He should not write it down for him. Abhinava explains why:

> Mantras consist of phonemes and these are essentially (forms of) reflective awareness. And if that (reflective awareness) is not separate from the teacher's consciousness, it can be transmitted to the disciple. A written mantra is powerless. That has been (merely) imagined here. Due to the (linguistic) convention (that obscures it), its power is not manifest from a book.[5]

The essentially oral nature of the transmission is explained in the SvT from a different perspective. Focusing on the literary form of the Tantras as didactic texts in which the deity dialogues with his or her partner, The *Svacchandatantra* explains how this works in the following way:

> The god Sadāśiva, establishing himself on the plane of teacher and disciple, brought the Tantra down (into the world) by means of questions and answers.[6]

Abhinavagupta explains this process in detail in his commentary on the *Parātriṁśikā*. Consisting of some thirty odd verses spoken by the goddess and said to be drawn from the *Rudrayāmala*, they are introduced with the words 'the goddess said'. This occasions Abhinava's exposition not only of how corporeal Speech is derived from the Absolute, which is the supreme form of Speech, but

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[1] TĀ 4/65.
[2] TĀ 4/70cd-71ab.
[3] TĀ 26/23cd-24ab.
[4] TĀ 4/67-68.
[5] See TĀ 26/21-22.
[6] SvT 8/31.

also how scripture develops from it as a progressive descent through its four levels. At the supreme level of Speech (*parāvāc*) the transmission and the teachings abide in a state of oneness contained in the energy of the Śiva. This, Abhinava explains, is the reflective awareness (*vimarśa*) Śiva has of his own infinite consciousness which is his essential nature. Forming itself spontaneously out of his own free will by that same power of reflective awareness as the next level of Speech, which is that of Paśyantī - the Speech of Vision, he outlines within his own infinite being a faint trace of the image of the universe of language he will emit outside which, at this stage, he intuites within himself. Then, through the following two levels of Speech the gap between the subject and object, the deity and his creation, the speaker and the spoken, progressively widens to ultimately apparently separate completely. These two are Middle Speech, which is that of mentally articulated conceptualisation. Then, finally, comes Corporeal Speech. Analogously, Abhinava explains, this is how the teachings are made manifest in the outer world:

> Question and answer is an ever present reality (*vastu*) which is in the first instance at the level of Supreme Speech without division. [. . .] So the inner content i.e, question-answer which appears in the consciousness of the highest Lord in an undifferentiated way because of its being the highest truth, is thought of in the Paśyantī [Speech of Vision] stage in an indeterminate (*nirvikalpa*) form with a desire to put it in the apportionment of letter, word and sentence; it is posited with a sense of separateness in the Madhyama [Middle] stage [of Speech] in a determinate (*savikalpa*) form; it is finally expressed in the form of question and answer in the Vaikharī ['Corporeal'] stage [of Speech], that is, in gross speech consisting of *māyīya* [phenomenal] letter, word and sentence.[1]

Although this explanation is sophisticated and subtle, it is relatively simple and free of difficulties. This is because the teacher who responds is the god and the one who questions is the goddess. She is Speech and the god is the speaker. The entire cycle of the four levels of Speech from the Supreme to the Corporeal explicate in sonic form the dynamism of pure 'I' consciousness (*ahaṁbhāva*). The dynamism of this male ego is feminine Speech. At the highest level they are one but in order to become manifest, that is, articulated, the feminine energy of Speech must proceed from the male ego. In this way, the creative dynamism of Abhinavagupta's ‘superego’ replicates in metaphysical terms the theme common

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[1] PTv p. 5. The translation is by Jaideva Singh. The additions in square brackets are mine. Note also that the first sentance appears in the text after the following paragraph.

to innumerable Tantric myths of the emergence of the goddess from the god, that is, of the cosmogonic will from transcendent, pre-cosmic (male) Being. The SvT, which Abhinava quotes, is typical in this respect.

This concept of the division of Speech into levels was largely due to the influence of Bhartṛhari, the grammarian and philosopher of language, who probably preceded the development of the Tantras. He taught that there are three levels - Corporeal (*vaikharī*) speech, the mental Speech of the Middle One (*madhyamā*), and the intuitive creative Speech of the One who Sees (*paśyantī*) and that this belongs to the Word Absolute (*śabdabrahman*). Several centuries later the Kashmiri Somānanada extended Bhartṛhari's concept of Speech by adding a Supreme (*parā*), fourth level. Somānanada conceived this level to be the energy of Śiva as the pure propensity or exertive force that impels the lower levels of Speech and manifestation that takes place through them. The conception reaches it complete form with Somānanada's disciple, Utpaladeva, who presents the Supreme level of Speech as the reflective awareness of absolute 'I' consciousness. This major insight builds on Somānanda's conception that was probably inspired by the *Śivasūtra* 'discovered' by Vasugupta a generation before him. There, probably drawing from Tantric doctrine (whose exact source has not yet been identified), Bhairava is characterized as being the same exertion (*udyama*) which Somānanda takes to be the power of Supreme Speech.

Utpaladeva's extension of his teacher's insight was the final philosophical formulation of influences on the concept of Speech that developed in the context of Tantric symbolic representations of ritual and Yogic practice, along with those expounded in the treatises of independent philosophical and theological schools. Although we do sometimes find references to four levels of Speech in other traditions, references to this fourth level as 'supreme' may not precede Somānanda. Certainly, the references to these four levels and associations made with Tantric cyphers in the Śrīvidyā tradition[1] and in the Kashmiri tradition of the Kālīkrama founded by Jñānanetra, post-date Utpaladeva. Thus, having examined the concept of the nature of Speech found in Bhartṛhari's treatise on the philosophy of language and Sanskrit grammar, the *Vākyapadīya*, and compared it to the ones found in the Śaiva Āgamas, especially, the *Kālottara* Filliozat is of the opinion that:

> We may venture the hypothesis of a historical sequence from the concept of a threefold partition of speech to the concept of a fourfold partition. The former is the result of a philosophical investigation of the essence of speech for its own

[1] YHṛ 1/36-41 translated in intro. vol. 1, p. 295-296; see also ibid. p. 717-718. There we see how the four levels of Speech have been integrated into the Triangle by commandering the sacred seats for their residence.

sake. The Vaiyākaraṇas [Grammarians] are content with this concept, as the cardinal object of their inquiry is speech. The Tāntrikas have done a similar investigation, as evidenced in the *Kālottara* [āgama] and have reached the same result, a threefold conception. However, speech was no more the main object of their philosophical quest. They have conceived diverse relationships between speech thus represented by other concepts such as *bindu*, *nāda, Kuṇḍalinī*, etc. These notions belong properly to Tantric thought.[1]

It is a noteworthy fact that we find several references to four levels of Speech with the Supreme as the highest in the *Jayadrathayāmala*. The conception of these levels is not that of the Pratyabhijñā of Utpaladeva. Nor is the highest level of Speech the 'exertion' Somānanda describes. So it is hard to say whether the JY precedes or post-dates Somānanda. The following passages drawn from the JY give us an idea of how these levels are conceived there. Notice that in the first of these the goddess Speech is related to the Vedas. Also, the goddess of Speech is here said to be 'waveless' in the sense of free of the 'waves' of thought. The same is said of Kubjikā as the Transmental which, in another passage, the JY explicitly identifies with the supreme level of Speech.[2]

> Caṇḍakāpālī Kālikā, the goddess of the tradition (*mateśvarī*) is mounted on the tradition. Properly consecrated in the Veda, she shines with the thousands of syllables (of all the mantras). Fourfold, according to the division of Speech, she is manifest in due order. Parā is born as the first womb, full of bliss and joy. She is free of all thought (*prapañca*), waveless and undisturbed. Then in the form of (Speech) that Sees (*paśyantī*), she is adorned with the three energies. The triad there (at that level), consisting of will, knowledge and action is in a potential state (*garbhībhūta*) and abides undivided. Then (when) knowledge becomes slightly prominent out of this (triad with respect to the other energies), the goddess, the mistress of Kula abides in the form of Speech that Sees. (When) the two, will and knowledge, are prominent, she is perceived as the Middle (Speech). O mistress of the gods, Speech arises in accord with the category of its manifestation. When that same supreme energy (is in a state in which) will, knowledge and action (are all three) prominent and is as if endowed with an embodied condition (*vikharatva*), (Speech) is the Corporeal One and it is called the 'vehicle of meaning' (*sphoṭa*).[3]

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[1] Filliozat 1994: 478-9.
[2] JY 2/3/20cd-21 quoted below on p. 32.
[3] *vede samyak samāsnātā [k: sumāsnātā] sahasrākṣarabhāsurā* |
mateśvarī matārūḍhā [g: manā-] caṇḍikāpālikālikā ||

Here, as in several other places, the JY displays a knowledge of philosophy not common in other Bhairava Tantras. Is this because it was redacted in the intellectually fertile atmosphere of Kashmir? '*Sphoṭa*' is a technical term drawn from the Sanskrit philosophy of language. It literally means 'a flash' or 'outburst' and is the eternal, that is, non-temporal and imperceptible, element in words that serves as the vehicle of the idea that bursts upon the mind or 'flashes' in it when words are heard. It serves to explain how we perceive the entire meaning of a sentence at once even though we only hear the words one at a time. The JY explains that those who move only on the first two levels of Speech, that is, verbal and conceptual, are bound. This is because without the higher levels of Speech they cannot reach out beyond words and their meanings into the reality they represent and from which they originate. The result is that these fettered souls move restlessly in the world of words and meanings tormented by countless doubts without being able to enjoy the repose that comes from the insight of the higher levels of Speech:

> Due to their ignorance those who reflect on their own essential nature (have) views that are those of the fettered. As they do not know Śiva's non-dual (nature) tell (me) that on the basis of (sound spiritual) knowledge. Their view is devoid of tranquillity (*aramyaka*) and so is devoid (of this spiritual) knowledge. Knowledge devoid of tranquillity is that which is contemplated by the activity of speech in the midst of the hundreds of doubts (aroused) by words and (their) meaning. Those who are (in such doubt) are not free. The word which originates from the power of the breath in the void of the body is understood by the activity of Speech called the Middle One and the Corporeal. In this way that (Speech) is purely thought and (both) word and meaning are present. This universe consists of that and by the reversal (of the descent from the higher levels of Speech) it is

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caturdhā vāgvibhedena vyaktā sā kramayogataḥ |
parā prathamagarbhotthā [gh: -gabhotthā] sollāsānandanirbharā ||
*sarvaprapañcarahitā [k, kh: -tāṁ] nistaraṅgā nirākulā [gh: ni * kulā]* |
tataḥ paśyantirūpeṇa triśaktiparimaṇḍitā [kh: -manditā] ||
garbhībhūtaṁ [k, kh, gh: kharvī-; g: kharvobhūta] trayaṁ tatra icchājñānakriyātmakam |
nirvibhāgasthitaṁ yasmād [gh: yasmā] jñānodriktaṁ [k, g: jñānāt-; kh, gh: jñānotsiktaṁ] tu kiñcana ||
tadā paśyantirūpā sā sthitā [all MS: gītā] devī kuleśvarī |
icchājñānadvayodriktā [all MSs: -dvayādriktā] viviktā madhyamā hi sā ||
vāg udeti sureśāni tasyā vyaktiprabhedataḥ |
icchājñānakriyodriktā [k: -kriyā-] yadā saiva parā kalā [g: karā] ||
vikharatvam ivāpannā [k: -pivāyantā; kh gh: -paṁnā] sphoṭākhyā vaikharī hi sā |
JY 3/11/15-21ab.

> liberated. They are not considered to be liberated because (they have not) attained the supreme (level of Speech) and the one that sees (*paśyantī*). They do not know that bliss and it is doubt that is active (*spandate*) in them, devoid as they are of tranquil (*niḥspanda*) and innate knowledge. They are not free and so reside in the ocean of (mere) verbal knowledge (*śabdajñāna*).[1]

The aggregate of the phonemic energies of Speech collectively and individually termed '*mātṛkā'* is presented in the JY concretely as the four levels of Speech.[2] Thus they appear as a single, compact and well formed group. Concomitantly they may also form a part of other evolving groupings as we find in the following passage. Notice also that the supreme level of Speech is here also implicitly identified with the Transmental:

> That radiant energy (*tejas*) is endless and it is that Supreme Goddess, the supreme energy and the Transmental (*manonmanī*). The mobile and immobile (universe) is pervaded by her. In a gross form that goddess is called '*mātṛkā*'. Her energies are without end and fall from her iconic form. The pervasive lord (*vibhu*) is energy because (he / she) pervades (all things) and the energy of the Lord (*prabhuśakti*) is *mātṛkā*. The energies beginning with Vāmā are the eight energies. (The others are) Vidyā, Māyā, Sarasvatī, Paśyantī, Madhyamā and, in due order, (the one) called Vaikharī. Vaikharī is the energy of the Lord (*prabhuśakti*) the subtle form of which is the middle (Speech) whereas

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[1] *svasvarūpavicārāṇām ajñatvāt paśudṛṣṭayaḥ* ||
śivādvayam ajānanto [k: -jānaṁno] brūhi taj jñānasaṁśrayāt |
aramyakam atas teṣāṁ jñānam uktam ataḥ sthitam ||
śabdārthaśatasaṁdehe vāgvṛttyā [k, kh: -vṛtyā] yat tu bhāvitam |
ye sthitās te na muktāḥ [k, kh: muktā] syur aramyaṁ jñānam eva tat ||
śarīravyomamarutāṁ prabhavaḥ śabda eva [k: evaṁ] yaḥ |
adhigamya savāgvṛttyā madhyavaikharisaṁjñayā ||
evaṁ saṅkalpamātraiṣā [k: -mātraiśaḥ; kh: -mātreśaḥ] śabdārthāv api saṁsthitau |
tanmayaṁ jagad etac ca pratyāvṛtyā vimuktavān ||
manyante na vimuktās te parapaśyantyalābhataḥ [kh: paraṁ; k, kh: -lābhatāṁ] |
tad autsukyam ajānantaḥ śaṁkātattvam [saṅketatvam] athaiṣu yat ||
tat spandate tu [k, kh: du] niṣpandanisargajñānavarjitāḥ |
na muktā eva te tasmāc chabdajñānārṇave sthitāḥ || JY 1/9/223cd-229.

[2] The four appear in *ṣaṭka* 4 as the contents of an aspect of the Vitality of Gesture (*mudrāvīrya*). There we read:

> The Supreme, (the Speech of) Vision, the Middle One and the Corporeal which is the fourth - their manifestation is said to be, for each part, *'mātṛkā'.*

parā paśyanti madhyamā vaikharī yā [k: cā] caturthikā ||
tāsāṁ vyaktir yathā [kh, g: vyaktiyathā] proktā pratibhāgena mātṛkā | JY 4/1/29cd-30ab.

> the (Speech) that sees (*paśyantī*) is undivided and is established at the extremity of emission (*visarga*).[1]

The philosophically sophisticated Kashmiri Kālīkrama, is derived from the one taught in the JY. It also understands the descent of scripture and the teachings as taking place in stages marked by the development of Speech from Supreme (*parā vāc*) to corporeal (*vaikharī*).[2] However these are understood in the manner they are expounded in the Kashmiri Śaiva texts. The scripture progressively descends into the world through these stages. Similarly, according to the Kubjikā Tantras, the higher more internal levels of Speech are within the Yoni from which the transmission begins before it extends outside, down into the outer world. Here the transmission takes place through the series of liberated teachers who move freely through the Void of the Absolute as Skyfarers. At one with it and each other, they are deployed on the ladder of the higher, inner states of Speech and consciousness. These are the masters of the Divine Current (*divyaugha*).

The doctrine of the four levels of Speech is known to the Kubjikā Tantras but finds scant application.[3] Even so, the ancient notion, which goes back to Vedic times, that the world is created by Speech is basic. From the transcendent absolute being emerges the energy of the Will, which, called Beyond Mind (*unmanī*), is the first and most elevated form of Speech. Theologically, this is the goddess set in relationship with the god. She is the Yoni at the End of the Twelve which is Teacher's Mouth, replete with Speech in the form of the letters of the alphabet and their energies. The former is the god Assembly of sounds and the latter the goddess Mālinī. These archetypal forms conjoined with their energies

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[1] *anantaṁ tad bhavet [k: -vat; kh: laṅgaven] tejas tataḥ sā parameśvarī* ||
manonmanī parāśaktis tayā [kh: -thā] vyāptaṁ carācaram |
sthūlarūpeṇa [k, kh: sthala-] sā devī mātṛkā sābhidhīyate [k: mātṛkaṁ sya?- kh: mātṛka syavi-] ||
anantāḥ śaktayas tasyā [kh: saktaṁ ṣastasyā] nipatanti [kh: nietanti] svamūrtitaḥ [kh: svapnarnnitaḥ] |
vyāpakatvād vibhuḥ śaktiḥ prabhuśaktiś ca mātṛkā [k, kh: -kī] ||
*vāmādyāḥ śaktayo [k: śaktiyo; kh: śaktiṣo] hy aṣṭau [kh: dyasau] vidyā māyā sarasvatī [kh: sāpāsa * * *?]* |
*paśyantī [k, kh: paśyanti] madhyamā krame [k: kra *; kh: tka *] vaikharīty abhidhīyate [kh: vaikharītva-]* ||
vaikharī [kh: ?] prabhuśaktiḥ syāt sūkṣmarūpā [kh: sṛṣṭya-] tu madhyamā |
nirvibhāgā tu [k: svavi- -nu; kh: suvibhāgāṁ nva] paśyantī visargānte [k, kh: -nta] pratiṣṭhitā ||
JY 2/3/20cd-24.

[2] MP (1) comm. verse 2.

[3] One of the rare instances were the levels of Speech are mentioned in the Kubjikā Tantras has been quoted above in intro. vol. 1, p. 217. There we are told that the Command is impelled by Speech whereas the commentary says it is the other way around. In the second case the supreme level of Speech is not ultimate. In the first, it is not uniquely primary, but serves to impell the Command which, in this system, is so.

are the 'atomic' constituents of words and, by extension, of their meanings which are both ideal and the external objects, qualities and actions that words denote. The flow of the transmission from this fecund source is, from this point of view, the streaming of the goddess in union with the god who, uniting, blend and combine aspects of their being to form scripture and with it, the entire transmission.

We may compare this conception with the one we find in the *Ajitāgama,* which is typical of the Siddhānta Āgamas in general. Bhat summerizes the chapter in the *Ajitāgama* concerned with the creation of the scriptures (*tantrāvatārapaṭala*) as follows:

At the beginning of creation, sound was born from supreme Śiva, the phonemes were born from sound and the mass of words from the phonemes. [. . .] The vowels are considered to be seeds (*bīja*), the consonants as matrixes (*yoni*). The mass of texts that give knowledge issued from these fifty phonemes. Of the two forms of Brahman, the supreme one (*parabrahman*) and the Word Brahman (*śabdabrahman*), the former, which is beyond speech and thought, is supreme Śiva. The latter, that can be described and be an object of meditation, is the form called Sadāśiva, whose body is the syllable OṀ. Sadāśiva, whose source is supreme Śiva, is the source of all things. From him comes Maheśvara, from Maheśvara comes Rudra, from whom comes Viṣṇu, from whom comes Brahmā, the final grandfather of the world. After having created the main lords of the world, Sadāśiva, for the benefit of the world, taught from his five faces the scriptures, the Veda etc.. This light of speech (knowledge) dispels the darkness (ignorance) of the world." The text goes on to explain the origin of the Siddhānta Āgamas as uttered by Sadāśiva's five faces. Sadāśiva then created ten sons who learnt and transmitted the ten Śivāgamas and eighteen Rudras to transmit the Rudrāgamas, thus accounting for the full complement of 28 Siddhānta Āgamas and the manner of their initial transmission. [1]

The Worship of the Scripture

We have seen that the Kubjikā tradition, like other Tantric traditions, is very conscious of the prestige of the spoken word and accords ample precedence to it with respect to the written. This accords with an ancient attitude that goes back to Vedic times. However, when the Veda was finally committed to writing after being transmitted with meticulous care and precision by word of mouth for centuries, the written text was not considered to be as sacred and powerful as the spoken word of the Veda. The development of the Purāṇas and Tantras marked

[1] Intro. to the *Ajitāgama* p. 3-4.

the growth of the sanctity and power of the scripture in its concrete, written form. It is hard to say to what extent, if any, this was the result of contact with Islam. However, even without any external influence it is can be understood as a logical development coherent with the pervasive belief in the power of sacred objects, the *maṇḍalas* and talismans, that draw their power from the sacred letters, syllables and words inscribed on them. It is common practice in Tantric traditions of all kinds to venerate the sacred text. Tantric Buddhists in Tibet and the Himalayas, for example, maintain the practice they received from India to this day. Describing the main temple attached to the Buddhist monastery of Jiwong above the little hamlet of Phaphlu in Solu, Snellgrove has occasion to remark on the importance of the sacred texts kept in such monasteries:

> Neatly stacked around the walls of this sanctuary are the 108 volumes of the Tibetan Canon and the 225 volumes of the canonical commentary. These books are placed here primarily as objects of devotion, for they represent the buddha-word. Books in fact possess far greater sanctity than images and shrines, for it is by the word that the form is given life. Thus they may be placed above and to the side of the images, but never below them.[1]

Most, if not all, Śaiva Tantric traditions advocate the worship of their scriptures to varying degrees. Siddhānta ritual, for example, provides for a place in the sacrificial area, called *Yogapīṭha*, where the Āgama is placed and worshipped.[2] Nor is this practice confined to the Tantras. The Purāṇas also provide for their own worship when they are taken out in procession during festivals. We even find prescriptions for their public worship. Purāṇa is itself a deity and is worshipped as the embodiment of these scriptures. The embodiment of scripture in iconic form is well known to Mahāyāna Buddhists who commonly worship Prajñāparamitā not only as a goddess who embodies enlightened wisdom, but also the scripture with that name. One form of Kuleśvara is described in the MBT holding the *Śrīmata* in his hands.[3] The *Śrīmata* itself may be worshipped as the deity. Thus the MBT prescribes its own worship as a Bhairava who is the iconic form of the Mata (*matamūrti*). One may suppose that he is Manthānabhairava but this is not stated. As are all the major deities, he is girt with mantras. Specifically, he is associated with the eight sacred seats worshipped in a special way in the YKh.[4] As the embodiment of the teaching transmitted in the scripture that issues from the seats, he is attended and worshipped by the

[1] Snellgrove 1995: 227.
[2] Concerning the *Yogapīṭha* and the various meanings of the term, see below, p. 40 ff..
[3] *īdṛśaṁ cintayed rūpaṁ kaulīśaṁ śrīkuleśvaram* ||
āgamaṁ śrīmataṁ haste mahāyogadharaṁ śubham | YKh (1) 16/164cd-165ab.
[4] See intro. vol. 1, p. 697 ff..

guardians, Yoginīs and other divine beings who reside there. As the embodiment of the *Śrīmata*, he holds the thirty-two syllable Vidyā and the entire Kulāgama of which it is the essence. He possesses and governs it just as he does the eight Kulas of the Mothers from which all the Kulas are ultimately derived. This is how he is described:

> (The god of the *Śrīmata*) is very powerful. He has seven faces with twenty-one red, beautiful round eyes and is adorned with thirty-two arms. His pride is the Moon and Sun and (his) necklace (*kaṇṭhaka*) is made of (Navātman), the ninefold Command. He is adorned with the necklace of the constellations and anklets of the planets. His face is big (like that of the demon) Ghaṇṭārāva and wears a snake as a sacred thread. The garland of wild flowers (*vaḍa*) around (his) neck is the deposition of the eighty-four (syllable mantra). The girdle is (the mantra called) Twelve Verses that envelops (him), the Lord of the Worlds. The jewelled necklace round his neck is made of the (group of) eight (mantras dedicated to) Sarasvatī. He is endowed with the group of eight Kulas and is adorned with Śambhu's thirty-two (syllable mantra). (He holds) the thirty-two syllable Vidyā and the Kulāgama in (his) hand is beautiful. O lord of the gods, his (two) earrings are adorned with the gods of the Aggregate of Sounds (*Śabdarāśi*) and Mālinī. He sits on a ghost (as his) throne and (his) body adorns the (universe consisting of the) Six Paths. He is the god surrounded by a hundred Rudras and adorned with the eight sacred seats. There is (a group of) ten million (Rudras around) the upper face. Above that is the second (group). The third is in the eastern face. There are ten million in the northern one and ten million in the western (face) that liberates at the end of the Age of Strife. As it is said to be supreme, the Western Transmission is in the western (face).
>
> One should think of the iconic form (*mūrti*) of the Mata to be brilliant as crystal. It is adorned with the Twelve Transmissions and the three lines (of teachers). It is guarded by Bhairava and surrounded by five hundred (Bhairavas). Above are twelve more and the Mata is in front. Guardians (*kṣetrapa*), Yoginīs, heroes, Siddhas, servants (*ceṭaka*), attendants (*dūtika*) and the guardians of the quarters are all present (in attendance) surrounding your Mata. O god, they always protect the *Śrīmata* (provided) that is not devoid of a teacher. (The *Śrīmata*) is the beginning and the end (of the teachings) and is

attended by the lineage (*santāna*) of the Siddhas. It is the (scripture of the) Western (transmission) and pure, it bestows liberation.[1]

The worship of the Tantra is so basic and important that the KMT and ṢSS conclude with its worship. The ŚM goes further by describing how it is to be worshipped and copied at the beginning of the text and concludes with a section

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[1] *saptavaktraṁ mahātejaṁ bhujadvātriṁśaśobhitaṁ [k, gh, ṅ: bhujā-; kh: bhūjādvāṁtriṁ * śo-]* |
netraiś caivaikaviṁśaiś ca [k: -ścaiveka-; kh: naitraiścaivaika-; gh: netreścaiveka-; ṅ: -kaviśaiśca] raktaiś caiva [k: rakteścaiva; gh: raktaścaiva; ṅ: rakṣauca] suvartulaiḥ [k, kh, gh: tu-; ṅ: turvartulaiḥ] ||
candrasūryakṛtāṭopaṁ [kh: candu-; ṅ: -ṭoṣaṁ] navājñākṛtakaṇṭhakam [ṅ: -kaṁṭakaṁ] |
nakṣatrahāraśobhāḍhyaṁ [ṅ: nakṣatragrahakṣobhāḍhyaṁ] grahair nūpuraśobhitaṁ [k, kh, gh: grahainū-; ṅ: gradairnūpura-] ||
ghaṇṭārāvaviśālāsyaṁ nāgayajñopavītinam [k, gh: -tanaṁ; kh: -pavīrtanaṁ] |
caturāśītivinnyāsā [k, kh, gh, ṅ: -mahānyāsā] vaḍamālā gale [k, kh, gh, ṅ: mate] gatā [k, kh, gh, ṅ: matā] ||
mekhalā dvādaśaiḥ ślokair āvṛtaṁ [k, gh: ślokail āvṛtaṁ; kh: ślokailo vṛtaṁ] bhuvaneśvaram |
sarasvatyāṣṭakaṁ kaṇṭhe maṇimālāsudīpitam ||
kulāṣṭakasamopetaṁ [k, kh, gh: kulamaṣṭasamo-; ṅ: kulasaptasamopetaṁ] śambhudvātriṁśaśobhitam [k, kh, gh: -sobhitam] |
*vidyā [k, kh, gh, dvātriṁ; ṅ: * *] dvātriṁśakā pāṇau [ṅ: yānau] śobhitaṁ ca kulāgamam* ||
*śabdamālinidevaiś ca [ṅ: -māli *; k, kh, gh, ṅ: deveśaṁ] bhūṣitau karṇakuṇḍalau [k, gh: karṇaṁkuṇḍalau]* |
pretasiṁhāsanāsīnaṁ [kh: -śihā-; gh: pretasi-; ṅ: pretasiṁhāsanāśīnaṁ] ṣaḍadhvakāyabhūṣitam [k, kh, gh: ṣaḍadhvaṁ-; ṅ: ṣaḍarva-] ||
śatarudrāvṛtaṁ devaṁ pīṭhāṣṭakavibhūṣitam |
ūrdhavaktraikakoṭis tu [k, kh, gh: -vaktrekakoṭistu; ṅ: -vaktrekakoṭimva] tasya ūrdhve dvitīyakam [ṅ: -kā] ||
*tṛtīyaṁ [k, kh, gh, ṅ: -yā] pūrvavaktre tu ekā koṭiś ca [k, kh, gh: kādaśa; ṅ: * * *] vāmane [k, kh, gh: vāmanā; ṅ: * * *]* |
*paścime ca tathā koṭiḥ [k, kh, gh: koṭi] kalisyānte ca mokṣake [k, gh: mokṣaka; kh: mokṣā *; ṅ: -kāḥ]* || [This and the next two lines are missing in MS Ṅ.]
*kathitaṁ [k, kh, gh: kathitā] ca pareṇaiva paścime paścimaṁ kramam [kh: kraṁ *]* |
śuddhasphaṭikasaṁkāśāṁ [gh: śuddhaphaṭika-; k, kh, gh, ṅ: -śaṁ] matamūrtiṁ [k, kh, gh: -mūrti] vicintayet ||
kramadvādaśaśobhāḍhyaṁ [ṅ: ekaikādaśa-] paṅktitritayabhūṣitam |
bhairavai [k, gh: bhairave; kh: bherave; ṅ: bhairavaiḥ] rakṣitaṁ caiva [ṅ: caivaṁ] śataiḥ [k, gh, ṅ: śatai] pañcabhir āvṛtam ||
dvādaśādhika - ūrdhve tu agratas tiṣṭhate [k, kh, gh: tivyate] mataṁ [k, kh, gh, ṅ: mate] |
*kṣetrapā [ṅ: kṣe * pā] yoginīvīrāḥ siddhāś ceṭakadūtikāḥ [ṅ: -kā]* ||
*diśāpālāś ca te sarve [k, kh, gh, ṅ: +saṁ] sthitā āvṛtya [k, kh, gh: * vṛtya; ṅ: ciṁtya] te matam [gh: -te]* |
*rakṣanti satataṁ [ṅ: * tataṁ] deva śrīmataṁ gurvavarjitaṁ [k, ṅ: guruvarjitaṁ; kh: guruvajitaṁ]* ||
ādyaṁ ca nidhanaṁ caiva siddhasantānasevitam |
paścimaṁ mokṣadaṁ śuddhaṁ . . . . || YKh (1) 20/2-14.

in which the worship of the ŚM is extolled and described. We find the same at the end of our own text, the *Kumārikākhaṇḍa*, and elsewhere there and in the other sections of the MBT.[1] YKh (2) declares:

> By worshipping and reading (the scripture), one who is devoted to the Kula tradition (*krama*) is successful (*siddhi*). O god, if it is touched or read by one who has not had a Kaula initiation and does not possess the Rule (*samayā*) both (he and the one who showed him the scripture) go to hell and they remain (there) until a myriad of fire offerings have been made (on their behalf). Even when they live in the world of transmigration they suffer and have no joy.[2]
>
> O god, the part (of the transmission) beginning with KĀ (*kādibheda*), the great Mata, is very hard to acquire. O goddess, this supremely astonishing Tantra is very hard to acquire. The land in which this (scripture) is present is purified. What (to say) of one in whose town or house it is. * * * * (?) The town becomes equal to a sacred seat (*pīṭha*) (while) that house is a *Yogapīṭha* and one should go (there only if) he has (been given the teacher's) command (to do so). (The scripture) of the Supreme Lord (*pārameśvara*) should be worshipped first (by the one) who begins the practice of Yoga. The place where that divine and rare scripture (*āgama*) is present is worshipped by the gods if it is (kept) most secret.[3]

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[1] YKh (1) ends with KMT 25/189-199 then comes KMT 25/221 with which this *khaṇḍa* ends. See below p. 38, note 1 and p. 84-85 for translation.

[2] *pūjanāt paṭhanāt siddhiḥ kulakramaratasya ca* |
kuladīkṣāvihīnasya samayārahitasya ca ||
sparśanāt [k: sparśayat; kh: sparśa.a] paṭhanād deva ubhau narakagāminau [k, kh: -nī] |
tiṣṭhatas [k: niṣṭaṁti; kh: tiṣṭhanti] tāvato deva yāvad āhutasaṁplavaḥ ||
jīvamānā hi [k, kh: pi] saṁsāre duḥkhitāḥ [k, kh: -tā] sukhavarjitāḥ [k, kh: -tā] |

[3] *sudurlabhataraṁ [k, kh: -labhenataraṁ] deva kādibhedaṁ [kh: kādibhe *] mahāmatam* ||
yatredaṁ tiṣṭhate deśe sa deśaḥ pūtatāṁ vrajet |
kiṁ punaḥ puramadhye tu gṛhe vā yasya tiṣṭhati ||
yā [kh: ya] ?) vṛddhāti sa vai vāthī [kh: māthā] puraṁ [k, kh: pura] pīṭhaṁ samaṁ bhavet |
tad gṛhaṁ yogapīṭhaṁ tu gantavyaṁ cājñayānvitam ||
yogaṁ samārabhed yo [k, kh: yā] vai pūjyo.adyaḥ [k, kh: -.adyam] pārameśvaraḥ [k, kh: - ram] |
yatrāsau tiṣṭhate sthāne divyāgamaṁ sudurlabham ||
devaiḥ saṁpūjyate taddhi [k, kh: so.ahi] yadi gopyataraṁ bhavet | YKh (2) 6/16cd-20ab.

YKh (2) 6/16cd-20ab = KMT 25/192cd-195. KMT 25/1-195 correspond to KuKauM 7/37cd ff and so these verses are also found there. The complete section concerning the Tantra and its worship in the KMT is KMT 25/189-199.

The country in which it is (found) partakes of (every) worldly benefit (*bhukti*), so what to say if it is in the middle of the city and within the heart when it has become a part of the household

Acquiring a Tantra in the past could not have been easy. The Tantras themselves frequently say that they are hard to find. Not only did bookshops not exist, a Tantra could not be simply borrowed or bought from individuals who possessed a copy. Nowadays the injunction to secrecy repeated time and again in the Tantras of all schools may appear to be a manner of speaking - just a recurrent cliché. However, this was certainly not the case for the initiated. The scripture of the goddess is an embodiment of her Command, the most sacred and powerful core of the tradition, in visible form. Just as the gaze of the deity is empowering, that of the uninitiated is profane and causes a terrible loss of power. Accordingly, the major Kubjikā Tantras conclude with an admonition to keep them secret. Thus the ṢSS says concerning itself:

> It should all be kept hidden from the uninitiated (but) should be revealed to the (initiates) born in the Kula. O goddess, (the power of) the Command certainly becomes extremely intense by the grace of the rays (of the deity) for one who observes the Rules and (protects the scripture from) the gaze (of the uninitiated). This is the Command of the supreme goddess.[1]

The reason for the secrecy is to maintain the sacred power of the Tantra, not just to keep it for oneself and selfishly enjoy the benefits of its presence. The house in which it is kept is a temple. Even if it is only accessible to initiates, like all temples it is of spiritual benefit to the whole community. Indeed, the entire land in which a copy of it exists is free of misfortunes.[2] To see the scripture is no less than to have a vision of the deity:

(*gṛhāvasthagata*). O mistress, the city of he who possesses it is like a sacred seat. And that house is the sacred seat of Yoga that should be honoured by those who belong to the tradition. KMT 25/192cd-194ab.

[1] *paśūnāṁ gopayet sarvaṁ kulajānāṁ prakāśayet* ||
samayān pālate yas tu tasyājñā cāvalokanāt |
atitīvratarā [k kh: -varā] devi prasādena marīcibhiḥ ||
jāyate nātra sandeha ityājñā pārameśvarī | ṢSS 50/112cd-114ab = KuKauM 7/266cd-268ab.

Chapter 50 (the last one) of the ṢSS is an expansion of the last chapter of the KMT which ends just one line before this one. The abrupt ending of the KMT leads one to suppose that some portion of it has been lost. Both the ṢSS and the ŚM end with sections concerning the sanctity and secrecy of the secripture, as does the YKh. It is not impossible, therefore, that the ṢSS has preserved the missing ending of the KMT.

[2] *kathitaṁ caiva deveśi ṣaṭsāhasraṁ [k, kh: -sahasra] matottamam* ||
tiṣṭhate yatra deveśi taṁ deśaṁ nirupadravam | ṢSS 50/117cd-118ab.

> Those disciples are pure and belong to the tradition (*kramika*) who have seen this *Śrīmata*. They are liberated although still alive while the others, (although) alive, are (as if) dead.[1].

The Kubjikā Tantras, as do esoteric traditions in general, frequently warn that both those who reveal the sacred secrets of the tradition and those to whom they are told will suffer dire consequences. Fortunately, the Tantra provides for an interesting and, for modern potential practitioners, a significant exception. What happens if you just happen to read the scripture or walk into a secret ritual by mistake? No one has told you anything. You have simply found out by yourself. Will you suffer? No, on the contrary:

> He who hears or reads this Kula scripture, the *Śrīmata* (by chance), or who, due to the negligence (of those performing a ritual) is unnoticed and sees the extraction of the mantras, is initiated that very moment and enters the Western House.[2]

The presence of the scripture is so powerful that one of the rules (*samaya*) an initiate should observe is that all the rites (*anuṣṭhāna*) and inner practices should be performed in front of it.[3] The Command of the deity for one who does so is very intense. By seeing it or touching it, sin is destroyed. One who obtains the *Śrīmata* sees the Śāmbhava plane.[4] The true Kula teacher (*ācārya*) is one who knows it[5] and he who knows it, knows the entire tradition. The teaching that is transmitted verbally accompanies that of the scripture. The spoken and the written word work together. Moreover, just as Bhairava receives the Command from the goddess, he also receives the transmission of the teachings. Concretely, this is the scripture. In the same way, after the neophyte has passed through the rites of initiation and been inwardly purified, the teacher gives him the scripture by dictating and carefully explaining it. Thus, just after receiving initiation, the neophyte resolves: "I will write the *Śrīmata*".[6] He then worships the book (*pustaka*) he will copy and the materials he uses to do so.[7]

The act of copying, if done in the prescribed way, is itself an initiation the signs of which, outer and inner, the neophyte exhibits and experiences.[8] However,

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[1] KuKh 30/205.
[2] KuKh 30/201cd-202.
[3] KuKh 37/10c.
[4] YKh (1) 27/58ab.
[5] KuKh 42/74-75.
[6] *śrīmataṁ tu likhiṣyāmi* KuKh 30/31c.
[7] KuKh 30/119cd-121.
[8] KuKh 30/15.

if it is not done properly many bad omens, diseases and obstacles arise.[1] The way this is done is described in chapter 30 of our text where parallel sources have been collected together in the notes to which the reader is referred.

The *Yogapīṭha*

Identified with the entire *Saṁvartāmaṇḍala*, the Seat of Yoga, contains the six parts (*prakāra*) or Kulas of the Krama.[2] More specifically, the Seat of Yoga is the triangular core of the *Saṁvartāmaṇḍala*[3] which, as usual, is treated as emblematic of the entire *maṇḍala*.[4] Repleat with all the twenty-five principles of existence,[5] it is where the goddess resides[6] and has been revealed in a special way in Koṅkaṇa.[7] As it is the source and ground of the tradition, the teaching of the Kubjikā Tantras is called the transmission of the sacred seat of Yoga (*yogapīṭhakrama*).[8] As the source and ultimate repository of the teachings, generated by reflecting (*vicāra*) upon it,[9] the name suits the quintessential core of the *maṇḍala*. This is especially because it is the inner counterpart of the outer Yogapīṭha, which in the course of Siddhānta ritual is the place where the scripture is kept and worshipped.[10] Similarly, just as the physical, material support upon which the *Kramamaṇḍala* is drawn is called the Seat of Yoga, in the same way the inner Seat of Yoga is considered to be the ground of the Krama. The ṢSS and commentary explain:

> O goddess, one should draw the Śrīkrama in a fine house (on a piece of ground that) has been smeared (with cow dung) ** and pure, has been scented with perfume and incense. Or (for that purpose) one should fashion the Seat of Yoga (*yogapīṭha*) (which can be made of) gold, silver, copper, wood, bell metal, or clay.
>
> (Commentary): One should draw the Śrīkrama in a beautiful house and on beautiful (auspicious) ground. Or else worship (*arcana*) (can take place) by means of these supports of the rite (*pūjādhāra*) that

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[1] KuKh 30/2cd- 4abc cf. KuKh 57/90-91ab.
[2] KuKh 58/96cd-97ab.
[3] *yogapīṭhaṁ pūrvoktatrikoṇam adhomukham* Ṭ MS K fl. 99b.
[4] KuKh 7/97ab, 26/62, 27/29-30ab; see notes to 2/18 and 7/46.
[5] Ibid. 46/1 ff..
[6] Ibid. 26/62.
[7] Ibid. 38/29.
[8] Ibid. 10/33.
[9] Ibid. 58/98cd-99ab.
[10] See notes to KuKh 27/29-30ab. This is also called the Sacred Seat of Yoga in the mantra dedicated to it in Siddhānta ritual which is: OṀ HĀṀ YOGAPĪṬHĀYA NAMAḤ | OṀ HĀṀ HAUṀ VIDYĀPĪṬHĀYA NAMAḤ | ŚSP I p. 227.

serve as the Seats of Yoga (*yogapīṭha*), made of gold, silver, copper, wood and clay.[1]

Traditional Accounts of the Origin of the Scriptures and the *Manthānabhairavatantra*

The Kubjikā Tantras have occasion to describe the 'descent of the scripture' and the stages through which it takes place on several occasions. The first passage we shall examine is called the *Sūtra*[2] concerning the Descent of the Scripture of the Transmission (*kramāgamāvatārasūtra*). It is found in both recensions of the *Yogakhaṇḍa* of the MBT.[3] It is introduced by the god who says that he is frightened by the world of transmigration (*saṁsāra*), the great and terrible ocean of Māyā, crooked with the waves of countless tormenting thoughts, and petitions the goddess to save him. As the scriptures have been created by the goddess out of compassion for the suffering of sentient beings to free them from the round of rebirth, she responds by telling him about the way they have come to earth, as follows:

> O Lord of the Heroes, great lord! I am pleased with your excellent devotion. The *Khañjinīmata* that extends for a billion (verses) (*śatakoṭi*) has been explained (to you). In this way (as the *Khañjinīmata*), that Śāmbhavī energy, which is endless, has become infinite.[4] The (threefold state namely that) pertaining to Śiva (*śāmbhava*), Śakti (*śākta*) and individual existence (*āṇava*) has come

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[1] *ālikhec chrīkramaṁ devi suveśmani pralepite [k kh: -taṁ]* ||
** * * * tamaṁ śuddhe [k kh: śuddhaṁ] gandhadhūpādivāsite* |
yogapīṭhaṁ [k, kh: pīṭhe] tu kartavyaṁ haimaṁ vā raupyajaṁ tu vā ||
tāmrajaṁ dārujaṁ vāpi kāṁsyajaṁ mṛṇmayaṁ tathā | ṢSS 40/29cd-31ab.
vyākhyā - *śrīkramaṁ suśobhanagṛhe suśobhanabhūmau [k: śu-] lekhanīyam uta hemaraupyatāmradārukaiḥ [k kh: -kāṁ] samṛṇmayair etaiḥ [k kh: -mayaiḥ -] yogapīṭhabhūtaiḥ pūjādhāraiḥ arcanam* ||

[2] According to the colophon of YKh (1) this passage is a *sūtra.* It reads: This is the *sūtra* called `the descent of the Kramāgama'. (It belongs to) the first section *(ādyakhaṇḍa)* in the (scripture of) twenty-four thousand verses (*iti śrīcaturviṁśatisāhasre ādyakhaṇḍe kramāgamāvatāro nāma sūtram*). However, according to the colophon in YKh (2) this passage is a chapter (*ānanda*). It says: 'This chapter (*ānanda*) is called the Descent of the Āgama. (It belongs to the) tradition that is the primordial descent into the great sacrifice of the Churning Bhairava (*ityādyāvatāre mahāmanthānabhairavayajñe anvaye āgamāvatāro nāmānandaḥ*).'

[3] Concerning these two recensions and the sections - *khaṇḍa* - of the MBT, see below, p. 103 ff.. The following passage is drawn from the YKh (1). The variants found in YKh (2) have been put in the notes.

[4] YKh (2) (2/5d) reads: *ādibhūtā parāparā* - 'which is the first and is both supreme and inferior'.

about by her impulse. She abides in the three worlds as will, knowledge and action.

Above Meru resides Bhairava, tranquil and free of defects. Supreme, he is rich with the jewels of countless qualities and is encompassed by millions of Rudras. He has heard all of this (scripture) that extends for a billion (*śatakoṭi*) (verses). The *Khañjinīmata* is the divine tradition (*anvaya*) that has come down through the series (of teachers). Coming (originally) from Ādinātha (the First Nātha), it was brought down (into the world) and transmitted (*avatārita*) to Mitra. From Mitra is was transmitted (*avatārita*) to the venerable Ṣaṣṭhanātha. Half of that (was received) by Caryanātha and half of that again (was transmitted to) Uḍunātha. Half of that (belonged to) Bṛhatkantha and half of that (was transmitted to) Gaṇādhyakṣa. That remnant is the *Khañjinīmata* that has come (down) by way of Akula(nātha). (The version consisting of) 125,000 verses was brought down (into the world) by (the teacher) called Ciñca(nātha).

It was brought down onto the surface of the earth in order to grace (his) disciples. Whatever there is that is more than this was brought down into the middle of the land of Bhārata by the assembly of Siddhas by the Yoga of the transmission (*kramayoga*) of good lineages (*suśreṇi*). Dependent in this way on the Siddhas, the (state) free of thought constructs (was realised) on the Island (of the Moon) again and again (*sakṛt sakṛt*).

(It consists of four parts - *pāda* - namely) Kriyā, Caryā, Jñāna[1] and Yoga which is the fourth. It was brought to the tenth Siddha called Kaṇṭhanātha. It was sealed in the netherworld by the great soul called Bimba(nātha) and was obtained by the goddess's permission and placed in the (snake) Vāsuki's house. O Kuleśvara, he guarded it carefully for three Ages (*yuga*)[2]. O Lord, the well concealed convention called (the Convention of the) Flower has been explained.

The *Caturviṁśatisāhasra* (the scripture of Twenty-four Thousand Verses), that is, the *Khañjinīmata* which is hard to acquire, was brought onto the surface of the earth by the venerable Karālanātha. Three and a half thousand verses were brought (into the world) by Tumbura. (This was) the Tantra, the venerable

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[1] In KuKh 30/106 *dravyam* ('substance') replaces '*jñānam*' ('knowledge'). This is also the reading in YKh (2). Concerning the four parts into which an Āgama is theoretically divided see below, p. 95.

[2] The scripture was, therefore revealed in this, the fourth Age namely, the Age of Strife (*kaliyuga*). Cf. YKh (2) 7(8)/32.

Kulālikāmata, that was known on the southern path (*dakṣiṇe mārge*) (i.e. in South India). It is called the *Ratnasūtra* and is accomplished in the Deccan (*dakṣiṇāpatha*).[1]

The Scripture of a Billion Verses (*śatakoṭi*)

We begin our analysis of this complex passage with a schematic representation of the stages through which the scripture passes in the course of its transmission. The last two stages are the Scripture of Twenty-four Thousand Verses which is, as we shall see, the *Manthānabhairavatantra*. This is followed, according to this account, by the *Kulālikāmata,* which is the *Kubjikāmata* consisting of three and a half thousand verses.

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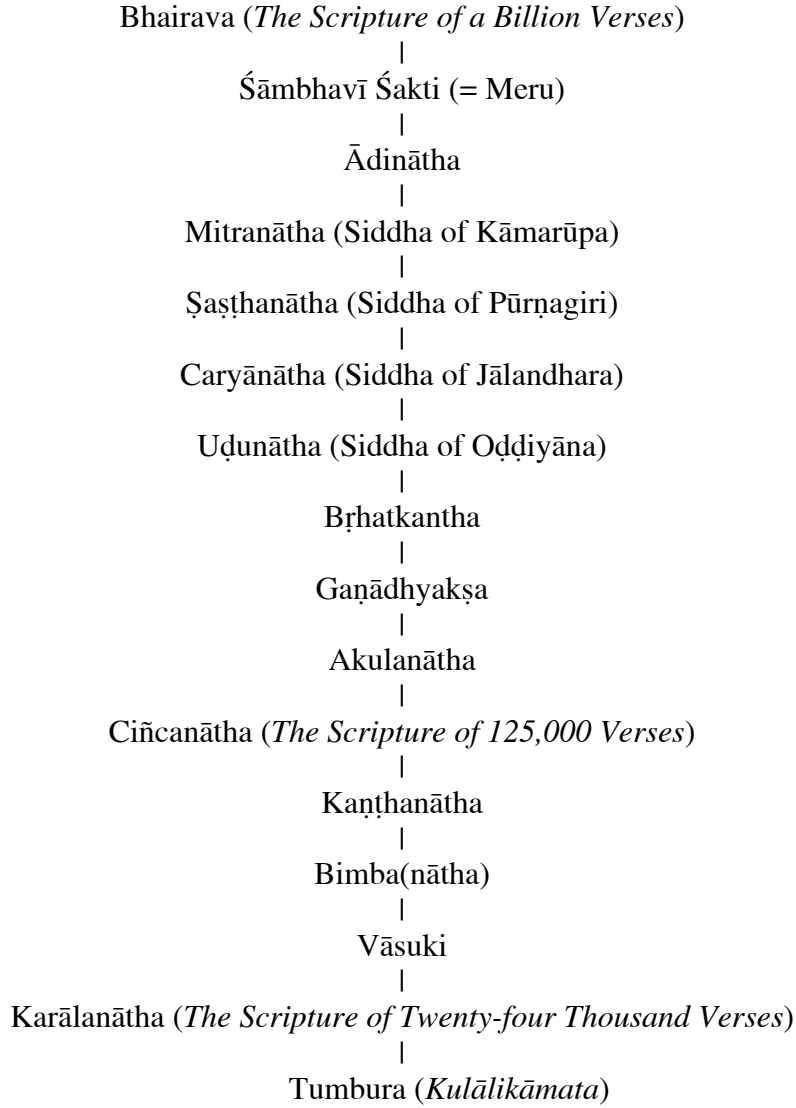
[1] *tuṣṭāhaṁ [k: tuṣṭohaṁ] tava vīrendra atibhaktyā mahāprabho [kh: deveśa kathayāmi savistaraṁ]* |
śatakoṭipravistīrṇaṁ [kh: -ṇe] vyākhyātaṁ [kh: -te] khañjinīmatam [kh: -manī] ||
evaṁ sā śāmbhavī śaktir anantānantatāṁ gatā [kh: ādibhūtā parāparā] |
tasyāḥ [k: taśyā] sampreraṇāyātaṁ [k: saṁpreṇāyātaṁ; kh: sampreraṇāyātaṁ] śāmbhavaṁ [all MSs *śā.bhava] śāktam āṇavam [k: śāṁbhavaśāktāktam āṇavaṁ; kh: śāktataṁ āṇavānvayaṁ]* ||
icchā jñānī kriyākhyā [k: kriyāsyā] ca saṁsthitā bhuvanatraye [k: -trayā; kh: trisvarūpataḥ] |
merūrdhve saṁsthitaṁ śāntaṁ bhairavaṁ vigatāmayaṁ [k: vimātā-; kh: vikatā-] ||
anekaguṇaratnāḍhyaṁ koṭirudrāvṛtaṁ [k: -vṛta] param |
tena śrutam aśeṣo 'yaṁ [k: śrūmaśeṣo.ayaṁ] śatakoṭipravistaram [k: śatakoṭisuraṁ] ||
pāramparyāgataṁ divyaṁ anvayaṁ khañjinīmatam |
ādināthāt [k: -nāthā] samāyātaṁ [k: vaśāyātaṁ] mitrasyaivāvatāritaṁ [kh: mitranāthena tacchrutam] ||
mitrasyaiva tu pārśvāc ca ṣaṣṭhanāthāvatāritam [k: śrīthaṣṭanāthā-] dhīmatā] |
tadardhaṁ caryanāthena uḍunāthe [k: ūhnanāthe] tadardhakam ||
tadardhaṁ bṛhatkanthasya gaṇādhyakṣe [k: gaṇāvekṣe] tadardhakam |
taccheṣaṁ akuleneti āyātaṁ khañjinīmatam || *[kh: caryārdhaṁ oḍanāthena vṛddhakanthe tadardhakam tadarhjakaṁ* ||*]*
sapādalakṣam ekaṁ tu ciñcākhyenāvatāritam |
śiṣyānanugrahārthāya [k: śikhyā-] ānītaṁ pṛthivītale [kh: ājñākulaparvate] ||
ato 'dhikaṁ [k: asaudhikaṁ] ca yat kiñcit siddhasaṅghāvatāritam |
siddhādhīnaṁ tathā dvīpe nirvikalpaṁ sakṛt sakṛt ||
suśreṇikramayogena [k: nirśreṇīkramayogena] bhāratavarṣamadhyataḥ [k: bhārate-] |
kriyā caryā tathā jñānaṁ [k: dravyaṁ] yogapādaṁ caturthakam ||
ānītaṁ daśame [k: daśama] siddhe [k: nāsti; kh: daśame siddhe] kaṇṭhanāthena saṁjñayā |
pātāle mudritas tena bimbākhyena mahātmanā ||
devyādeśena samprāptaṁ sthāpitaṁ vāsukīgṛhe |
tena [k: nāsti; kh: tena] saṁrakṣitaṁ [k: -ta] yatnāt [k: yatnā] yugās trīṇi kuleśvara ||
saṁketaṁ kathitaṁ nātha suguptaṁ [k: saptakaṁ; kh: suguptaṁ] puṣpasaṁjñakam [k: sparśasaṁjñakaṁ; kh:] | *[. . .]*
śrīmatkarālanāthena [k: śrīmatkarālakaṁthena; kh: śrīmatkalālakanāthena] anītam avanītale |
caturviṁśitisāhasraṁ durlabhaṁ khañjinīmatam ||

The scripture emanates from Śāmbhavīśakti. This is the triadic energy that encompasses the entire range of reality, namely: 1) transcendent Śiva who is the ultimate cause of all things, 2) his power through which all things are brought into being, sustained and destroyed and 3) the sphere of finite, individual existence. The goddess abides in these three spheres of being as the powers of will, knowledge and action, respectively. This triad is the 'supreme face' of the deity, that is, the sixth one above the five faces of Sadāśiva. This 'supreme face' is essentially the Trika triad which Jayaratha explains in his commentary on the *Tantrāloka* as follows:

> Maheśvara is (present) there also along with his power which has his same nature. Uniting, one attains the supreme realisation, which is his supreme face, the abode of the flow of emission (*visarga*), beautiful with the cosmic bliss that arises by the unfolding of the Absolute (*anuttara*). Undivided from the subsequent faces (that emerge at lower levels), it is the seed of all (things). That is considered to be the wave (of consciousness), the Nameless, the Essence of the Supreme (power) (*parā*) that has come forth from the pulsation of the Heart. That is the supreme and subtle Triad (*trika*), endowed with the undivided (oneness) of all the energies.[1]

The Kubjikā Tantras represent this triad as the sides of the triangular Yoni, pregnant with the seeds of Speech. Also called Meru - the mythical mountain at the centre and apex of the world, it is located at the End of the Twelve above the head.[2] This is the level from which emanation pours forth out of the transcendent and with it the scriptures. Accordingly, the texts and all the elaborate colophons of the MBT repeatedly affirm that the scripture comes down to earth 'along the Path of Meru' (*merumārga*). In the following passage from the KRU we are told that Meru is the *maṇḍala* of the transmission (*krama*) of the goddess. It is the first of all the sacred seats, that is, the original source of all the scriptures:

> The supreme sky (*nabhas*) is pervasive and free of (all sensorial) qualities, including sound and the rest. It should be known to be the supreme space (*parākāśa*) which is (the ultimate) reality (*tattva*), namely, the Void (*śūnya*) free of imperfection. It is the lineage (*santāna*) called the Path of Meru in the Kula teaching. O goddess, I am the Great Meru and the omnipresent, supreme space. O great goddess, that beginningless transmission (*krama*) originated from its presence. That is called the First Seat (*ādipīṭha*), the beginningless *Kramamaṇḍala*.[3]

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sārdhas trīṇi sahasrāṇi ānītās [k: anitā-] tumbureṇa tu [kh: tumburaṇāvatāritā] |
veditaṁ [k: niveditaṁ] dakṣiṇe mārge tantraṁ śrīkulālikāmatam || [kh: saṁsāraṁ kaulike mārge śrīmatkaulālikāmataṁ ||]
ratnasūtram iti proktaṁ siddho 'sau dakṣiṇāpathe |
YKh (1) 12/33-44, 45ab, 47-49ab (labelled K) = YKh (2) 2/4cd-18 (labelled Kh).

[1] Comm. on TĀ 1/1.

[2] See KuKh 8/5-7ab, for a definition of the Path of Meru in these terms.

[3] *śabdādiguṇanirmuktaṁ vyāpakaṁ paramaṁ nabhaḥ [g: mahat] |*
parākāśeti vijñeyaṁ śūnyaṁ tattvam anāmayam ||
santānaṁ merumārgeti [g: -mārgreti] proktaṁ yat kulaśāsane [k kh: sāsane] |
*so 'haṁ devi [k, kh: * *] mahāmeruḥ parākāśaś ca [kh: -kāśasva] sarvagaḥ ||*
tacchakāśāt [g: -śān] mahādevi anādikramasaṁbhavaḥ |

In this reference Bhairava identifies himself with Meru. In the passage we are examining, he is above it, implying that the triadic goddess is Meru. Either way, the Path of Meru, whether that of the god or the goddess, is regularly mentioned in the long colophons at the end of the chapters of major Kubjikā Tantras. Commenting on the meaning of these colophons, the *Ṭīkā* summerizes the main points for us. The Path of Meru is the *maṇḍala* of the goddess, which is described concisely in the first five verses of the ṢSS with which the KuKh also begins:

> In this way everything is the same as universal bliss. Dakṣa's sacrifice (*sattra*) has come from the Path of Meru, that is, from the End of the Twelve above the head which is the location (*sthāna*) of *Samvartāmaṇḍala*. (What) the Path of Meru is should be grasped (*grāhyāt*) from the five verses of the *Ṣaṭsāhasra*. The same is said there itself: `Meru is said to be the head and the body is the earth.'[1] Thus Meru is the Wheel called Unborn (Aja).[2]

Similarly, the Kashmiri Kālīkrama, also called Mahānaya, the Great Teaching, identifies the source of its scripture and teachings as the goddess's triangular Yoni. Thus in the *Yonigahvaratantra* we read concerning the origin of the Great Teaching:

> In the beginning, all this was a Void, unmanifest and without support. Then the Light arose and from the Light, Resonance (*dhvani*). Resonance became the Word and the Word became Sound. From Sound arose the Point and from the Point, a Lotus. Then on the back (of the Lotus) (emerged) a Triangle, very brilliant and of the nature of bliss. Thus on the back of that was the Wheel, that is, the Triangle of the energy of austerity (*tāparūpin*). The Great Teaching was brought down by the process of bliss and austerity (*hlādatāpakrama*). Thus the supreme Yoni in the centre in the form of the (triangular) letter E was

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ādipīṭhaṁ tad evoktaṁ anādikramamaṇḍalam || KRU 2/44-46.

[1] This reference is drawn from ṢSS 1/28ab which reads: *śiro meruḥ samuddiṣṭaṁ*; cf. ibid. 1/39b: *meruś caiva śiraḥ smṛtam*. Similarly in the KRP (7/7a) we read: *śiraś ca merunāmānaṁ*.

[2] *evaṁ sarvaṁ [kh: sarva] sarvānandasamam | merumārgān mastakopari dvādaśāntāt [k: -mastakoparād-; kh: -māgāt- -mastakoparāt-] saṁvartāmaṇḍalasthānāt [k kh: savantā-] dākṣaṁ [kk: dṛkṣaṁ; k: dṛkṣa] sattraṁ [k kh: rāttaṁ] merumārgaṁ ṣaṭsāhasrāt [k kh: -sāhasryāt] pañcaśloka-madhyād [kh: -madhyāt] grāhyāt | tathā tatraivoktaṁ meruḥ śiraḥ samuddiṣṭaṁ [kh: samudiṣṭaṁ] śarīraṁ pṛthivī smṛtā || evaṁ meruḥ ajākhyaṁ cakram* | Ṭ MS K fl 1a.

The Wheel of the Unborn (*ajacakra*) is the Mouth of the Unborn (*ajavaktra*) also called the Mouth of the Teacher (*guruvaktra*).

> most excellent. There in the middle arouse a spark, very powerful and brilliant. From the Spark arouse a full (and complete) Sound (*rāva*). From (that) Sound arose the (lunar) goddess present in the New and Full (Moon).[1]

The goddess is both the scripture and its source, just as she is the tradition itself and the transmission of liberating grace propagated through it and their source. The following passage drawn from the YKh eulogizing the goddess and the god is, effectively, a commentary on the passage we are examining. One of the recensions of this section of the MBT begins with it. As if to stress that Kubjikā, the goddess praised at the beginning of her Tantra, is the triadic goddess of the Trika, she is not named directly. Instead she is presented in her triple aspect as the supreme Triad of goddesses, Parā, Parāparā and Aparā, who govern the 'three principles' (*tattvatritaya*) of the Trika:

> I salute that (goddess) called Parā who is the supreme will (*parecchā*) subtle, unchanging, called Supreme (*Parā*), Middling (*Parāparā*), and Inferior (*Aparā*). Hard to understand (*durbodhā*), she can be realized (only) by means of awakened consciousness (*bodha*). She is the Pure Plane and devoid of the qualities (of Nature) (*guṇa*), she is the Void (*kha*). Eternal bliss, (all the beings in) the ten directions bow (to her). She who is supreme and well know is on the plane of the three paths (i.e. the Yoni) in the beginning, middle, and end (of all things).
>
> The *Khañjinīmata*, which is the divine Tradition of Vakrikā (*vakrikāmnāya*) that came down through the sequence of the series (of teachers) and extends for a billion (*śatakoṭi*) (verses) has been emitted (by her).[2]

Transcendental Bhairava is beyond that, in the End of the Sixteen. Thus the YKh goes on to explain that:

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[1] YGT fl. 34b quoted in ASB cat. vol. 1, p. 109.

[2] *yā sūkṣmā nirvikārā [k, kh: -kā *] aparaparaparā yā parākhyā parecchā*
*durbodhā [k, kh: dūrvoma] bodhagamyā paramaśivamayī [k: -mayīr] nirguṇā [k: * guṇā]*
khasvarūpā [k, kh: svasvarūpo] |
*nityānandasvarūpā [k: * * * * svarūpā] suragaṇanamitā [k, kh: stuti-] vakrikākhyā prasiddhā*
ādau madhyāvasāne [k: -vasthāne; kh: -vaśāne] trividhagatiyutāṁ [k, kh: -tā] tāṁ [kh: nāṁ]
parākhyāṁ [k: -khyaṁ; kh: -khāṁ] namāmi ||
śatakoṭipravistīrṇaṁ [k, kh: śatkoṭi-] pāramparyakramāgatam
divyaṁ śrīvakrikāmnāyaṁ paścimaṁ [kh: + khaṁ] khañjinīmatam || YKh (2) 1/1-2.

The god Bhairava, who destroys phenomenal existence, resides above Meru.[1] Without beginning and end, tranquil, he is the agent of emanation and withdrawal.

Delighted by the divine bliss that is Khañjinī's gift, he is made of countless wonders and, endowed with endless qualities, he whose form is the bliss of the (primal) cause (of all things) bestows knowledge and understanding.

(His) mind solely intent on meditation (*dhyāna*), he is sustained by (his) power (*śakti*). Established within (the Absolute) devoid of beginning and end, the universe (disappears and) becomes darkness (*tamobhūta*). Devoid of emanation and withdrawal, time and moment, Brahmā, Viṣṇu, Rudra, Īśvara, and Sadāśiva[2] and the Eight Bhairavas,[3] he is the lord and (universal) cause.

He, the god who is both supreme (*para*) and inferior (*apara*), brings about emanation and withdrawal. He is the primordial seed, the supreme principle, pervasive and everywhere present (*sarvatomukha*). In (his) differentiated aspect (*sakalībhūta*), sustained by meditation and well controlled, (he abides) as the time (which is) the multifarious procession (of things) and as the extensive procession of time.[4]

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[1] Kh: Bhairava who destroys phenomenal existence is comfortably seated on the peak of Meru.

[2] These gods are also called the Five Instruments (*pañcakaraṇa*). Their sonic form are the Five *Praṇavas* and they preside over the Five Elements.

[3] The Eight Bhairavas and their consorts the Eight Mothers preside over the directions. Their absence implies that space, as well as time, is absent within Bhairava.

[4] merūrdhve [k: merurddhe] saṁsthitaṁ [k: -tā] devaṁ [k: devī] bhairavaṁ [k: bhairavī] bhavanāśanam [k: -nāśanī] | [kh: merupṛṣṭhe sukhāsīnaṁ bhairavaṁ bhavanāśanaṁ ||]
anādinidhanaṁ [k: -ne] śāntaṁ [k: śānaṁ] sṛṣṭisaṁhārakārakam ||
khañjinyā varadānena divyānandena nanditam |
anekāścaryaracitaṁ [k: anakā-; kh: bharaṇād bhairavākāraṁ] anantaguṇaśālinam ||
vidyābodhavidhātāraṁ [kh: ājñābodha- k: -vimatāraṁ] kāraṇānandavigraham |
dhyānaikacetasaṁyuktaṁ [k: vyānenaretasāyuktaṁ;] śaktyādhiṣṭhitavigraham [k: śaktyādhiṣṭitaṁ * * *; kh: śaktyādheṣṭinavigrahaṁ] ||
anādinidhanāntasthaṁ [k: anādimādimaṁtasthaṁ] tamobhūtaṁ [k: tamorūtaṁ] carācaram | [kh: anādinidhanaṁ devaṁ sarvaṁ [+ ca] saṁhṛtya saṁsthitaṁ || tasminneva]
sṛṣṭisaṁhārarahitaṁ [k: sṛṣṭisahābharahitaṁ] kālavelāvivarjitam ||
brahmā viṣṇuśca rudraśca īśvaraśca sadāśivaḥ |
bhairavāṣṭakalokaiśca varjitaṁ kāraṇeśvaram ||
yo.asau parāparo [k: -rau] devaḥ [k: devo] sṛṣṭisaṁhārakārakaḥ | [kh: candrādityagrahairdhyānaṁ nirālokaṁ nilālokaṁ carācaraṁ ||] sadāśivaḥ -śivaiḥ ||
bhairavairlokapālaiśca varjitaṁ kāraṇeśvaraṁ ||
yā sā vanantamityāhuḥ cintakāraṇamavyayaṁ ||]
ādibījaṁ paraṁ tattvaṁ vyāpakaṁ sarvatomukham |
sa eva sakalībhūtaṁ dhyānadhiṣṭaṁ suyantritam ||

> (Whereas) she, the Mother (of the universe), is the supreme Light seen within the heart. There, in the middle (of the heart) one can see (her) the primordial energy, the Transmental (*manonmanī*).
>
> Devoid of all the principles of existence (*tattva*), she is incomparable and without form. Abiding there, in the centre, one can see the goddess (*kuṇḍalinī*) whose form is coiled (*kuṇḍalākṛti*). Kubjikā is that supreme goddess (*parā devī*), the first (*ādibhūtā*) (of all things) in the universe. [. . .] Full of the Three Principles, she has issued forth in countless modes.[1]

The *Khañjinīmata*

Khañjinī appears only once in the KMT and ṢSS as the name of the scripture.[2] It is much more common in the MBT, both as a name of the goddess and of her scripture. There *Khañjinīmata* is the initial most elevated form of the Transmission of the Skyfarers (*khecarakrama*), that is, the Divine Current. Accordingly, the following verse that concludes an entire chapter in our text dedicated to an exposition of the Divine Current, celebrates the *Khañjinīmata*, both as the tradition and the scripture:

> (One) certainly (achieves) liberation when one attains the Transmission of the Skyfarers (*khecarakrama*), that is, the compendium (*saṁgraha*) of the *Khañjinīmata*. This is the Command on the Śāmbhava plane.[3]

The Divine Current is the flow of the Transmental energy of the goddess through the Void in the form of her pure internal emanation. According to the scriptural genealogy we are examining, it is the form in which the scripture was transmitted in the first three Ages (*yuga*) up to when Vāsuki, the divine snake, received it. The scriptures transmitted subsequently are distinguished, in name at

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anekakramakālena bahukālakrameṇa tu | *[kh: saṁsthitaṁ devadeveśaṁ bahukālakrameṇa [-kālā-] tu* ||*]* YKh (1) 12/3-9ab (labelled K) = YKh (2)1/3-9ab (labelled Kh).

[1] *yā mātā [k, kh: * *] sā parā jyotiḥ [k, kh: jyoti] icchāśaktisvarūpiṇī [k: śchā-]* |
dṛśyate [k, kh: paśyate] tatra madhyasthā parā ādyā manonmanī ||
sarvatattvavihīnā sā anaupamyā [k, kh: -mya] nirākṛtiḥ [k, kh: -kṛti] |
tatra madhyasthitā devī dṛśyate kuṇḍalākṛtiḥ ||
vakrarūpadharā devī ādibhūtā carācare |
tattvatritayasaṁpūrṇā [k, kh: tasyatritayasaptarṇā] bhedānekair visarpitā [k, kh: sadānekair-] |
YKh (2) 1/11-13ab, 15ab.

[2] See KMT 20/57 and ṢSS 14/59d.

[3] KuKh 57/105-106ab = YKh (1) 36/108.

least, from their predecessor. Elsewhere, as with the other names, the *Khañjinīmata* is both the MBT of 24,000 verses[1] and the original scripture of a billion (*śatakoṭi*) verses, that is, the whole tradition (*anvya*) transmitted through the series of teachers (*pāramparāgata*).[2] The KMT is called '*Khañjinīmata*' once in the ṢSS,[3] never in the KMT itself or in the ŚM. According to the MBT, the *Khañjinīmata* is the MBT, which should be carefully distinguished from the *Kubjikāmata*, otherwise known as the *Kulālikāmata*[4] because:

> what was not said in the version (*kalpa*) (called) *Kulālikāmata* (consisting of) three and a half thousand (verses) has been taught in the great Āgama (*bṛhadāgama*), the *Khañjinīmata*, belonging to the division beginning with KĀ (otherwise called) the *Śrīmata* and King of Matas, consisting of twenty-four thousand (verses).[5]

The first teacher – Ādinātha - of the *Khañjinīmata* is Bhairava himself who, empowered by the goddess, is the first propagator of the teachings. He brings the original scripture into the world in its most extensive form. Here, as in the KMT and elsewhere, it is said to extend for a billion verses (*śatakoṭi*). Thus in the KMT we read: 'This, the Tantra of the Supreme Lord (*pārameśvara*) extends for a billion (verses) (*śatakoṭipravistīrṇa*). It will have countless divisions, primary and secondary of many kinds.'[6] This figure is a standard one for an original scripture. The TS, for example, attributes the same length to the original

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[1] The *Khañjinīmata* consisting of 24,000 verses is hard to acquire (*caturviṁśatisāhasraṁ [k, kh, gh: -viṁśitisā-] durlabhaṁ khañjinīmatam*) YKh (1) 12/47cd. It word appears three times with this meaning in YKh (2). For example: It is hard to understand the *Khañjinīmata* which is (the scripture of) 24,000 (verses) (*caturviṁśatisāhasraṁ [k: -sra] durbodhaṁ khañjinīmatam* |). YKh (2) 6/26ab = YKh (2) 12/45ab, quoted below. See also YKh (1) 27/73-74ab where it is called the 'great scripture' (*bṛhadāgama*) that contains the KMT. It even appears in a colophon as a synonymn of the MBT, the Scripture of Twenty-four Thousand Verses: *ājñāpārameśvare khaṁjinīmate śrīcaturviṁśatisāhasre avvākramabhāṣite (g: athā-) ṣaṭtṛṁśadvṛt yadhikāro nāma sūtraṁ samāptam* || YKh (1).

[2] *tena śrutam [k, kh, gh: śrūm] aśeṣo 'yaṁ [ṅ: -ṣodyaṁ] śatakoṭipravistaram [k, kh, gh: śatakoṭi * suraṁ; ṅ: -ra]* |
pāramparyāgataṁ divyaṁ anvayaṁ [gh: -ya] khañjinīmatam || YKh (1) 12/36cd-37ab.

[3] *atra devi sphuṭaṁ divyaṁ * * śrīkhañjinīmate* || ṢSS 14/59cd.

[4] Concerning this name, see below, p. 70 ff..

[5] *noktam adhyuṣṭasāhasre [k: -madvyaṣṭha-; gh: noktamadhvaṣṭa-; ṅ: noktamahyaṣṭa-] kalpe [ṅ: kalpa] kulālike mate* |
śrīmate matarāje ca [all MSs: na] caturviṁśasahasrake [g: -sāhasrake] ||
bṛhadāgame kādibhede [g: + bhede; ṅ: -da] nirṇītaṁ [all MSs: nirmitaṁ] khañjinīmate [g: -ta] |
YKh (1) 27/79-80ab.

[6] KMT 25/189.

form of the *Siddhayogeśvarīmata.*[1] The JY attributes this number of verses to the *Mahāsaṁohanatantra*, a Tantra that is regularly said to belong to the left current (*vāmaśrotas*) and the JY says is one of its sources.[2] Clearly, this figure is symbolic. When one wishes to express that something is so extremely large or so extensive that it is virtually infinite, one says that it numbers or extends for a 'billion'. We find an example of this usage in the following line in the JY: 'extending for a billion, Māyā is said to be endless.'[3] Similarly, Ananta (the Endless One), the serpent who supports the world, is said there to be: 'Ananta, whose nature is Karma and extends for a billion.'[4]

Parallel to the successive descent of the scripture, the line of transmission (*anvaya*) is formed progressively in a series of stages. The scriptures are initially transmitted through the transcendent progressively marked by the stages of the development of Sound (*nāda*). This is the Divine Current (*divyaugha*), also known as the Convention of the Flowers (*puṣpasaṁketa*). This is followed by the Current of Accomplished Ones (*siddhaugha*) and finally by the Current of Men (*mānavaugha*). The Current of Accomplished Ones is divided into the three lineages (*oli*) or transmissions (*krama*) founded by the three Siddhas who received the teachings in three sacred seats (*pīṭha*) or, according to the other, parallel, fourfold scheme, there are four seats – including Jālandhara from which the teaching is spread by Caryānātha. These four transmitted the teachings in the four Ages.

According to other accounts, the scriptures are propagated in the three lineages founded by three of these Siddhas. Thus we see repeated in this context a discrepancy that reappears regularly in the Kubjikā Tantras between a threefold and fourfold scheme. Moreover, note that in the account we are examining it appears that the normal order of the transmission has been reversed. Usually, the teaching is said to appear initially in Oḍḍiyāna, which is accordingly normally called the First Sacred Seat (*ādyapīṭha*). The presiding Siddha there is Oḍīśa, also called, Uḍunātha. Then the transmission proceeds, Age after Age, in each of the following seats. Although unusual, this change is not only found here. We find the same reverse order in another reference according to which it is the Scripture of Twenty-four Thousand Verses, that is, the MBT, that is transmitted by them.[5] The

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[1] *siddhayogeśvarītantre śatakoṭipravistare* | TS 1/13ab.

[2] *mahāsaṁmohane tantre śatakoṭipravistare* |
tatra khyātaṁ yatra yogaṁ saṁkṣepād iha kathyate || JY 4/50/11.
Similarly:
mahāsaṁmohane tantre śatakoṭipravistare |
purākhyātaṁ punaś cādya tantrarāje jayadrathe || ibid. 4/49/102cd-103ab.

[3] *śatakoṭipravistīrṇā māyānantā prakīrtitā* | JY 1/9/471ab.

[4] *śatakoṭipravistīrṇam anantaṁ karmarūpiṇam* || JY 1/21/32cd.

[5] YKh (2) 7(8)/21.

same is implied in the following passage. It is drawn from a hymn - the *Ādyoghadaṇḍaka* - intoned by Bhairava when he saw the goddess emerge from the Liṅga. The goddess's Command transforms Bhairava into Mitranātha who receives the scripture and so is the first Siddha to propagate the teachings:

> O goddess! You have playfully, by simply churning, extracted (*uddhṛtya*) the Kaula nectar and, having done so, extracted the *Śrīmata* consisting of 125,000 verses. In this way, (the god) Assembly of Sounds (*śabdarāśi*) has played with you in the couple formed from the union with Mālinī. O goddess! The reality (symbolized by the triangular letter AI) generated by the conjunction of the letters A and E is you, O Ocean of the Yoni! When Mahābhairava, the god and lord, was aroused and seen by (your) lotus-like faces (adorned with) the garland of (sacred) verses and the rest, the complete Command was imparted (to him) in the course of (his) descent (into the world) in the four Ages. O goddess, the Āgama of 24,000 (verses) you transmitted to Mitranātha (in this way) is the great *Śrīmata* established by you in the Siddhakaula and, O goddess, (transmitted through the lineages of) the Child, Youth and the Aged along with the transmission of the Command (*ājñākrama*).[1]

According to the *Kramāgamāvatārasūtra* quoted above, Mitra was the first Siddha to receive the original extended form of the scripture. This he handed down to the following Siddhas of the sacred seats and the size of it halved with each transmission. In this case, although said to originate directly from the 'Ocean of the Yoni', that is, the triangular letter E, the scripture transmitted to Mitra is the

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[1] *devi [k, kh, gh: davi] śambhuratnākaraṁ [k, kh, gh: chaṁbhuratnākaraṁ; ṅ: yachaṁbhuraṁnārakaṁ] tat [k, kh, gh: ta] tvayā līlayā mathanamātreṇa [k, kh, gh: -mātre *] uddhṛtya kaulāmṛtam uddhṛtaṁ [k, kh, gh: -mṛtamuṁḍaddhṛtaṁ] lakṣapādādhikaṁ [gh: * *? padā * *; ṅ: -pādedhikaṁ] śrīmatam | śabdarāśis tathā māliniyogayugme [gh: mālinī-; ṅ: -nāṁ] tvayā krīḍitaḥ [all MSs: -tam] | devi akārārthaikārasaṁyogāt [k: ahakārārthekārasaṁyojñā; kh: ahaṁkārārthekārasaṁ-; gh: ahaṁkārārthekārasaṁyojñā; ṅ: a ikāra īkāraṁ] yat tattvam utpadyate [k, kh: yatra tvam utpadyate; gh: yatvam utpadyate] | tat svarūpam asi [k, kh, gh, ṅ: svarūpā * si] yonyārṇave [k, kh, gh: yonyāṇaive; ṅ: yonyarṇava] ślokamālādivakrāmbujaiḥ [k, gh: sthākamālādivaktrāṁvujaiḥ; kh: sthokamālādivaktrāṁvujaiḥ; ṅ: -vakrānujaiḥ] kṣobhya [k, kh, gh: kṣotya] devaṁ [ṅ: deva] mahābhairavaṁ [k, kh, gh, ṅ: tathābhairavaṁ] vīkṣitam nāthaṁ [k, kh, gh, ṅ: nātha] caturyugāvatāre [k, gh: cāturyugīdivyaṁ; kh: cāturyugīdivya; ṅ: cātuyugādivya] saṁpūrṇājñā [k, kh, gh, ṅ: saṁpūrṇa-ājñā] pradattā [k, kh, gh: pradaṁtā] yac caturviṁśasāhaśrakaṁ [k, kh, gh: yeccaturviṁśasāhaśrikaṁ; ṅ: -sāhasrikaṁ] āgamaṁ [k, kh: āgmaṁ; gh: āgme] devi tvayā [k, kh, gh, ṅ: * taṁ] mitranāthāya [k, kh, gh, ṅ: -nāthasya] saṁkrāmitam tat [k, kh, gh: ta] tvayā sthāpitaṁ siddhakaule [kh: -kaula; ṅ: -kaulaṁ] mahāśrīmatam | bālakaumāravṛddhaṁ tathā devi [k, kh, gh: + satkhecaraṁ; ṅ: + sarsvacaraṁ |] ājñākramam* || Part of the *Ādyoghadaṇḍaka* in chapter 12 of YKh (1)

MBT, the Scripture of Twenty-four Thousand Verses. He then passes it on directly. Note also that in both accounts Mitra is portrayed as the first 'earthly' Siddha, as he is the myth in the KMT. Moreover, the usual serial order of the lineages through which the scripture is transmitted is reversed.

The *Lakṣapādādhika* – the *Mata* of 125,000 verses

Next, the version of the scripture in 125,000 verses is transmitted from Ciñcanātha to the following three teachers. This category of scripture is sometimes called the Pure Division (*vimalabheda*) of the scripture.[1] This modality is found in most accounts of the descent of the scripture[2] as it is in the colophons of the *Kumārikākhaṇḍa*. It is called the *Kubjinīmata* in the KuKauM and is said to be the source of the scripture of Twenty-four Thousand Verses.[3]

This is the only place the Mata of 125,000 verses (*lakṣapādādhika*) is mentioned in the KuKauM. It is not mentioned at all in the ṢSS. [4] The ŚM does not refer to the scripture of a billion verses (*śatakoṭi*), but does mention the scripture of 125,000 verses several times as one of its sources. Most of the first chapter of the ŚM consists of a long prose commentary on the *Saṁvartāmaṇḍalasūtra* with which the KMT begins. It concludes with a statement that this is a condensed explanation and refers to the Mata of 125,000 verses[5] where it is explained at length. The first part of chapter five of the ŚM is an exposition in code of the long Trikhaṇḍā Vidyā personified in the goddess

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[1] See colophon of the *Ṭīkā* quoted below on p. 77.

[2] See, for example, KuKh 68/119.

[3] O goddess, the (scripture of) 125,000 (verses) is called the *Kubjinīmata*. Above that is the *Kulatantra* which penetrates the profound meaning of the scripture (*grantha*). O goddess, I have told you (this, the scripture of) 24,000 verses.

lakṣapādādhikaṁ devi yad uktaṁ kubjinīmatam ||
tasyordhve kulatantraṁ [ṅ: -taṁtre] tu [ṅ: nāsti] gūḍhagranthārthabhedakam |
kathitaṁ tava deveśi [ṅ: deśi] caturviṁśasāhasrakam ||

KuKauM 7/279-280ab; see also KuKh 30/174cd-175ab.

[4] This is the verse quoted in the previous note from chapter seven of the KuKauM that is drawn from chapter 50 of the ṢSS, which is an expansion of chapter 25 of the KMT. There it replaces the reading *caturviṁśatisāhasra–* of the KMT.

[5] I have explained the teaching concerning the *Saṁvartāsūtra* in brief. I have explained it extensively in the Mata of 125,000 verses. O benevolent one, out of love for you the essence of the essence has been revealed. Those who do not know (the meaning of the) *Saṁvartā* (*sūtra*) do not know the *Śrīmata*.

saṁkṣepeṇa mayā khyātaṁ saṁvartāsūtranirṇayaṁ [ṅ: saṁvarttāstatra-] |
vistareṇa mayā khyātaṁ lakṣapādādhike mate ||
sārāt sārataraṁ bhadre tava snehāt prakāśitam |
saṁvartāṁ [g, ṅ, ch: saṁvartā] ye na jānanti na te jānanti śrīmatam || ŚM 1/120-121.

Trikhaṇḍā Bhairavī. The ŚM concludes by saying that this was previously explained in the Mata of 125,000 verses.[1] The Yoginīs governing the fifty letters of the Mālinī alphabet are listed in chapter seven of the ŚM. After that their iconic forms are described in detail which, we are told, has already been done previously in the Mata of 125,000 verses.[2] As Kubjikā is herself frequently identified with Mālinī, this alphabet is, of course, well known, to the KMT.[3] However, even though the names of the Yoginīs governing the letters are listed more than once,[4] their form is not described. The ŚM, which has a special *penchant* for iconography, is the

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[1] O fair faced lady, one should know (the Vidyā) according to the division of the letters through the teacher. I have explained it previously in the Mata of 125,000 verses.

varṇabhedena jñātavyā deśikena varānane |
pūrvam eva mayākhyātaṁ lakṣapādādhike mate || ŚM 5/48.

This Vidyā is taught in chapter five of the KMT which is drawn from chapter six of the TS. See chart in Goudriaan and Schoterman 1986: 490 ff.. Concerning the deposition (*nyāsa*) of Trikhaṇḍā on the body, the KnT claims that the personified Vidyā Trikhaṇḍikā Śivā and its visualized form is taught independently in the compendium (*saṁgraha*) called *Śrīmata*:

(The Vidyā) Trikhaṇḍikā Śivā has been explained by indicating the place (on the body where the letters are located), but not according to another teaching (*mata*). (This Vidyā) is only known in the *Śrīmata*. By virtue of the sixfold deposition, this (Vidyā) has a visualized form (*mūrtidhyāna*) that has been described independently in the compendium (*saṁgraha*) (called) the *Śrīmata*.

*sthānanirdeśataḥ [g: -śa *] kathitā [k kh: kathite; g: kathito] yat trikhaṇḍikā śivā* ||
nānyamatānusāreṇa [g: mānyematā-] kevalā śrīmate matā |
ṣoḍhānyāsavaśāc ceyaṁ mūrtidhyānasamāyutā ||
uktā svatantrataś ceyaṁ śrīmate saṁgrahe tv iyam | KnT 1/130cd-132ab.

Neither the deposition nor the the visualization of this goddess is mentioned in the KMT. However, we find a description of the deposition of a brief form of the Vidyā called *Trikhaṇḍāhṛdaya* in chapter five of the ŚM where it said to have been kept hidden in the KMT (*śrīmate ca mayā gopyaṁ trikhaṇḍāhṛdayaṁ param* | *asmin matottare devi sugopyaṁ prakaṭīkṛtaṁ [prakaṭāmi te]* || ŚM 5/112). In chapter six of the ŚM the visualized form of Trikhaṇḍā is described and the deposition of her limbs and faces. This section ends with the statement: 'O fair faced lady, I have not told this secret to anyone. It has been hidden in all the Tantras and it has been revealed to you today' (*na mayā kasyacit khyātam idaṁ guhyaṁ varānane* | *gopitaṁ sarvatantreṣu tavādya prakaṭīkṛtam* || ŚM 6/113). Perhaps the KnT intends the ŚM by the expression 'the compendium (*saṁgraha*) called *Śrīmata*'.

[2] *āsāṁ [g: asyāṁ] mūrtīḥ [kh g: mūrtti] pravakṣyāmi yathākramam udāhṛtam* |
pūrvaṁ ca kathitā bhadre lakṣapādādhike [g: -kaṁ] mate | *[kh:* missing*]* ŚM 7/131.

[3] See Schoterman 1977: 161 note 63, 935-936. Concerning the role of Mālinī in the process of creation, refer to Padoux (1975: 254-260).

[4] These names are found in chapters 14 and 24 of the KMT. See Schoterman 1981: 215-218 for a list based on ṢSS 7/5-38.

only Kubjikā Tantra recovered so far that describes them. Following and expanding the layout of the KMT, the ŚM describes at length the Wheels (*cakra*) in the body. After talking about the states associated with the Wheel of Unstruck Sound, the text goes on to declare that this was already taught in the Mata of 125,000 verses and that the most essential part of that teaching has been explained in the ŚM.[1] The same is said about the Vidyā of the goddess Mahantārī.[2] Similarly, the KuKh refers to the Mata of 125,000 verses as the source not only of the MBT, the version of the Mata in 24,000 verses, but also of specific teachings.[3]

One could argue that these references are evidence for the concrete existence of the Mata of 125,000 verses. However, this is unlikely. It is more likely that, as it was considered to be especially authoritative,[4] the redactor(s) of the ŚM and KuKh exploited its mythical existence as a front to justify the insertion of new teachings - a ploy the redactor(s) of the ṢSS chose not to use.

The *Caturviṁśatisāhasrasaṁhitā* - the Scripture of Twenty-Four Thousand Verses

The first stages of the transmission, up to the Vāsuki took place in the first Age (*kṛtayuga*). Acting as snake gods normally do, Vāsuki (also called Śeṣa), guarded this treasure and concealed it up to the present Age of Strife (*kaliyuga*). The Kubjikā Tantras tireless repeat (as do the Kaula Tantras of all schools), that this is the Age when the teachings are propagated in special way. In the concluding passage of the KuKh we read:

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[1] This, the division of the states, has been explained in the Mata of 125,000 verses. O benevolent one, (its) most (condensed) essence is clear here in the *Matottara*.

avasthābhedam ity uktaṁ lakṣapādādhike mate |
atra sāratamaṁ [k: sārataraṁ] bhadre saṁsphuṭaṁ ca matottare || ŚM 15/179.

[2] The great Vidyā Mahantārī has been described to you in the Mata of 125,000 (verses). There it is properly (and fully expounded), here it is discussed (just) a little.

mahantārī [kh: mahattārī; g: mahaṁtārā] mahāvidyā lakṣapādādhike mate |
varṇitā [kh g: varṇitaṁ] tatra te [kh g: me] samyak atra [g: triṣu] svalpam [g: rūpam] udāhṛtam ||
ŚM 26/95.

[3] The aggregate of the meaning of the scripture (*saṁhitā*) should be know from the instructions of the teacher. (Its) extent has been previously explained in the scripture (*mata*) of 125,000 (verses). It has been received in a concise form here, in (the Scripture) of Twenty-four Thousand (Verses) (*caturviṁśatsahasra*). O Fair One, I have told you the *sūtra* of the sixfold deposition. KuKh 24/120cd-122.

[4] See KuKh 68/119, also quoted below, p. 71.

> This is the Tree of the goddess Kubjikā, namely, (the scripture of) Twenty-four Thousand (Verses). It was placed in the hands of King Śeṣa in order to bring about (the liberation of the fettered). I will bestow (the initiation by) piercing along with the Command (only) to the man who correctly understands (all) that the goddess has said. This scripture should be given to him (only) when (his) ability (to grasp and apply it) is evident (and without doubt). The king of the snakes sustains it with (his) head, in accord with the orders (given to him by the goddess). Then, O Bhairava, in order to grace and save the devotees (of the goddess), the universal lord (*viśvadeva*) brought it into the great seat of the letter OṀ, adorned with Siddhas and Yoginīs.[1]

On this note the KuKh ends, leaving us in no doubt that the scripture of Twenty-four Thousand Verses - the *Caturviṁśatisāhasra* - is none other than the MBT. *Caturviṁśatisāhasra* is indeed one of the most common names out of the several we find for the MBT in our sources. Names like *Vakrikāmata* and, even more so, *Śrīmata*, are ambiguous. According to the context, they may denote any one of what are conceived to be the versions of the same scripture. Thus virtually all the names of the KMT also denote the MBT. This usage underscores that there is only one scripture and that it embodies the entire tradition which goes by the same name. This scripture and tradition is, first and foremost, the *Kubjikāmata*. This is what we actually observe, even though it effectively reverses the perception of the Tantras themselves who view the KMT as the final stage of the development of the scripture. It is clear that the ṢSS and the ŚM are derived from the KMT. They are direct expansions of its contents and function, effectively, as commentaries on it. This is less clear at first sight in the case of the MBT. However, this perceived distance is overcome in this way, thus ascribing a status to the MBT that is equal to that of the KMT itself.

It is important for these Tantras to maintain their common identity. It is also essential for them to establish their own individual one. This is achieved by referring to their length. Thus, *Caturviṁśatisāhasra* is the most distinctive name of our text. We find support for this view in the colophons of the MBT. These vary in length and complexity from the long elaborate ones we find in the KuKh right down to short labels that are hardly more than the name of the section and the text. When reduced to a minimum we find the colophon will invariably refer to the parent text simply as *Caturviṁśatisāhasra*.[2] This name is so specific that the AS and KaKauM implicitely identify themselves with it by adopting it.

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[1] KuKh 69/32cd-34.

[2] One of the many examples in the YKh (1) reads: *iti śrīcaturviṁśatisāhasre kādibhede śrāddha-*

It is one of several names in the colophons at the end of chapters of the MBT and is almost invariably found in all of them. The name appears in several short colophons of the *Siddhakhaṇḍa* of the MBT.[1] The colophons of YKh (1) invariably refer to it simply as (*śrī) caturviṁśatisāhasra,* omitting the appellation '*saṁhitā'* at the end.[2] Most colophons of the YKh are short and in almost every case this is the only name that appears in them. The long colophons of the *Kulakaulinīmata* which, as we shall see, identifies itself with the MBT, always specify that this is the name of the Tantra (*caturviṁśatisāhasre tantrābhidhāne*) presumably to ensure that this proper name is not confused with an adjective.[3] Similarly, all the colophons of the AS refer to it as the *Caturvimaśatisāhasraka* or

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vidhisūtram |

1 The second colophon of the SKh, for example, simply states: *iti caturviṁśatisāhasre nyāsasūtram*. In the few long colophons of the SKh we also find the full form, i.e. (*śrī)caturviṁśatisāhasrasaṁhitā* as we do in the colophons of the KuKh.

2 In many of the short colophons there, when we find more than simply C*aturviṁśati-sāhasra*, it is mostly preceded, but also sometimes followed, by a reference to the *Kādibheda* informing us that the *Caturviṁśatisāhasra* belongs to it. The YKh (1) tells us that the MBT is a Kaulikā *saṁhitā*, that is, a 'collection' or 'compendium'. The entire scripture is also referred to in this way. For example we read that: 'The meaning of the collection (*saṁhitā*) has been taught in the (scripture of) 24,000 (verses)' (*saṁhitārthaṁ vinirdiṣṭaṁ caturviṁśatsahasrake* || YKh (1) 16/149cd). However, although the appelation '*saṁhitā'* is significant, it is often omitted. The colophons of the YKh (1) invariably have the short form of the name, whereas the long colophons of the KuKh have the long. However, the short form of the name appears in the short colophons (of chapters 48, 49, 52 and 53), if it appears at all. The reason for this seems to be that these chapters are amongst those drawn from other sources that escaped the attempts of the redactor(s) to make the colophons uniform. This may have been the work of scribes rather than the redactor(s) of the text. Thus we notice that in some cases a manuscript will supply the long colophon in place of the short one (e.g. the colophon of KuKh 53) or, at least, a brief version of the long one (e.g. the colophon of KuKh 49). Similarly, we notice that in some cases when a chapter is drawn wholesale from another part of the MBT where the colophon of that chapter is short, it is furnished with a long colophon when integrated into the KuKh (e.g. the colophon to KuKh 57). However, this is not always done. We find several short colophons that are simply directly imported along with their corresponding chapter. As most of these have been traced to other parts of the MBT, it is probable that the other chapters of the KuKh with short colophons were also taken from other parts of the MBT or its original source.

3 A typical colophon in the KuKauM begins: this is (chapter so and so) of the *Caturviṁśati,* which is called a Tantra. It is a descent (to earth of) the *Śrīkulatantra*, the venerable *Kulakaulinīmata*, which is (part of) the descent of the (scripture consisting of) 90 million (verses) (*navakoṭi*) belonging to the tradition of (the scripture) consisting of one billion (verses) (*śatakoṭi*) (brought to earth) in the sacrifice of the Churning Bhairava.
iti śrīmahāmanthānabhairavayajñe śatakoṭipravistīrṇe anvaye navakoṭyāvatāre śrīkulakaulinīmate śrīkulatantrāvatāre caturviṁśatisahasre tantrābhidhāne.

There are very few variants in the colophons of the KuKauM, none of which entail any significant change in the meaning. The most common is the reading -*pramāṇe* in place of -*pravistīrṇe*. The uniformity of the colophons of the KuKauM suggest that they were checked in the course of the final redaction.

Caturviṁaśatisāhasrikā. We also occasionally find manuscripts of sections of the MBT with this name.[1] Moreover, this name appears regularly also within the text of the MBT[2] which refers to itself as the *Śrīmata* and the *Vakrikāmata* of twenty-four thousand verses.[3]

In fact the name '*Manthānabhairavatantra*' is not common in the text itself and does not appear in any of the colophons. [4] Even so, this is the name by which this text is commonly known to Newar initiates in the Kathmandu Valley. It is also the name attributed to it by the compilers of the manuscript catalogues starting from Haripraśāda Śāstrī at the beginning of the twentieth century. Chintaharan Chakravarti, who produced the catalogue of Tantric manuscripts preserved at the Asiatic Society in Calcutta, admits in relation to a manuscript of the Tantra that 'the name of the work is not clear'.[5] But although the manuscript is called *Caturviṁśatisāhasrikā* on a covering leaf of the manuscript, Chakravarti chose to retain the name *Manthānabhairava*[6] given to it by Śāstrī who made the original notes for the catalogue. Similarly, Buddhisāgara Śarmā who compiled the catalogue of manuscripts deposited in what is now the Nepalese National Archives library was probably also guided by Śāstrī who notes this name in his catalogue.[7] The original cause of this error is probably a misreading of the long colophons, which state that the Tantra was revealed in the course of the great sacrifice of Manthānabhairava.[8] This mistake is an old one. Kālidāsa, a paṇḍita at the court of king Jagatprakāśamalla who ruled in Bhaktapur between 1643 and 1672, tells us that he was requested by his patron to transcribe a complete copy of

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1 An interesting example are two manuscripts (numbered 1487 and 1488) of the KuKauM deposited in Mahārāja Mansingh's library, the Pustak Prakash in the fort at Jodhpur called *Caturviṁśatisahasratantra*. I am grateful to David White for having brought the existence of these manuscripts to my attention.

2 For example in KuKh 30/40 we read: This is the secret, the wealth of the Scripture of Twenty-four Thousand Verses (*caturviṁśatsahasraka*). It should not be given to those who are not devotees and to those whose deeds are cruel.

3 KuKh 30/104cd-105.

4 The colophon of chapter 22 of the AS appears to say that it a part of the *Śrīmanthānabhairava* (*śrīmanthānabhairava avvāmatasaṁhitāyāṁ*), but this may well be an error for '*śrīmanthāna-bhairavayajñe*'. All the colophons begin with *ity ādyāvatāre* except those of chapters 14 and 18. In the latter we find *ity ājñāpārameśvare* instead. All the colophons except those of chapters 8-14, 18, and 21 say that the text is part of the 'tradition (that originated) in the great sacrifice of the Churning Bhairava' (*mahāmanthānabhairavayajñe anvaye*) or just the 'sacrifice of the Churning Bhairava'.

5 In actual fact the manuscript is one of the KuKauM which identifies itself with the *Caturviṁśatisāhasra*. Not prejudiced by prior errors, the compiller of the handlist of manuscripts in Jodhpur, notes this, the correct name.

6 Chakravarti 1940: vol. 1 p. 23.

7 See bibliography.

8 The long colophons and some short ones begin: *iti mahāmanthānabhairavayajñe*.

the '*Manthāna*'.[1] Clearly, by the 17th century this was the common name for the text. Mukundarāja, who wrote a commentary on some the *sūtras* in the *Kumārikākhaṇḍa*, refers to it as the *Manthānamata*[2], *Manthānatantra*[3] or, more often, just *Manthāna*[4] and even *Manthānabhairava*.[5]

But although the popularity of this name was probably the result of an error, it is not unknown to the texts. The MBT refers to itself as the 'great *Manthānabhairava*' in at least two places[6] and says that it is the king of scriptures *(mahāmanthānabhairavarāja)*.[7] The name is derived, it seems, from the 'division' (*bheda*) of the scripture called *Manthānabhairava* in which we are told various things are taught.[8] Or it may be the entire Kubjikā tradition itself.[9] The MBT refers several times to the 'division of the Churning Bhairava'. This 'division' (*bheda*) or category is understood in a number of ways. In one sense it is a type of a number of practices. These may involve, for example, the 'churning' (*manthāna*) of the vital breath or consciousness itself to awaken it to the higher experience of the divine. 'Churning' is a an evident euphemism for the sexual act, well exemplified in the following passage from the lost *Kramodaya*:

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[1] See below, notes to p. 351 for the colophon of the AS.

[2] *iti mukundarājaprākāśite manthāne mate yā sā śaktisūtravyākhyā yathāmatinirūpitā* | (fl. 5b).

[3] Mukundarāja refers to the *Mālinīstava* on which he comments and is a part of chapter four of the KuKh as being in the '*Manthānatantra'* (fl. 9a).

[4] *ākhyeti* | *tatra maṁthāne yādṛśatvenākhyātā* | ibid.. Mukundarāja regularly refers to the MBT as *Manthāna* e.g. *manthāne mṛgyam* - fl. 10b and *iti manthāanasaṁketoddhāre mukundarājoddhṛte devadūtasaṁvāde kriyāsūtrārthaḥ* fl. 10b. At times he introduces the passages on which he comments by saying that they are part of the '*Manthāna*' (e.g. bottom of fl. 4a). The colophon to his commentary on the *Mālinīstava* reads: *iti manthānoktamālinīṭīkāyāṁ mukundakṛte saṁkṣepaḥ*. In this way Mukundarāja implicitely distinguishes the version of this hymn found in the KMT from the one in the KuKh which is 'uttered in the *Manthāna(bhairavatantra*)'.

[5] *maṁthānabhairavatantre maṁgalācaraṇaṁ saṁvarttā*

[6] *haramaulīti [k: -liti] vikhyātaṁ mahāmanthānabhairave [k, kh: -va]* ||

YKh (2) 14/82ab = YKh (1) 16/75ab.

tat padaṁ paścimāmnāyaṁ mahāmanthānabhairave [kh: -vaṁ] | YKh (2) 27/5ab.

[7] YKh (2) 6/24a quoted below on p. 82-83.

[8] For example we read in YKh (1) 43/104cd: *kulavāgeśvarī khyātā bhede manthānabhairave* |

The goddess concludes this section concerning Tripurabhairavī / Kāmeśvarī saying that this 'has been explained according to the Path of the Left in the *Manthānabhairava* division (of the scripture). O god, I have spoken of the reality (*tattva*) hidden in all the Tantras.'

ākhyātaṁ vāmamārgeṇa [k, gh: -na] bhede [k, gh: bheda] manthānabhairave |
khyātaṁ tattvaṁ [k, g, gh, ṅ: tatva] mayā deva sarvatantreṣu gopitaṁ [k, gh: mopitaṁ] ||

YKh (1) 43/170.

[9] That plane is the Western Tradition, the Great Churning Bhairava.
tat padaṁ paścimāmnāyaṁ mahāmanthānabhairavam [k: -ve] | YKh (2) 27/5ab.

> Women of all castes are without doubt Yoginīs. The Yoni is purified like the body and the Liṅga like the Self. Having deposited (*nyāsa*) the nine-letter mantra on the Yoni, and the seventeen-letter mantra on the Liṅga one should unite with the Yoginī (*melapa*). In order to worship the Wheel of the Teachers (*gurucakra*), one should establish it with the nine-letter mantra, like Liṅga and *pīṭha*. The individual soul (*puruṣa*) in the state of (the union of) Śiva and Śakti is considered to be the 'churner' and he should 'churn' his own consort (*śakti*), the semen and the blood, like honey.[1]

Elsewhere we have had have occasion to describe it in relation to the 'churning' of the sexual act of which this practice has been understood to be an internalization. This process generates the *maṇḍala* and hence emanation. In terms of the parallel production of the scripture, it is described as follows:

> When the Transmental plane has been attained and the mind has assumed the state beyond mind and the consciousness of the mind-stuff (*cittacaitanya*) has been churned in the division of the Churning Bhairava (one attains) the Self. The form (of the Self) is Bhairava and is free of the delusion of thought constructs. Full of the rays (of consciousness), it pulses radiantly in the form of Bhairavī and Bhairava. The Path of Meru, which is both supreme (transcendent) and inferior (immanent), is the lineage (of the tradition that emerges) in between them.[2]

The Wheel of the Four Siddhas, that is, the Yoni in the centre of the *maṇḍala* from which the teachings of the lineages founded by the Siddhas proceed is generated by 'churning' the transcendent Bhairava in the centre.[3] In this way the goddess who is the power of bliss assumes the form of the triangle (*trivalī*) of the division of the Churning Bhairava in the great Bhairava sacrifice.[4]

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[1] LĀS vol. 1, p. 38 quote 3.
[2] *unmanāyāḥ pade [k: pada] prāpte manaś [kh: mano] conmanatāṁ [k: cānma-] gate* |
mathite [k: maghite] cittacaitanye bhede manthānabhairave ||
ātmānaṁ bhairavākāraṁ vikalpamohavarjitam |
bhairavībhairavākāraṁ sphurantaṁ kiraṇākulam [k, kh: kiriṇā-] ||
tayor madhye [k, kh: tayo-] tu santānaṁ merumārgaṁ [k, kh: -mārga] parāparam |
YKh (2) 30/2-4ab.
[3] *manthānaṁ [k, kh: manthānāṁ] bhairavasya [kh: bhaira * sya] paśumalakṣayakṛt siddhacatvāricakraṁ* | YKh (2) 31/8c.
[4] *tena ānandaśaktis tu trivalīkṛtavigrahā* ||
*mahāmanthānabhedasya [kh: mahāmanthā * bhedasya] mahābhairavayajñake [k, kh: -yajjakai]* |
YKh (2) 33/14cd-15ab.

The same process generates the hexagram around the triangle into which the sacred seats are projected. A symbol of the multiplicity of manifestation generated through the goddess's emanation, she abides in the centre in pure oneness:

> And the mistress of the sacred seats manifests division by means of the six (seats) and her nature is non-duality and is well established on the plane of non-duality. She is merged (in oneness) and by the churning of the six seats is established (there) progressively.[1]

The application of this power in this way is called 'churning'. Like 'churning' it is a dynamic, recurrent process. Like milk that is churned produces the butter, which is its most condensed and best part, in the same way, the ocean of the goddess's energies of Speech (*mātṛkā*) produces the scripture and with it, the tradition. However, note that although the scripture produced thereby could appropriately be called the Tantra of the Churning Bhairava - Manthānabhairava - the passage in which its production is described in this way prefers to call it the Compendium of Twenty-four Thousand verses.[2] This, along with *Śrīmata* and other names, is one of the main ones. *Manthānabhairava* is secondary.

The scripture is generated by the 'churning' of the Drop (*bindu*) in the centre of the *maṇḍala*. This is the 'Division of the Churning Bhairava'. The KuKh calls the Drop in the centre of the *maṇḍala* the abode of Manthānabhairava within which resides his consort Manthānabhairavī. She is Kulakaulinī - the goddess of the Kula – who is the energy of all the divisions of the teachings.[3] Again:

> When the support of knowledge develops the ball (generated from the process of) churning is (formed). And that is this modality of the Drop that is said to be disembodied. Divided into supreme (transcendent) and inferior (immanence) that is said to be the Lord.[4]

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[1] *pīṭhānāṁ [k, kh: pīṭhanāṁ] nāyikā [k, kh: nāyakāṁ] caiva ṣaḍbhir bhedaprakāśinī [k, kh: -prakāśinām]* ||
sā cādvaitasvarūpiṇī [k: cāddhenasvarūpiṇa; kh: coddhenasvarupiṇī] advaitapadasusthitā [k: adaitapadasuṣṭitā; kh: adaitapadamuṣṭitā] |
vilīnā ṣaḍipīṭhānāṁ manthāne kramaśaḥ [k, kh: kramadho] sthitā || YKh (2) 34/2cd-3.
[2] KuKh 57/87cd-91ab = YKh (1) 36/90-93.
[3] KuKh 3/50.
[4] *jñānālambanasaṁvṛddhau [k, gh: -nasiddhauyaṁ; ṅ: jñānālaṁbarasiddhau *] manthānagolakaṁ [k, gh, ṅ: manthānaṁgo-; g: manthanaṁgolaka] bhavet [g: * *]* ||
sa ca binduprakāro 'yaṁ [k, gh, ṅ: ya] aśarīraṁ [g: asarīra] prakīrtitam |
parāparavibhāgena īśvaraṁ tam udāhṛtam [g: tamudādbhutaṁ] || YKh (1) 35/46cd-47cd.

After describing the collocation of the mantras of the deities in the *maṇḍala* the YKh concludes: 'The great soul resides in the beginning (of emanation) in order to protect the Seat of Knowledge (*vidyāpīṭha*) and in this way the great Manthānabhairava has arisen in the centre (of the *maṇḍala*).'[1] Accordingly, the *maṇḍala* is named after the Churning Bhairava who presides over it in the centre.[2] This Bhairava is seated on Kailāsa which is on the peak of Meru in the End of the Twelve. He embodies the entire original scripture consisting of seventy million verses that belongs to the lineage (*anvaya*) generated by the sacrifice of the Churning Bhairava.[3] Thus the entire Kubjikā tradition is identified with this 'division'. So we read in our text:

> The descent (of the teaching) has taken place in the past within the division (of the tradition called) Manthānabhairava (the Churning Bhairava). It is the division beginning with `KĀ',[4] the ocean of truth, that has emerged from Śiva's Command (*śāmbhavājñā*), merely by knowing which (initiates attain) omniscience in every Age.[5]

Elsewhere also the KuKh refers to the *Manthānabhairavāgama* as the extensive form of the scripture that is subsequently reduced in the course of its transmission.[6] The colophons of the version of the *Śrīmatottara* called *Gorakṣasaṁhitā* associate the latter with the scripture of 70 million (*saptakoṭi*) that has been brought down to earth by the energy of Svacchandabhairava and come forth from the '*mahāmanthāna*'[7] - the 'Great Churning'.

It is also a way of referring to a 'division' or school of the Kubjikā tradition represented by the MBT described as 'the collection (*saṁgraha*) (of the teachings) of the division of the (scriptures called the) Churning (*manthāna*) Bhairava, the Kaulika (scripture) of the Thousand Elders (*sahasrajyeṣṭha*) which is the division beginning with KĀ (*kādibheda*).'[8] The division of Manthānabhairava has twenty-

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[1] *tiṣṭhaty [k, gh: tiṣṭa; g: tiṣṭhaś, ṅ: tiṣṭhamv] ādau [g: ścādau; ṅ: mvādau] mahātmānaṁ [g: -māna; ṅ: madā-] vidyāpīṭhasya [g: -pīṭhaṁ] rakṣaṇe* ||
tathā [g: ?] madhye [k, g, gh, ṅ: madhya] samutpannaṁ mahāmanthānabhairavam [k, gh, ṅ: -va; g: ?] | YKh (1) 42/113cd-114ab.

[2] This is the Yoga of the Great Transmission within the *maṇḍala* of the Great Churning.

mahākramasya yogo 'yaṁ mahāmanthānamaṇḍale | SKh 11/46ab.

[3] KuKh 61/103cd-104ab..

[4] Concerning the *Kādibheda*, see below, p. 71-73.

[5] KuKh 68/36-37ab.

[6] KuKh 39/55cd-58ab.

[7] A typical colophon of the GS begins: *iti śrīmahāmanthānavinirgate saptakoṭyarbude svacchandaśaktyāvatārite gorakṣasaṁhitāyāṁ.*

[8] KuKh 7/3.

seven divisions.[1] Indeed, a specifying feature of the Krama taught in the MBT is that it consists of twenty-seven mantras.[2] When the tradition shifted to Koṅkaṇa,[3] it came to be called the City of the Moon - Candrapura - after the name of its capital city. Similarly, the Kubjikā tradition there came to be called the division (*bheda*) of Manthānabhairava,[4] presumably because the MBT was redacted and propagated there.

> It is called Candrapurya. This is the House (tradition) in the Ocean of Kula (scriptures). The deity of Kula is fashioned by churning the original form of the division (of the letters i.e. the triangle of letters) (*bhedabimba*). Manmatha (the god of love), the Point, arises in the end of the thirty-two (syllables of the *Vidyā*) and is split up (there). By splitting (it apart) and rubbing (one feels) content, (from which) one infers (and thereby experiences one's own innate) bliss. The division of the churning (of consciousness) has been explained and the Wheel of the Point has been revealed.[5]

The *Śrīmata* and the *Kubjikāmata*

The scripture of 24,000 verses, that is, the MBT, is regularly called '*Śrīmata*'[6] as is the scripture of 125,000 verses[7] and the original scripture variously said to extend for 50 million, 70 million (*saptakoṭi*), a billion (*śatakoṭi*) or even a trillion (*lakṣakoṭi*) verses.[8] This, the original, most extensive form of the

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[1] KuKh 53/6 = YKh (2) 24/20cd-21ab**.**

[2] For a brief outline of the various forms of the Krama see KuKh vol. 6, appendix 8.

[3] Concerning the shift of the Kubjikā tradition to Koṅkaṇa, see below, p. 276 ff..

[4] KuKh 17/4.

[5] *candrapuryaṁ [gh: -rya] samākhyātaṁ gṛham etat [ṅ: -setat] kulārṇave* ||
mathanād bhedabimbasya ghaṭitā kuladevatā |
manmathaṁ jāyate bindur [all MSs: vindu] dvātriṁśānte [k, gh, ṅ: -te; g: -nta] vibheditaḥ [k, gh, ṅ: -naṁ] ||
*bhedanād [k, gh, ṅ: bhedatā; g: bhedanā] gharṣaṇāt [k, gh: dyasanā; g: hrasanāṁ; ṅ: ghasanā] tṛptim [k: gasi; gh, ṅ: * si] ānandamanumīyate* |
manthānabhedam [k, gh: mānthana-; ṅ: mānthāna-] ākhyātaṁ binducakraṁ prakāśitam ||
YKh (1) 28/70cd-72.

[6] KuKh 30/2cd-3; cf. ibid. 57/90-91ab and also ibid. 30/117 where the *Śrīmata* is said to be the lamp of Kula.

[7] YKh (1) (MS K fl. 55a) (quoted above also): *devi [k, kh, gh: davi] śambhuratnākaraṁ [k, kh, gh: chaṁbhuratnākaraṁ; ṅ: yachaṁbhuraṁnārakaṁ] yat [k, kh, gh: ta; ṅ: tat] tvayā līlayā mathanamātreṇa [k, kh, gh: -mātre *] uddhṛtya kaulāmṛtamuddhṛtaṁ [k, kh, gh: -mṛtamuṁḍa-ddhṛtaṁ] lakṣapādādhikaṁ [gh: * *? padā * *; ṅ: -pādedhikaṁ] śrīmatam* |

[8] The colophons of the KRU attribute a length of 50 million (*pañcāśatkoṭi*) verses to the original scripture which is there called the *Kubjikāmata* or, in some MSs, *Vakrikāmata*. The colophon of

Śrīmata is the 'oral Āgama' (*mukhāgama*) that included the entire oral tradition (*mukhāmnāya*). The form of the original scripture is not forgotten. Even when the written text is meant, it should be 'heard' rather than read.[1] In one place, at least, the MBT claims that this, the original form of the *Śrīmata*, is the original Kula scripture retrieved from the sea by Matsyendranātha, the founder of Kaulism. Brought to earth onto the Island of the Moon (*candradvīpa*), it was explained in Kāmarūpa.[2] Similarly, we read that the Island of the Moon is the place where the original scripture was revealed in the colophons of the ŚM.[3] The same is the case with the second version of the *Matasāra*[4] and the *Siddhapañcāśikā*.[5] Although the final colophon of the KMT attributes its place of origin to Oḍiyāna, the association of the original scripture with the Island of the Moon makes sense. For one thing, the Kaulism founded by Matsyendranātha is considered to be the previous tradition (*purvāmnāya*) of which the Kubjikā cult is the subsequent one

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the first *paṭala*, for example, reads: 'This is the first chapter (and it concerns) the descent (of the deity into the world). (It is) in the venerable *Kularatnoddyota* which is in the venerable *Kubjikāmata* that extends for 50 million (verses) and has come forth from *Ādinātha*.

ity ādināthavinirgate [k kh: -nirggata] pañcāśatkoṭivistīrṇe [kh: -vistīrṇṇa] śrīmatkubjikāmate [k: -vakrikāmate; g: śrīmadvakrikāmate] śrīkularatnoddyote [k kh: -ratnodyote; g: kularatnodyote] prathamāvatārapaṭalaḥ [g: -tārapaḥṭalaḥ] ||

This unique figure underscores the peculiar position of the KRU in relation to the rest of the corpus. Certainly redacted after the KMT and possibly before the MBT, it does not subscribe to the common paradigms. These are either a billion or 70 million. Billion is the figure in the KMT (see above, p. 51 and below, p. 75) and the YKh quoted above, p. 48. No reference is made to an original scripture in the colophons of the KMT or in the ṢSS and ŚM that follow it closely. The MSs of the ŚM that call it *Gorakṣasaṁhitā* differ in this respect (see below, p. 327 ff.). 70 million is the figure in the KuKh in general. According to the KuKh (30/74),the *Śrīmata*, which consists of seventy million (*saptakoṭika*) (verses), is the knowledge of (this) sixfold (reality). It is the oral tradition of the gods, a teaching with profound meaning'. The *Śrīmata* of seventy million verses is also mentioned, for example, in KuKh 61/103cd-104ab and KuKh 68/117-118, quoted below, p. 71. This is the figure we find in all the long colophons of all the sections (*khaṇḍa*) of the MBT and in the colophons of the AS whereas those of the KuKauM prefer 100 billion (*lakṣakoṭi*). See below, p. 76 and 77.

[1] KuKh 36/114cd-115ab.

[2] See KuKh 57/89-91ab = YKh (1) 36/91cd-92 and KuKh 58/98cd-100ab = YKh (1) 28/102-3.

[3] The colophons of the ŚM are analysed below, p. 326-327. The colophons of the version of the ŚM called *Gorakṣasaṁhitā* do not refer to the Island of the Moon. As the Gorakhanāthīs, who must have appropriated the ŚM and renamed it, consider Gorakhanātha (i.e. Gorakṣa) to have been the disciple of Matysendranātha, this is surprising.

[4] *iti śrīśrīmatasāre [kh: * śrī-]śrīcandradvīpavinirgate śrīmahābhairavāvatārite yugasiddhāvatāro nāma prathamaḥ [kh: ājñāprasādaḥ prathamaḥ] paṭalaḥ* ||

[5] The last colophon of the *Siddhapañcāśikā* reads: *iti siddhapañcāsikāyāṁ candrapīṭhavinirgatāyāṁ mūlanāthāvatāritāyāṁ divyājñāguṇaprakāśikāyāṁ kulālītantramūlagatāyāṁ pañcamaḥ paṭalaḥ* ||

(*paścimāmnāya*). Moreover, the goddess emerges from the Liṅga on the Island of the Moon.

The *Śrīmata* is the entire Kubjikā tradition[1] that has come into the world to liberate everybody. It is the Divine Mata which is the *Khañjinīkula*, also called the Western Tradition,[2] that has come down through the transmission of the root lineage (*mūlānvaya*).[3] It is the ancient purport of the scripture realised by assiduous devotion to it. Indeed, the *Śrīmata*, called *Śrīkujāmata* in the following passage of the ŚM, is not just one Kaula tradition. It is the entire Kula tradition that colonizes in one sweep the entire range of Śaiva ascetic schools and traditions:

> Kubjikā is established as the source (*yoni*) of the Kula path. The Śaiva, Pāśupata, Bauddha, Mauśalin (Pāśupata) intent on ritual, (the ascetic) with staff and animal hide (as his seat), one (who wanders) naked and other (ascetics) who belong to the lowest castes, they are all in the Kula fold and Kula is, indeed, the *Śrīkujāmata*.[4]

Just as the entire tradition of the *Śrīmata* is called the *Kubjikāmata*,[5] as is the Tantra, conversely the KMT, as the quintessence of the tradition, also refers to itself as the *Śrīmata*, which is far too great to grasp all at once:

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[1] KuKh 2/17.

[2] *paścimākhyaṁ mataṁ divyaṁ śrīmataṁ khañjīnīkulam* || YKh (1) 12/30ab

[3] KuKh 4/8-10ab. According to KuKh 45/64b: The *Śrīmata* is the Western House. Again: 'One should know that the lineage (*santāna*) is the *Śrīmata* and the clan (*gotra*) Bhairava. The field (of operation) is the (mantra called the) Five Jewelled One (used to consecrate the Kaula offerings) and the transmission (*krama)* is said to be the *Śrīmata.*

santānaṁ śrīmataṁ jñeyaṁ gotraṁ [k, gh: gotra] bhairavam [gh: -s] eva ca |
gocaraṁ pañcaratnaṁ ca kramaṁ śrīmatam ucyate || YKh (1) 4/248.

[4] *kubjikā kulamārgasya yonibhūtā [g: -rūpā] vyavasthitā [kh: vyavasthitāḥ]* ||
śaivaṁ pāśupataṁ bauddhaṁ mauśalinyaḥ [k: mausaliṁcaḥ-; g: mauśalinya] kriyāparāḥ [k: -padāḥ] |
daṇḍājinaṁ tathā nagnaṁ ye cānye [kh: cānya] cāntyajātayaḥ [g: cānta-] ||
sarve te kulam āśritya kulaṁ [g: kula] vai śrīkujāmatam [kh: -gamaṁ; g: svī-] |
ŚM 20/176cd-178ab.

[5] For example we read in YKh (2):

(The goddess) is independence and, without support, (her) form is that of an unbroken circle. The lord of yogis who thinks (of her thus) is accomplished (*siddha*) in the *Kubjikāmata.*

kaivalyā tu nirālambā akhaṇḍamaṇḍalākṛtiḥ [k, kh: -ti] |
cintayed yas tu yogīndro sa siddhaḥ kubjikāmate || YKh (2) 20/12.

(This is) the prosperous (*ṛddhisaṁpanna*) science (*vijñāna*) filled with the circle of knowledge (*jñānamaṇḍala*). Thus it (i.e. the KMT) is called the *Śrīmata*, which bestows (both) worldly benefits and liberation. O dear one, it is the knowledge which is the essence of the Tantras and so, devoid of ritual procedures (*anuṣṭhāna*), it is the vessel of (all forms) of worldly benefits and liberation if the wise man conceals it thus.

Those who do not possess the *Śrīmata*[1] are deluded by incomplete knowledge. They have no sight and so, like the blind men and the elephant, they divide (it up).

(Their situation is as follows). Hearing that an elephant has come, he is surrounded by a crowd of blind men. By whoever and wherever the elephant is touched, whether the tail, ears, feet, back, trunk, belly, or stomach, he is called by whatever he seems to be. Touching his tail they say: "this elephant has the form of a flywhisk." Those who touch (his) ears (say that it is a) winnowing fan (*sūrpā*). One who touches (his) feet (thinks) it is a threshing floor (*khala*). Those standing (near his) belly (think) that (it) is a wall and those standing behind (that it is) a house. (Those who touch) two of (its) legs (think) that both are pillars and that there are two pestles attached to the elephant's tusk. In this way the (whole) crowd of blind men is deluded and they argue with one another.

Others who can see and observe them fighting with one another begin to laugh. Hearing that (the blind men) are surprised. Now hearing great laughter, (they ask) "why are we being derided?" Those who can see said: "O you deluded people, don't fight! O blind men! The form of the elephant (appears) to you to be other than it is. All (these things you) have touched are the limbs of an elephant. (Your) vision is obscured by a cataract. Go and visit a doctor so that you may see this great elephant of the venerable Current of (the teachings of the goddess) Kubjā with all its limbs."

(Worldly) knowledge is like the elephant of the blind men. The world is devoid of the transmission of the Command (*ājñākrama*) and that transmission (*krama*) is in the *Kubjinīmata*. What I have told you is beyond dispute. Like the elephant with all its limbs. Like the example here of the elephant and (its) limbs the other teaching (*jñāna*) (found) in the (Tantras of) the right, left and upper Kaulika (ones) is erroneous. It is present here devoid of error. The entire ocean of Kula,

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[1] There can be no doubt that the *Śrīmata* here is concretely the KMT, not just the teachings in general.

> which is the bliss of the Command, present in (the Tantras) of the right, left and upper Kaulika one, has been imparted to you (completely, not in parts) on the analogy of the elephant's body.[1]

The elephant is the Current of the Kubjā teachings and its limbs represent the Tantras of the other schools. Kubjā's current (*ogha*) of scriptures contains the other streams of the scripture of the Śaivāgama. These flow in three channels - to the left, to the right and upwards. The teachings of all the Tantras are contained in the Command through which they are understood and their fruits are attained. The transmission of the Command takes place through the *Śrīmata* which, also called here the *Kubjinīmata*, is the KMT. Just as the KMT places the previous Kaula tradition above the Śaivāgama below itself, similarly according to the following passage from the ṢSS, the upper Kaula current is that of the teachings that precede it. However, these are not those of the previous Kaula traditions. They are the teaching of the KMT the ṢSS has absorbed and contains. The ṢSS maintains that they are essentially the teachings concerning the Yoni which, 'unmanifest' in the KMT, are clarified in the ṢSS. In this way the ṢSS also claims to be the place where what has been concealed in the KMT is revealed:

> Those who are accomplished in the Vedas are above (the state of the) fettered soul. The fettered condition above (them) is found in the (state attained through the Tantras) of the Left. The (Tantra of the) Left (is that of the fettered with respect to) the Path of the Right and the Right (is such in relation to) the Kula teaching. Kula is in the Ocean of the Yoni and (the true nature of) the Yoni (is revealed) in the venerable *Kubjikāmata*. (The Yoni) is unmanifest (*avyaktā*) (in the *Kubjikāmata* which is the scripture of) three and a half thousand verses, whereas it is manifest and established here (in the ṢSS). Thus, I have not told the Tantra that has been hidden above (on the higher planes of existence) to anybody. It has been revealed to you today (by me with my) mind penetrated by the Void (*nabhasāviṣṭacitta*).[2]

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[1] KMT 20/68-81ab = ṢSS 31/139-152ab.

[2] *vedasiddhāḥ [k kh: -siddhā] paśoś cordhve [k kh: paśuśco-] ūrdhve vāme [k kh: -ma] paśutvatā* |
vāmaṁ [k kh: vāme] dakṣiṇamārgasya dakṣiṇaṁ kulaśāsane ||
kulaṁ [KMT taṁ tu] yonyārṇave līnaṁ [k kh: hīnaṁ] yoniḥ [k kh: yoni] śrīkubjikāmate |
avyaktādhyuṣṭasāhasre [k kh: -dvyaṣṭasāhasre] vyaktā cātra [k: -ścātra] pratiṣṭhitā [k: -tāḥ] ||
atordhvaṁ [KMT ato.arthaṁ] gopitaṁ tantraṁ kasyacin na mayoditam |
nabhasāviṣṭacittena tavādya prakaṭīkṛtam || ṢSS 25/56-58. ṢSS 25/56-57ab = KMT 16/28-29ab; ṢSS 25/57cd, where the ṢSS makes this special claim is missing in the KMT and ṢSS 25/58cd = KMT 16/30cd. See Heilijger-Seleen 1994: 262.

The ŚM reproduces only the first two verses of the passage we are examining. It then adds this extra verse: 'It is illumined by the knowledge of Śakti and destroys the net of Māyā. The destroyer of darkness (*tamas*), it is free and so, O beloved, this is the *Śrīmata*'.[1] Here, as in the ṢSS, by '*Śrīmata'* is meant the KMT. However, those who read this and didn't know that this passage (along with more than half of the ŚM) is drawn from the KMT, would think that '*Śrīmata'* is a name of the ŚM itself just as those reading the ṢSS would think that it is the ṢSS. Indeed, the possible confusion is fostered by the ŚM, which although revealed to clarify the hidden meaning of the *Śrīmata*, that is, the KMT, it is itself a *Śrīmata*. The confusion arises between the ṢSS and the KMT also because, as with the ŚM, they both have the same name.[2] Thus, when the ṢSS enjoins the worship of the *Śrīmata*, it is hard to say whether the KMT is meant or the ṢSS itself.[3] Similarly, when the ṢSS reproduces a line from the KMT that says: 'Those who do not (manage) to acquire the *Śrīmata* make a mistake at every step (they take)' - it is not possible to say whether the KMT is meant or the ṢSS.[4] Possibly to avoid confusion, the name *Śrīmata* occurs much less in the ṢSS than it does in the ŚM. Changes in the name or ulterior specification also help in avoiding ambiguity. Thus, in one place the ṢSS refers to the KMT as the *Śrīmatkubjimatottama*[5] or as the *Śrīmata* of 3,500 verses.[6] The ṢSS also refers to a version of the *Kubjīmata* which is 24,000 verses long as the source of a particular teaching that is not in actual fact found in the KMT[7] or, for that matter in the MBT. Moreover, it is generally clear throughout the ŚM that the *Śrīmata* is, concretely, the KMT. In no case is the word *Śrīmata* used in the ŚM to denote any other text nor is it used in a general sense to mean, as it does in other sources, that particular school itself. Like the ŚM, half of the ṢSS is drawn directly from the KMT and, like the ŚM,

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[1] *śaktijñānapradīptaṁ tu [g: śaktī-; k: -pradīpastu; kh: -pradīptastu] māyājālanikṛntanam [k: -jñānanikṛntanaḥ]* ||
tamadhvaṁsavinirmuktaṁ tenedaṁ [g: tenadaṁ] śrīmataṁ priye | ŚM 25/53cd-54ab.

[2] The colophons of the ṢSS generally begin - *iti śrīṣaṭsāhasre śrīmate.*

[3] *itīdaṁ maṇḍale dhyānaṁ [k: -lādhyātaṁ; kh: -lādhyānaṁ yaṁ] nirdiṣṭaṁ kubjinīmate* |
kuryāt pradakṣiṇaṁ kubji apasavyavivarjitam [k kh: apasavye] ||
śrīmatasyāgrato devi tad eva kramasannidhau | ṢSS 49/17-18ab.

[4] *śrīmataṁ ye na vindanti teṣāṁ bhrāntiḥ [k kh: bhrānti] pade pade* ||
ṢSS 49/54cd = KMT 25/25cd.

[5] *śaktivaktraṁ tad evoktaṁ śrīmatkubjimatottame* || ṢSS 10/146ab.

[6] *śrīmate ca varārohe pañcatriṁśaśate [k kh: pañcaviṁśaśate] mate* || ṢSS 21/16cd.

[7] All this has been explained there in the auspicious and venerable *Kubjīmata* of twenty-four thousand verses. Here it has been just somewhat mentioned. O great goddess, (this) the heart of the Supreme Lord should be kept secret.

caturviṁśatisāhasre śrīmatkubjīmate śubhe [k, kh: drume] ||
samastaṁ tatra vyākhyātam atra kiñcid udāhṛtam |
gopanīyaṁ mahādevi hṛdayaṁ pārameśvaram || ṢSS 42/69cd-70.

the ṢSS also calls the KMT the *Śrīmata* when referring to it as its source[1] and this is the name of the KMT in its concluding colophon.

The *Kulālikāmata*

Kulālikā - the Potter Woman - is one of the many names of the goddess Kubjikā.[2] Accordingly, the KMT refers to itself in most of the colophons at the end of each chapter as the *Kulālikāmnāya,* that is, the Tradition of the (goddess) Kulālikā.[3] Thus the *Kulālikāmata* is the KMT itself which is three and a half thousand verses long.[4] Occasionally, the scripture of Twenty-four Thousand Verses, that is the MBT, is also called *Kulālikāmata*.[5] This *Kulālikāmata* is the last and highest in a list of the sixteen Mata Tantras.[6] It is the highest in a hierarchy of scriptures ranging from those of the Buddhists.[7] Again, the entire scripture in all its forms is also sometimes called *Kulālikā,*[8] as is the whole tradition in the account of the descent of the scripture we will examine next. The goddess is speaking:

> Now (I will talk about the scripture) called the venerable Kulālikā according to the division of (its various) types.[9] 1) The first division is devoid of the three Transmissions (*krama*). 2) Next comes (*tasya ūrdhve*) comes the division beginning with `KĀ' the extent of which is seventy million (*saptakoṭi*) (verses). It is called the `collection of *sūtras*' and it has been brought down (into the world) by the First Lord (*Ādinātha*). It has emerged from the seventy million (verses) and is the main one of all the Tantras. 3) The essence of that (is the scripture of) two and a half million (*koṭipāda*) (verses). 4) then

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[1] For example in the following places:
śrīmate ca sureśāna dvātriṁśākṣararūpiṇī |
kaulikena tu saṁyuktā vinayena samanvitā || ṢSS 17/1.
śrīmate pañca cakrāṇi ṣaṭkūṭaṁ tripurārṇave || ibid. 20/19cd.
ṣaḍadhvayajanaṁ [k kh: -jananaṁ] devi śrīmate saṁprakīrtitam | ibid. 47/143cd.

[2] See Schoterman 1981: 7-9 and intro. vol. 2, p. 105 ff..

[3] They begin: *iti kulālikāmnāye śrīkubjikāmate.* Some colophons, like the one quoted in the next note, read the synonym *Śrīkubjikāmnāya* in place of *Kulālikāmnāya*. This expression has been translated as the `Tradition of the Female Potters'. My translation is supported by the analogous expression – *Kulālīkula* (KuKh 24/35) - referring to the Kubjikā school.

[4] See YKh (1) 27/73-74ab.

[5] See KuKh 68/27-32ab and 68/120.

[6] KuKh 68/27-32ab.

[7] KuKh 68/103.

[8] KuKh 68/116cd.

[9] See KuKh 68/27-32ab and 68/117 ff..

> comes (the scripture consisting of) 125,000 verses. Amongst all the scriptures it is the (greatest) authority (*pramāṇa*), particularly in the Western Tradition. 5) I have brought down (to earth) the great *Kulālikāmata* for you. It is, in short, the arising of the Transmission (*kramodaya*) and it stands above the Sacred Seat of Gesture (*mudrāpīṭha*).[1] Beyond mantra and Vidyā, it is free of divisions, the sphere of *rajas* and (its mantras) are devoid of Vedic syllabic sounds (*jāti*),[2] all (forms of) meditation, and the practice of Tantra (*tantrācāra*). It wields authority in the three Lineages (*oli*). The essence of the essence, it is like clarified butter taken from the milk (of the scriptures). The scripture numbering twenty-four (thousand verses) is the root. It has come down through the transmission of the root tradition (*mūlānvayakrama*). (Consisting of) three sections (*khaṇḍa*), it is the (tradition of) Parā's Group of Six (*parāṣaṭka*) and is sustained by a special Command.[3]

The descent of the scripture from its original transcendent source 'devoid of the three transmissions' that is, the three lineages of the Aged, Youth and the Child is described here as taking place in four stages namely:

1) The scripture of 70 million verses.
2) The scripture of two and a half million verses (*koṭipāda*).
3) The scripture of 125,000 verses.
4) The *Kulālikāmata*, which here is the Scripture of Twenty-four Thousand Verses, that is, the MBT which, as we shall see, consists of three sections (*khaṇḍa*).[4]

Although '*Kādibheda'* - 'the division beginning with KĀ' - is quite a common expression in the later Kubjikā Tantras, it is not found in the KMT, the ŚM,[5] the KuKauM or the late CMSS. Although known to the ṢSS, the term only

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[1] This is the centre of the *maṇḍala*. See note to 3/55cd-56ab. Concerning the *mudrāpīṭha*, which is sometimes said to be the category of scripture to which the Kubjikā Tantras belong, see below, 98-100, 102, 118, 315 and 384.
[2] Concerning the six types (*jāti*) and the sphere of *rajas*, see intro. vol. 2 p. 260 ff..
[3] KuKh 68/116cd-123.
[4] See below, p. 91.
[5] Although the term '*kādibheda*' does not appear in the ŚM it does in the colophons of the MSs of the ŚM which refer to the text as the *Gorakṣasaṁhitā*. A typical colophon of the ŚM reads:
iti śrīmatottare śrīkaṇṭhanāthāvatārite candradvīpavinirgate yoginīguhyakumārikākhaṇḍe . . .
The equivalent colophon of the so-called *Gorakṣasaṁhitā* reads:
śrīmahāmanthānavinirgate saptakoṭyarbude svacchandaśaktyāvatārite gorakṣasaṁhitāyāṁ śatasāhasrakhaṇḍāntargataśrīmatottarakhaṇḍe kādibhede kulakaulinīmate navakoṭyavatārabhede

appears in those chapters that have no counterpart in the KMT. I have not been able to locate an explanation anywhere in the Kubjikā Tantras for this way of referring to the Kubjikā tradition and its scriptures. The following is my own explanation which, although very plausible, is just a supposition.

Each of the fifty phonemic energies is symbolically located in an internalized sacred seat (*pīṭha*) of the goddess within her triangular Yoni[1] identified with mount Meru. They are arranged there in such a way that the four main seats are located in the corners and the centre. The goddess in the End of the Twelve above the head, in the form of her triangular womb faces downwards indicating that she is intent (*unmukhā*) (lit. 'facing towards') emanation. The bottom corner of this triangle houses the first letter of the alphabet, which is A. This is also the location of the sacred seat Kāmarūpa. This is the point where the Transmental makes contact with the spheres below and the downward flow of energy erupts into immanence. This is also, by the same token, the place where the teachings enter the sphere of manifestation. Thus, they are said to come down by the path of Kāmarūpa. Abbreviated, this is the part or division (*bheda*) of the triangle beginning with the letter KĀ.

We read in all the long colophons of the MBT and other Kubjikā Tantras that the teachings come down through the path of the 'division beginning with KĀ'. The energy in the Triangle pours down along this, the Path of Meru, into the body and the worlds. Viewed in what might be called the 'immanent' perspective, the four seats are also within the body. According to some modalities, they may be stationed along the vertical axis of the body with Kāmarūpa at the upper extremity. From this perspective also the flow of the Transmission from the Triangle passes down through Kāmarūpa along the Path of Meru and spreads progressively into the other sacred seats. In this way the inner Kāmarūpa functions symbolically like the outer one which is said to be the place where the teachings came down to earth in the present, *Kali* Age. Oḍḍiyāna is called the First Seat (*ādyapīṭha*) because this is where the teachings originally appeared in the first of the four Ages (*kṛtayuga*). In this, the fourth Age, they were transmitted in Kāmarūpa. Accordingly, the KuKh declares: 'the teaching (*saṁketa*) commences with (the sacred seat whose name) begins with KĀ and, endowed with all the qualities, that is Bhairava's *maṇḍala*'.[2] The convention that governs the deployment, nature and power of the mantras and the teaching of the Kubjikā Tantras the *maṇḍala* contains and represents, begins with KĀ, that is, Kāmarūpa. Thus, as the AS says in the following passage, the Division beginning with KĀ is the entire tradition (the *paścimāmnāya*):

śrīkaṇṭhanāthāvatāre vidyāpīṭhe yoginīguhye

[1] These are noted in KuKh 6/212cd-219ab and 51/16cd-22.

[2] KuKh 1/5d.

> The category (of Śaiva teachings) beginning with KĀ is both Kula (Śākta) and Akula (Śaiva). It is the essence of the family (*santāna*) of the Command (present also to some extent) in the Tantras of the Left and the Right as well as in the tradition (*santati*) of the previous (*Kaula*) tradition (*pūrvāmnāya*). Free of the sphere of *rajas* and devoid of the deceit (of empty) ritual (*kriyāḍambara*), (it is) the Kulāgama, knowledge of the Self and the great vitality, which is realisation (*pratyaya*). It descends into the universe in accord with the modality of emission (*sṛṣṭinyāya*).[1]

One of several common classifications of the Tantras we find in them is into those of the Right and Left with Kula above in between. This is the set up, for example, in the *Netratantra*. Chapter ten of the NT is dedicated to a description of the worship of the deity of the Tantras of the Right (*dakṣiṇasrotas*). This is Svacchandabhairava. The following chapter, which describes the worship of the deity of the Tantras of the Left (*vāmasrotas*), is dedicated to Tumburu.[2] The Kula tradition (*āmnāya*) is governed by Bhairava who is worshipped in the midst of the Eight Mothers. In his commentary on the NT, Kṣemarāja relates their worship to that of Matsyendranātha and the Kula teachers of previous ages that belong to the previous Kaula tradition.[3]

At the highest level, the tradition 'beginning with KĀ' (*kādya*) is identified with the 'neuter' absolute (*napuṁsaka*). This is the goddess in her supreme, undifferentiated (*niṣkala*) form. It is the highest in an ascending gradation of traditions that begins with the Buddhist ones.[4] Elsewhere it is identified with the entire scripture transmitted initially from the goddess through the three lineages of Siddhas. In this perspective it is the second 'division' that follows the first in which the scripture is still contained in the godhead and so is not yet differentiated into the three transmissions.[5]

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[1] *vāmadakṣiṇatantreṣu (-dakṣiṇā-) pūrvāmnāye (-yaṁ) ca santatau* ||
ājñāsantānasarvasvaṁ kādibhedaṁ kulākulam |
rajamaṇḍalanirmuktaṁ (-muktaḥ) kriyāḍambaravarjitam ||
kulāgamaṁ ātmajñānaṁ pratyayātmāmahaujasam |
sṛṣṭinyāyena jagati (jagat) avatāraṁ prakurvate || AS 28/67cd-69.

[2] Concerning Tumburu and his role as the Bhairava presiding over the left current of the Śaivāgama, see Dyczkowski 1988: 36-37.

[3] See comm. on NT 12/1. The fact that these teachers are not mentioned may well be an indication that NT precedes Matsyendra or, at least, the instauration of his worship as the original teacher of Kaulism.

[4] KuKh 68/139cd-140.

[5] See KuKh 68/117-118.

We may perhaps identify this aspect of the division beginning with KĀ with the initial or 'first' (*ādi*) one brought down into the world onto the Kaula mountain when in a previous incarnation the goddess was Dakṣa's daughter.[1] This is the original transmission of the scripture consisting of 70 million verses, which is the *Mata* - the transmission and doctrine as well as the scripture - Bhairava ardently desires to receive from the goddess.[2] It is the entire scripture that has emerged from the Śāmbhava Command (*śāmbhavājñā*), which is specifically related to Manthānabhairava[3] both generically as well as the specific 'collection' (*saṁgraha*) of the teachings of the MBT.[4] Thus the commentary (*Ṭīkā*) on sections of the MBT and the ṢSS identifies the 'Division beginning with KĀ' that is called the 'Pure One' (*Vimala*) with the scripture consisting of 24,000 verses.[5] Similarly, the colophons of the MBT equate the two and, in some of them, the Division Beginning with KĀ is itself the name of the MBT.[6] So the god says: 'O goddess, the scripture bestowed by the complete Command (consisting of) 24,000 (verses) is the Division beginning with KĀ transmitted by you to Mitranātha.'[7] It is the transmission (*krama*) of the 'Division beginning with KĀ' that is worshipped in the *maṇḍala*.[8] He who is attentive to this transmission awakens to the entire teaching (*mata*).[9]

The 'First Division' (*ādibheda*) and the 'Division beginning with KĀ' of the scriptures are not always equated. In one place in YKh (2) Śrīnātha asks the goddess for the teaching concerning Ādinātha's Śāmbhava nature that is in accord with the 'Kādi Āgama' and is free of the 'First Division' (*ādibheda*).[10] Perhaps

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[1] Comm. on ṢSS 43/13-15.
[2] KuKh 4/5cd-6ab.
[3] KuKh 68/36-37ab.
[4] KuKh 7/3.
[5] See below, p. 77.
[6] Many colophons of the YKh (1) read: *iti caturviṁśatisāhasre (śrī)kādibhede or iti (śrī)kādibhede śrīcaturviṁśatisahasre.* A few simply read: *iti śrīkādibhede* or just *iti kādibhede*
[7] *devi tvayā [k, kh, gh, ṅ: * taṁ] mitranāthāya [k, kh, gh, ṅ: -nāthasya] saṁkrāmitam saṁpūrṇājñāpradattāgamaṁ catuviṁśasāhasrakaṁ [kh: catu *? śasā-;* YKh (1): *saṁpūrṇājñā pradattā (k, kh, gh: pradaṁtā) yac caturviṁśasāhasrikaṁ (k, kh, gh: yeccaturviṁśasāhaśrikaṁ) āgamaṁ [k, kh: āgmaṁ; gh: āgme] kādibhedaṁ (*YKh (1): missing*) tvayā devi mitranāthāya saṁkramitam* || YKh (1) (chapter 12) MS K fl. 55b = YKh (2) MS Kh folio 2b.
[8] Normally, the Circle of Teachers is worshipped first, then the Circle of the Krama. Thus, in the following lines the *Ṭīkā* implies that the transmission (*krama*) is the *Kādibheda*:

The meaning is that, as before, one should worship all the Circle of Teachers. Then the transmission of the *Kādibheda* should be worshipped according to the prescribed procedure.
gurumaṇḍalaṁ pūrvavat [kh: pūrvat] sarvaṁ [kh: sarva] pūjayed ity arthaḥ | *tataḥ kādibhedakramaṁ [k: kāli-; kh: kālibhedaṁ] saṁpūjyaṁ vidhinā* | *Ṭīkā* (MS Kh fl. 1b-2a).
[9] KuKh 68/37cd-8ab.
[10] *sāṁpratam śrotumicchāmi ādināthasya nirṇayam [k, kh: nirnnayaṁ]* ||
ādibhedavinirmuktaṁ kādyāgamasamanvitam |

what is meant here is that this particular teaching belongs to the MBT and not the earlier Kubjikā Tantras, namely, the KMT and its most closely related texts. These are indeed distinct from the MBT and could well be defined as the 'first division' of the Kubjikā scriptures. Elsewhere, however, the distinction applies to the entire Kula tradition which is associated with both.[1]

The *Saptakoṭi* – the Scripture of Seventy Million Verses

According to most versions in the KuKh, the first form of the scripture consists of 70 million verses (*saptakoṭi*).[2] Other sources say that it consisted of a billion (*śatakoṭi*),[3] probably following the KMT.[4] A third variant presents the original scripture as consisting of a trillion (*lakṣakoṭi*).[5] The first of these three is

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mantratantrakriyātītaṁ [k: -tatra-; kh: mantratantrakriyākriyā-] saṁsphuraṁ śāmbhavaṁ vada ||
YKh (2) 19/8cd-9.

[1] The Kula tradition is radiant. It is the eternal teaching of Kula (*kuladarśana*). It has been uttered in the fourth age and is associated with Ādi and Kādi.

saṁsphurantaṁ [k, kh: sasphuranta] kulāmnāyaṁ śāśvataṁ kuladarśanam [k, kh: - darśana] |
caturthe tu yuge proktaṁ [k, kh: proktā] ādikādisamāyutam || YKh (2) 27/14

[2] See KuKh 39/55cd-58ab.

[3] One wonders whether *sapta-* of the expression *saptakoṭi* may not be an error for *śata-* in the expression *śatakoṭi*, or vice versa.

[4] According to KMT 25/189 The KMT itself does not refer to it, even so one wonders whether one of these divisions is the one 'beginning with KĀ'.

[5] See KuKh 39/55cd and YKh (2) 6/24. The sequence is summerized in the *Ṭīkā* in the following passage which is, effectively, a commentary on YKh (2) 6/23ff. quoted below, p. 82-83:

1) The entire collection (of teachings) of the Western Tradition consisting of a trillion (*lakṣakoṭi*) (verses) is born there (from the Wheel of the Unborn). 2) Then (the teachings consisting of) a billion (*śatakoṭi*) (verses) is extracted from that. 3) Its essence consists of two and a half million verses. 4) Out of the midst of that come the three Lineages (*oli*), that is, the teaching (*śāsana*) of the Eldest, Middle One and Child. 5) Then out of the midst of that (comes the scripture) of 125,000 (verses). 6) The essence of that, like the clarified butter extracted from milk, is (the Tantra of) Twenty-four Thousand (Verses). (Finally) this collection (*saṅgraha*) of *sūtras* is the essence of that. This venerable *Śrīmata* was uttered from that so that Śrīkaṇṭhanātha can worship (*anuṣṭhāna*). Then, from (his) presence all exercise (their) authority. It is for this reason that this is said to be a special doctrine (*viśeṣadarśana*).

tatrotpannaṁ sarvaṁ lakṣakoṭipramāṇaṁ paścimānvayasya saṁgraham | tatas tasyoddhāraṁ [kh: tataḥ tasyo-] śatakoṭipramāṇam [k kh: saptasaptakoṭi-] | tatsāraṁ koṭir ekā lakṣapañcaviṁśatyadhikā | tatra madhyāt olitrayaṁ jyeṣṭhamadhyamabālaśāsanam [k kh: -madhyasa-] | tatas tanmadhyāl lakṣam ekaṁ pañcaviṁśatisahasrādhikam | yathā dugdhād [k: dadhnā; kh: daghnā] ghṛtaṁ gṛhyate sārabhūtaṁ tathā [k kh: nāsti] tatsāraṁ [k kh: yatsāraṁ] caturviṁśatisāhasram || tatsāram idaṁ sūtrasaṁgraham | tasmād idaṁ 1kb) śrīśrīmataṁ śrīkaṇṭhanāthasya anuṣṭhānārtham udāhṛtaṁ [kh: -nāthasyā-] kathitaṁ ca | tatas tatsakāśāt [kh:

the one generally preferred by the MBT, the long colophons of which invariably refer to the entire tradition as the scripture of seventy million (*saptakoṭi*) verses. The KuKh explains:

> Seventy million (verses) (*saptakoṭi*) is the extent of Her tradition (*anvaya*) that has emerged (in this way). The *Manthānabhairavāgama* has descended down from (the scripture of) a trillion (verses) (*lakṣakoṭi*). The essence extracted from within it is (this) tradition of seventy million (verses). (This) scripture, pure as clarified butter, is enveloped in the creeper of the network of ritual (*kriyā*). This secret is the essence, the most excellent Śaiva teaching (*śāsana*). This is the division of the first descent (into the world of the scripture). It is the teaching (*nirṇaya*) concerning the path of emanation.[1]

Apart from the common name *Śrīmata*,[2] the scripture consisting of 70 million verses is also called *Pārameśvaramata*.[3] In the following passage in the *Ṭīkā* it is called the *Kālikāmata* where the Division beginning with KĀ is identified with the MBT rather than this scripture:

> The extent (*parisaṁkhyā*) of the Āgama in this Western Tradition is as follows. First of all the root Āgama, a million billion (*koṭilakṣa*) (number of verses) in extent, (which represents) the descent (of the teaching) of the first kind (*ādibheda*) born of the great sacrifice of Manthānabhairava, is the root tradition (*mūlāmnāya*). Then the *Kālikāmata* (also) called the *Kālikārṇavā*, the extent of which is 70 million (verses) is what was extracted from it. Then, the *Caturviṁśatisāhasra* (the Scripture of Twenty-four Thousand Verses), the division beginning with KĀ, called Vimala ('Pure')[4] originated from there. Then, what was extracted from that is the collection of 107 *sūtras*.[5]

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tataḥ stat-] sarva adhikāraṁ [k: sarvādhikāraṁ] kurvanti | tena kāraṇena (1khb) idaṁ viśeṣadarśanaṁ kathitam |

[1] KuKh 39/55cd-8ab.

[2] KuKh 30/74.

[3] KuKh 30/94-5. However, according to the KMT the Tantra called *Pārameśvara* is the original one that consists of a billion (*śatakoṭi*) verses. See below, p. 85.

[4] The MBT is called Vimalottara - 'Supremely Pure' - in AS 28/78 quoted below, p. 93.

[5] *asmin paścimāmnāye āgamasya parisaṁkhyā yathā | prathamato [k kh: -taḥ] mūlāgamaṁ koṭilakṣapramāṇam ādibhedāvatāraṁ mahāmanthānabhairavayajñodbhavam mūlāmnāyam [k kh: + mūlāmnāyaṁ] | tatas tasyoddhāraṁ saptakoṭiprāmāṇaṁ kālikārṇavābhidhānaṁ [k, kh: kālikārṇā-] kālikāmatam | tatas tatrodbhūtaṁ [kh: -tāṁ] vimalasaṁjñā-kādibhedaṁ caturviṁśati-*

One wonders whether '*Kālikāmata'* may not be a mistaken reading for '*Kulālikāmata*' but this reading is confirmed in the final colophon of the *Ṭīkā* which states:

> The commentary (*ṭīkā*) on the (scripture of) twenty-four thousand (verses), called the 'collection of *sūtras*' in the Pure Division (*vimalabheda*) which extends for a hundred and twenty-five thousand (verses) in the *Kālikārṇavāgama* consisting of seventy million (verses) extracted from the tradition (*anvaya*) that is the essence of (the scripture of) a trillion (*lakṣakoṭi*) (verses) belonging to the primordial descent into the great sacrifice of the Churning Bhairava, is complete.[1]

It appears that the MBT is also called *Kālikāgama* in YKh (1). There, with reference to the Kaula Gāyatrī mantra, we read: 'It should be given to one who is devoted to the Yoni of the Virgin (goddess) and intent on the *Kālikāgama* and to one who is consecrated and the teacher (*bodhaka*) of the *Kālikāgama*.'[2] The AS refers to an ascending hierarchy into which the aspirant should be initiated. This begins with the scripture of 24,000 verses. It is followed by those consisting of 125,000, 70 million (*saptakoṭi*) and a billion (*śatakoṭi*). Thus the aspirant rises progressively, retracing in reverse the stages and states through which the scripture has past in its descent into the world. Finally he reaches the highest scripture, the original one - the supreme *Mata*, also called *Siddhamata* or *Anāma*.[3] *Anāma* - the Nameless - appears to have a symbolic meaning also. According to the KuKh, above, beyond the scripture of 70 million verses, is the first division (*bheda*) or form of the scripture. Defined apophatically, as it were, it is said to be 'devoid of the three transmissions' (*kramatrayavivarjita*). It is not, in other words, transmitted through the lineages but is still present as a vast potency within the womb (*yoni*) of the scriptures and, indeed, all of Speech and what it denotes in a form beyond speech and hence 'without name'.[4] This original scripture is also

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sāhasram [k kh: -sāhasryam] | *tatastasyoddhāraṁ adhikasaptaśatakaṁ sūtrasaṁgraham* | Ṭ MS K fl.183b-184a. See below, p. 110 ff. concerning the *sūtras* of the MBT.

[1] *ityādyāvatāre mahāmanthānabhairavayajñe lakṣakoṭipramāṇe tatsāramānvayoddhṛtasaptakoṭi-kālikārṇavāgame [k kh: kālekarṇikāgame] lakṣapādādhike vimalabhede caturviṁśatisāhasre sūtrasañgrahābhidhāne ṭīkā samāptā* |

[2] *kumārīyonibhaktāya [k: kumārīyogibhakṣāya] kālikāgamatatparaḥ [k: kārikāgamatatparā]* | *atraiva cābhiṣiktaś ca [k: dhābhiṣiktaśca] kālikāgamabodhakaḥ* || YKh (1) 39/177cd-178ab

[3] *śrīmate matarājendre caturviṁśasahasrike* ||
lakṣapādādhike deva saptakoṭisuvistṛte [-vismṛte] |
śatakoṭimaye siddhe anāmākhye [-khyā] pare mate ||
yadi sudīkṣito [sphuṭdīkṣitā] deva etāvan mātrayogataḥ [devāvanmātra-] |
AS 6/238cd-240ab. Concerning the *Anāma*- or *Anāmā- mata* see also below, p. 86.

[4] See KuKh 68/117.

sometimes said to consist of a trillion (*lakṣakoṭi*) verses. Thus the KuKh[1] refers to the *Manthānabhairavāgama* as the original scripture of which the essence consists of 70 million verses as having more that a trillion (*lakṣakoṭi*) verses. However, in this reference the 'first descent' of the scripture into the world is also identified with the version in 70 million verses. Thus, the preceding longer version is, in this view also, transcendent.[2] The following verses follow after a list of Tantras. These extend up to the Equal One (*samanā*) which is the first in the series of emanations down from the Transmental (*unmanī*), that is, the Command (*śāmbhavājñā*). Thus, the text implies that this is the transcendental source of the highest scripture:

> (These Tantras) pervade the principles (of existence) and it is here that (their) equality (*samatā*), starting from the beginning, (is experienced). They are established in all of Śambhu's letters up to (the level of) the Equal One (*samanā*). Thus, the pure teaching concerning the group of six (*ṣaṭka*) is the great sound (absolute). It is the descent of Parā's group of six. Beyond the (various) types (of Vedic syllables) (*jāti*), it is of six kinds. Beyond the belly of Mahāmāyā, (the highest scripture) always stands above the Tantra. Of the lineages (*oli*), it is the Western Tradition, the arising of the Transmission (*kramodaya*), which is authoritative in itself. Beyond Māyā, it is within the first arising which is the aspect above the Equal One (ie. the Transmental). The descent (of the teaching) has taken place in the past within the division (of the tradition called) Manthānabhairava (the Churning Bhairava). It is the division beginning with `KĀ', the ocean of truth, that has emerged from Śiva's Command (*śāmbhavājñā*), merely by knowing which (initiates attain) omniscience in every Age.[3]

Similarly, the AS explains:

> The pervasion, manifest (*mudraṇa*) and transcendent (*amudraṇa*), that has come forth from the Flower (i.e. the Drop) of the Command and crosses over into the Supreme State is taught to be the (deity's) command (*ādeśa*). The supreme accomplishment (is achieved) by its (sacred) Sound (*rava*) from which the scripture of) 70 million has come into being. It is the division (of the scripture called) the Churning Bhairava, the Kulāgama of the (deity) who generates

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[1] KuKh 39/55cd.
[2] See KuKh 39/55cd-58ab.
[3] KuKh 68/32cd-37ab.

time. The essence of that is (the scripture called) the Pure One of the Division beginning with KĀ and is said to belong to the Division Beginning with KĀ. The essence (of that is the scripture of) 125,000 verses. The essence is the collection of the previous (scripture). (Its) expansion that has come onto the plane (of realisation) (*bhūmikā*) is (the scripture of) 24,000 (verses). The churning of its doctrine on the Path of the Command is the transmission of the teachers (*gurukrama*).[1]

The *Uttaraṣaṭka* and *Parāṣaṭkāvatāra*

The MBT is the teaching concerning Parā's Group of Six - the *Parāṣaṭka*. The sixfold character of the unfolding of the energies of the goddess, the creation of the world and the transmission of the teachings are aspects of the unique character of this tradition which is accordingly sometimes called 'the descent of (the teaching concerning) Parā's Group of Six (p*arāṣaṭkāvatāra*).'[2] Groups of six characterize the goddess who is frequently said to possess six aspects (*ṣaṭprakarā*), in her expanding, developing state (*vikāsinī*). There are six groups of six when she assumes the aspect of Parā (the Supreme).[3] They are arranged in the six seats at the corners of the hexagram of the goddess's *maṇḍala*. Thus, when referring concretely to the goddess's six aspects the standard formula is that it is the group 'beginning with the sacred seats' (*pīṭhādi*).[4] These six are, essentially, the six main topics with which the Kubjikā teachings are concerned and so stand for the tradition as a whole. Moreover, the six may also be understood to be the six sacred seats that are the source of the tradition. The *Ṭīkā* explains:

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[1] *mudraṇāmudraṇavyāptir ājñāpuṣpād [-rājñapuṣpa] vinirgatā [-taṁ]* |
saṁkramati parāvasthāṁ [-sthā] tadādeśaṁ [-diśca] praśasyate ||
tadraveṇa [tadravena] parā siddhiḥ [siddhi] saṁjātaṁ [saṁjñātaṁ] saptakoṭikam |
manthānabhairavaṁ bhedaṁ [-da] kālakartṛkulāgamam [kālakartrī-] ||
tatsāraṁ [saṁsāraṁ] kādivimalaṁ [kābhividalaṁ] kādibhedasya ucyate |
lakṣapādādhikaṁ sāraṁ sāraṁ pūrvasamuccayam ||
prasaraṁ [prasāraṁ] bhūmikāyātaṁ caturviṁśasahasrakam |
tasya [tasyā] siddhāntamathanaṁ [sahanaṁ] ājñāmārge [-rga] gurukramam || AS 27/11-14.

[2] This is the name we find for the MBT in the colophons of chapters 26, 28 and 29 YKh (2). These read: *iti śrīparāṣaṭkāvatāre caturviṁśatisāhasra * * * * * * * * [kh: -viṁśati * * * -]* || 26; *iti śrīcaturviṁśatisāhasre parāṣaṭkavatāre mahāyogasūtraṁ [k: * * * * * * * * * * *] || 28; iti śrīcaturviṁśatisāhasre kādibhede parāṣaṭkāvatāre divyaughapadasiddhānāṁ [k: divyogha-; kh:* + * * *(?)] yogam* ||. The same occurs in the colophon to chapter 12 of the SKh that reads: *iti parāṣaṭkāvatāre parādevyākhecarīstavam.*

[3] See intro. vol. 1, 320 ff..

[4] See, for example, KuKh 2/10b.

> Moreover, due to the great churning of this (the *Saṁvartāsūtra*, the essence of the scripture) its pervasion (i.e the matters with which it deals) is of many kinds, (these are, in particular) 1) the sacred seat, 2) the body (*piṇḍa*), 3) the seed-syllable (*bīja*), 4) the transmission (*krama*), that is, the Sequence of Twenty-eight and the rest 5) conduct, that is, Kula conduct (*kulācāra*), 6) the Sacred Seat of Gesture (*mudrāpīṭha*), which is the (triangular) Yoni and the (hexagonal) sixfold (reality). Or else the six are the sacred seats of Kāmarūpa, Pūrṇa, Jālandhara, Uḍḍiyāna, Trisrota and Gesture. Thus the sixfold (reality) has been explained.[1]

A similar name for the MBT is the *Uttaraṣaṭkabheda*[2] - the Division of the Higher Group of Six. In his commentary, the *ṛjuvimarśinī* on the NṢĀ, Vidyānanda quotes an *Uttaraṣaṭka* four times. Each of these references have been traced to a passage in chapter five of the KuKauM.[3] However, this may well have imported into the KuKauM from another text that may not have been a Kubjikā Tantra. In the following passage in YKh (1), '*uttaraṣaṭka'* is defined as the six aspects of the tradition (*anvaya*), that is, the major topics or teachings (*āmnāya*), transmitted through it:

> There is the teaching (*āmnāya*) of the teachers which is the first, the teaching of the transmission (*krama*) is the second. The third is the teaching of (the goddess) Kujā. The forth is the teaching of the Kula. The fifth is the teaching of the goddess. The sixth is the plane of oneness (*samarasa*). The tradition learnt by Śrīkaṇṭha is sixfold. This is the family (*santāna*), the first division, the western tradition of the venerable (goddess) Kujā. (This), the highest group of six (*uttaraṁ ṣaṭkaṁ*), is hard to acquire. He who knows it is a (true) yogi.[4]

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[1] *anekadhā tathā asya mahāmanthānād [k: -nā; kh: -maṁthānāt] vyāptiḥ [kh: vyāpti] yathā pīṭham [k kh: pīṭha] piṇḍam [k kh: piṇḍa] bījam [k kh: vīja] kramam [k kh: krama] aṣṭāviṁśakramādi* | *ācāraṁ [k kh: ācārāṁ] kulācāram [k kh: -rām]* |
mudrāpīṭham iti yoniḥ saṣaḍvidham | *ṣaḍ vā yathā kāmarūpam* | *pūrṇapīṭham* | *jālandharapīṭham [kh: jālāṁdhara-]* | *uḍḍiyānapīṭham [kh: ūḍḍiyāna-]* | *trisrotapīṭham [kh: triśrottapīṭhaṁ; k kh: + iti] mudrāpīṭham iti ṣaḍvidhā kathitam* || Ṭ MS K fl. 1a.
[2] See KuKh 39/17cd-19ab.
[3] These references are on pp. 10, 70, 231 and 271 of the *ṛjuvimarśinī*; they correspond to KuKauM 5/43-44, 28cd-29ab, 8cd and 6cd, respectively.
[4] *gurvāmnāyaṁ tu prathamaṁ kramāmnāyaṁ dvitīyakam* || [Mising in MSs *k, gh,* and *ṅ*]
*tṛtīyaṁ tu kujāmnāyaṁ [k, gh: kṣajāmnāyaṁ] kulāmnāyaṁ [k, gh: nāsti; ṅ: * * * *] caturthakam [ṅ: catuṣṭakaṁ]* |
pañcamaṁ devyāmnāyaṁ ṣaṣṭhaṁ [g: ṣaṭa.] samarasaṁ [k, gh, ṅ: samaraṁsa] padam [k, gh, ṅ: pada] ||

We find a description of the main Goddess of the Command (*ājñāmūladevī*) who in the right and left of one of her two pairs of arms bears the right (*dakṣiṇa*) and left (*uttara*) group of six.[1] I have not found any references to the 'right group of six'. However, in one place in the KuKh, the goddess imparts a teaching she acquired in the past which she says is the 'division of the left group of six' (*uttaraṣaṭka*).[2] She then goes on to describe the formation of the Triangle which, as usual, is said to be in 'six parts' with reference especially to the Hexagram. This is called the monastery (*maṭha*) in six parts.[3] It is has been explained in the scripture of seventy million verses.[4] As in all major Tantric traditions, the main deity's *maṇḍala* is the core of the teaching. The *uttaraṣaṭka* is therefore an important 'division' (*bheda*), that is, part of the teaching. Indeed, it appears to be emblematic of the entire tradition and, in a special way, that of the MBT, which expounds this teaching. This possibility is supported by the presence of a similar and much more common name - the *Vimalabhedottaraṣaṭkanirṇaya* - the Teaching concerning the Pure Division of the Higher Group of Six which appears in a good number of colophons.[5] It is also just called *Vimalottara*.[6]

Finally, another cognate, but much less common way of referring to the MBT is as the *Pure Ucchuṣma Division* (*vimalocchuṣmabheda*).[7] Ucchuṣma is an epithet of Agni, the god of fire, and means 'one whose crackling becomes manifest'. We have seen that it is the name of a forest where a Yoginī called Ucchuṣmā resides that the goddess visits in her tour. It is located in the region of Kāmarūpa which is where the scripture in this Age of Strife was revealed.

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anvayaṁ ṣaḍvidhaṁ yasmāc chrīkaṇṭhena upārjitam [g: upājjitaṁ] |
santānedaṁ [g: -da] purā bhedaṁ [g: bheda] śrīkujāpaścimānvayaṁ ||
durlabhaṁ [g: -bha] cottaraṁ [g: cottara] ṣaṭkaṁ yo jānāti [gh: nānāti] sa yoginaḥ |
YKh (1) 27/69cd-72ab.

[1] *adhikāre sthitā sā tu caturbāhurmahāprabhā [k: -humahāprabhāṁ; kh: -humahā-]* |
dakṣiṇottaraṣaṭkau [k, kh: -ṣaṭkā] tau dakṣiṇottarayoḥ [k, kh: -yo] kramāt || YKh (2) 28/23.

[2] KuKh 39/17cd-19ab.

[3] KuKh 39/64ab.

[4] KuKh 39/67.

[5] The name *Vimalabhedottaraṣaṭkanirṇaya* appears in the colophons of chapters 4, 47, 60, 61, 63, 64, 65, 66, and 69 of the KuKh, chapter 40 and the final colophon of YKh (1), chapter 1 of YKh (2) and chapters 1, 2, 3, 6, 14, 15, 16, 20 and 28 of the AS.

[6] AS 28/78 quoted below, p. 93.

[7] See AS 28/66 quoted below, p. 92.

The second version of the *Sūtra* concerning the Descent into the World of the Scripture (*Āgamāvatārasūtra*)

We now turn to the following account of the descent of the scriptures drawn from YKh (2):

> The great *sūtra* has emerged in the western tradition (which is that of the) Śāmbhava (state). Fashioned from three and a half (verses), it is the essence (of the teaching imparted in this) school (*mata*). It is authoritative (*pramāṇa*) and is a *sūtra*.
>
> The pervasion of the great *Manthānabhairava*, the king (of scriptures), is in the unqualified (transcendent). It is the collection (*saṁgraha*) consisting of the ten and a quarter million verses belonging to the transmissions of the sacred seats and bodies (*pīṭhapiṇḍa*).
>
> The essence that has been extracted from the middle of that (is transmitted) in (the school which is) the teaching of the three lineages (*olitritayaśāsana*). The descent of the (scripture consisting of) 125,000 quarter (verses) is like the clarified butter extracted from milk.[1] (It is) the Scripture of Twenty-four Thousand Verses (*Cāturviṁśatisāhasra*) that is, the *Khañjinīmata* which, hard to understand, is said to be the venerable Śrīkaṇṭhanātha's own (form of) worship (*anuṣṭhāna*). All authority (*adhikāra*) proceeds from its presence.
>
> Thus, it is said to be a particular (teaching) that is free of the sphere of *rajas* and (its mantras) are devoid of Vedic syllabic sounds (*jāti*), nor (does it) accept (the worship of) Liṅgas. Free of all (outer) supports, beyond it (as its source and goal) is the Stainless (absolute) (*nirañjana*). (This), the great teaching (*mahāmata*) is higher than all Tantric practice (*tantrācāra*). It is the tradition of the Śāmbhava (state) that has came down through the series (of masters). Come unseen, it gives success in the Age of Strife. O god, it gives liberation and worldly benefits and is sealed in the first sacred seat. It is the venerable Ciñciṇīkula within the venerable Kadamba Cave. It was placed there by the God of the gods in accord with the Rule.[2]

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[1] Cf. KuKh 68/119, quoted above.

[2] *śāmbhave paścimāmnāye mahāsūtraṁ vinirgatam* |
*vṛttādyuṣṭaṁ [k, kh: vṛtta * ṣṭaṁ] mate sāraṁ pramāṇaṁ sūtralakṣaṇam* ||
mahāmanthānarājasya vyāptis tasya alakṣake [k, kh: anakṣake] |
pīṭhapiṇḍakramānāṁ [k, kh: -ṇaṁ] tu pādakoṭis tu saṁgraham ||
tanmadhyād uddhṛtaṁ [k: tanādhyāduddhṛtaṁ] sāraṁ olitritayaśāsane |

Rūpaśiva begins his commentary - the *Ṭīkā* - on passages from the ṢSS and MBT with an explanation of a variant of this *sūtra*. Judging from the *Ṭīkā*, which comments systematically on the part of the *sūtra* translated here from YKh (2), it appears that the initial part of the *sūtra* Rūpaśiva saw has been omitted. This referred to the first stages of the descent of the scripture which begins with the scripture of a trillion verses (*lakṣakoṭi*) followed by the one consisting of 70 million.[1] The redactor of YKh (2) chose to replace this with some verses drawn from the KMT which refer to the scripture of 24,000 verses. These he fills out with standard outlines of the main lineages through which it was transmitted. Below we shall have occasion to review the entire passage of the KMT from which these verses are drawn and compare it with this version.

The first point to note in this presentation is the important role played by the *Saṁvartāmaṇḍalasūtra*. Placed at the very beginning of the KuKh and consisting of three and a half verses, this *sūtra* describes concisely the goddess's *maṇḍala*. As with all other major Tantric traditions, the *maṇḍala* - the worship of the deities within it, its internalisation and other manipulations - is the quintessential teaching of the Kubjikā Tantras. The original form of the scripture is said, as we shall see in detail later, to be a collection of *sūtras* of which this is considered to be the main one. Just as the teachings concerning the *maṇḍala* are those concerning the goddess which pervade her scripture, similarly, the 'root' *sūtra* pervades the others. Indeed, like the cause which precedes and pervades its effects, it is implicitely presented as the immanent source of the entire scripture. As Rūpaśiva puts it:

> The path of the Western tradition was born from the great (sacrificial) field, namely, the great sacrifice (*yajña*) of Manthānabhairava. (It was) 'fashioned out of three and a half (verses)'. It is due to (that sacrifice) that (this), the root *sūtra* called Samvartā

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lakṣapādāvatāraṁ tu dugdhād [k, kh: daddhnā] ghṛtam ivoddhṛtam ||
cāturviṁśatisāhasraṁ [k: -sra] durbodhaṁ khañjinīmatam |
*śrīmac chrīkaṇṭhanāthasya svānuṣṭhānam udāhṛtam [kh: svānusthānam udāhṛ *?]* ||
*tatsakāśāc ca [k: sakāmāc ca] sarvaṁ * adhikāraḥ pravartate* |
viśiṣṭaṁ [k: viṣat] tena cākhyātaṁ rajamaṇḍalavarjitam ||
jātibhedavinirmuktaṁ na ca [k: va] liṅgaparigraham |
sarvādhāravinirmuktaṁ tasyottīrṇaṁ [k, kh: tasro-] nirañjanam ||
tantrācārasya sarvasya uparisthaṁ [k, kh: -stha] mahāmatam |
śāmbhavaṁ saṁpradāyaṁ tu pāramparyakramāgatam ||
adṛṣṭavigrahāyātaṁ kalikāle tu siddhidam |
muktidaṁ bhuktidaṁ deva ādipīṭhe tu mudritam ||
śrīkadambaguhāyāṁ tu sthitaṁ śrīciñciṇīkulam |
sthāpitaṁ devadevena kṛtvā samayapūrvakam || YKh (2) 6/23-31.

[1] The passage from the *Ṭīkā* is quoted below on p. 77.

> (*maṇḍalasūtra*) of the root collection (*mūlasaṁgraha*) (of the teachings) belonging to the Path of the Great Churning (Bhairava) is pervasive.[1]

The first sacred seat, where the teachings were revealed for the first time, is Oḍḍiyāna.[2] It is also called Oṁkārapīṭha. It is the Point (*bindu*) symbolically located in the centre of the Triangle representing the Yoni. The Kadamba Cave is the Void within it that is formed when the Point splits apart to emit the Divine Sound (*nāda*) from which the scripture and, indeed, the entire universe, is said to develop. According to some accounts, the Liṅga in which goddess received the initiatory Command (*ājñā*) is within the Kadamba Cave. Perhaps this is also where the snake Vāsuki kept the scripture hidden for the first three Ages in order to reveal it in this one.[3] Note also that in this passage, the MBT is identified with the entire tradition - here called the Ciñciṇīkula - that is within the Void of the Point in the Centre of the Yoni. The MBT emerged out of the Point in the present Age of Strife. Presumably, the previous, more extensive, forms of the scripture belong to earlier Ages.

The Scripture of Twenty-four Thousand Verses and the *Kubjikāmata*

We turn now to the KMT and see what it has to say about the creation of the scripture, there generically called the Current of the Transmission (*kramaugha*):

> This, the Tantra of the Supreme Lord (*pārameśvara*), extends for a billion (verses) (*śatakoṭipravistīrṇa*). It will have countless divisions, primary and secondary of many kinds. O fair lady, here in this age (there is the scripture of) 24,000 verses which consists of a collection of *sūtras*. However, it is not clear and (so), gracious lady, you should make it (so). However, reveal it in the four sacred seats by (your) Command in such a way that it remains very secret. O goddess, this Tantra is very hard to acquire and is supremely astonishing.[4]

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[1] *paścimāmnāyamārgasya [k kh: + apaścimāmnāyamārgasya] utpattiḥ mahākṣetrān mahāmanthānabhairavayajñād [kh: -kṣetrāt; kh: -yajñāt] vṛttam adhyuṣṭakam [kh: avyuṣṭakaṁ] iti vastutrayasarvapramāṇasya [k kh: -sārva-] mūlasūtrasya saṁvartābhidhānasya mūlasaṁgrahasya asya mahāmanthānamārgasya tataḥ vyāptiḥ* | Ṭ fl. 1a.

[2] See intro. vol. 1, p. 33.

[3] Cf. YKh (1) 12/42, quoted above, p. 43.

[4] *śatakoṭipravistīrṇaṁ tantredaṁ pārameśvaram* |
asya bhedopabhedāś ca bhaviṣyanti hy anekadhā ||

One of the names of the tradition and its scripture is *Pārameśvaramata*. According to the KuKh this comes from Sadyojāta, the western mouth of Sadāśiva. Its initial form consists of 70 million verses and then progressively contracts to 50 million, 100,000, 1,000, 100, 50 and just 25 verses.[1] Although the details differ, as often happens, the intention is clear - the tradition is concerned not only to derive its scripture from the goddess but, at a more fundamental level, from the god. Parallel to the exoteric Āgamas of the Śaiva Siddhānta, Sadāśiva utters from his five faces the esoteric scriptures of the Mata. Just as the goddess's essentially Śaiva identity is never forgotten, similarly, although the Mata scriptures extol the goddess, they are derived from the same source as the Śaiva scriptures and are part of them. The Kubjikā tradition acknowledges this connection right from its inception. Moreover, free of the complexity of the later accounts, we have here a straight forward descent in three stages. The scripture of a billion verses came first, then that of 24,000 and finally the KMT, which is revealed secretly in the four sacred seats, because the previous one was too obscure. That this is the meaning of the text is confirmed by the concluding colophon of the KMT which states:

> This is the venerable Teaching of the (the goddess) Kubjikā (*śrīkubjikāmnāya*) (contained) in the (Scripture of) Twenty-four Thousand (Verses as) the best essence of (its) essence. It has emerged from the venerable sacred seat of Oḍiyāna, (consisting of) twenty-five chapters (*paṭala*) and three and a half thousand (verses) (this), the *Śrīmata*, is complete.[2]

Also called the *Kubjinīmata* or *Anāmāmata*, the Mata of the goddess Anāmā (the Nameless One),[3] the KMT is the essence of the earlier scripture. Too

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atra kalpe (KuKauM, ṢSS: ādikalpe) varārohe (YKh (2): tasmin vārāhakalpe tu) sūtrasaṁgrahalakṣaṇam |
caturviṁśatisāhasraṁ [KuKauM: lakṣapādādhikenaiva] kintu tat (KuKauM: kiṁ tat; YKh (2): su; ṢSS kintu taṁ) prakaṭaṁ nahi ||
kartavyaṁ tu tvayā bhadre kintu pīṭhacatuṣṭaye | *(YKh (2): missing)*
prakāśayasva (KuKauM, YKh (2): prakāśāya) cājñāto (KuKauM: svatantrāś ca; YKh (2): mamājñāyā; ṢSS: tantrājñāṁ [k: -sthāṁ]) yathā (YKh (2): yadi) gopyataraṁ bhavet ||
sudurlabhataraṁ (ṢSS tad-) devi tantredaṁ paramadbhutam (YKh (2): caturviṁśatisahasrakam) |
KMT 25/189-192ab = ṢSS 50/69cd-72 = KuKauM 7/222-225ab; KMT 25/190-191 = YKh (2) 6/11-12; KMT 25/191cd-192ab = YKh (2) 6/13.

[1] KuKh 30/94-95.

[2] *iti caturviṁśatisāhasre sārāt sārataraṁ śrīkubjikāmnāyaṁ śrī-oḍiyānapīṭha-vinirgataṁ pañcaviṁśatipaṭalaṁ sārdhas trīṇi sahasrāṇi, śrīmataṁ parisamāptam.*
See also YKh (1) 27/73-74ab.

[3] See intro. vol. 2, p.101ff. concerning Kubjikā as the goddess Anāmā.

sacred even to utter, it is studied, kept and venerated in the written form. As the KMT goes on to say: 'This is the collection of the essence (*sārasaṁgraha*), the *Anāmāmata*. One should not utter it and if one does one should recite (a purifying mantra) 100 million times'.[1] The meaning of this passage is quite clear and unambiguous and would have remained so, where it not for the subsequent redaction of the MBT and its claim to be the scripture that preceded the KMT.

The variant readings, additions and omissions in these few lines from the KMT found in the other three sources in which they appear (i.e. YKh (2), the KuKauM and ṢSS) tell us a great deal about their concerns and understanding of the history of the tradition and its scripture. Let us begin with the version in the KuKauM. The ŚM which, like the ṢSS, contains most of the text of the KMT, avoids controversies and unnecessary self-ascriptions and so simply omits the passage. The *Śrīmatottara,* as its very name implies, understands its relationship to the KMT, that is, the *Śrīmata* quite clearly as its continuation - *uttara*. It does not need to insert itself in the Current of the Transmission (*kramaugha*) at some other point, which both the ṢSS and the KuKauM need to do for their own reasons.

Chapters 49 and 50, the last two of the ṢSS, are an expanded version of the last chapter of the KMT. They are chapter seven of the KuKauM. The version in the KuKauM agrees with the reading in the ṢSS which shifts the time of the appearance of the scripture from this Age as we find it in the KMT, back to the First Age (*ādikalpa*). However, the scripture revealed is not the *Caturviṁśatisāhasra,* as it is according to both the KMT and the ṢSS, but the one consisting of 125,000 verses.[2] The reason for this is that the KuKauM presents itself as the *Caturviṁśatisāhasra* which clarifies the meaning of the teachings of the scripture of 125,000 verses. The agenda of the ṢSS, on the other hand, requires the independent existence of the *Caturviṁśatisāhasra* and so leaves the reading as it is. To see how this works we turn to another few lines that occur twice in the ṢSS, once in chapter 45 and again at the end of the ṢSS. They are not found in the KMT, but are reproduced in chapter 7 of the KuKauM with variants that are especially significant in this context. The version in the ṢSS says:

> (The scripture that consists of) twenty-four thousand (verses), which is said to be the *Kubjinīmata,* contains in its last section (*ūrdhvakhaṇḍa*) the disclosure of the profound meaning of the (whole)

[1] KMT 25/206-7.

[2] The KuKauM says: 'O fair lady, in the first age (the scripture of) which consists of a collection of *sūtras* (is represented) by the one consisting of 125,000 (verses).

> book. And, O mistress of the gods, it is said to be the *Ṣaṭsāhasra*, the most excellent Mata.[1]

Although the ṢSS is clearly an expansion of the KMT, it chooses to associate itself with the scripture of 24,000 verses. It claims to be part of the last section of it which, according to a variant reading, is called '*Siddhakhaṇḍa*'. This is in fact the name of one of the three sections (*khaṇḍa*) of the MBT. Manuscripts of this section of the MBT exist, but there is no sign there of any connection with the ṢSS. Either way, there is clearly a conscious attempt on the part of the redactor of the ṢSS to arrogate the authority of the MBT to the ṢSS by associating it concretely with it. It is very unlikely that the redactor happened to guess the name of a section of the MBT so there is little reason to doubt that the redactor of the ṢSS referred concretely to the MBT rather than the mythic scripture consisting of 24,000 verses mentioned in the KMT. Clearly, the MBT enjoyed considerable prestige for the redactor(s) of the ṢSS. Indeed, according to the following passage in the ṢSS this is the scripture revealed by Tūṣṇīnātha, the First Siddha (*ādisiddha*) of the Kubjikā school:

> All this has been explained in the auspicious and venerable *Kubjīmata* of twenty-four thousand verses. Here it has been just somewhat mentioned. O great goddess, (this), the heart of the Supreme Lord should be kept secret. O fair one, this division is the *Kādi* division that has come forth from the First Face (*ādivaktra*) and has come, O mistress of the gods, through the tradition of Tūṣṇīnātha.[2]

The redactor (s) of the KuKauM wished to pass off the KuKauM as the MBT. Thus, it replaces the reference to the scripture of twenty-four thousand verses with that of 125,000 and the reference to the *Ṣaṭsāhasra* with one to the scripture of twenty-four thousand verses implying thereby its identity with it. Thus the passage reads in the KuKauM:

> (The scripture consisting of) 125,000 (verses) is said to be the *Kubjinīmata*. Above it is the Kulatantra which is the disclosure of the profound meaning of the (whole) book. O mistress of the gods, it is

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[1] See below, p. 88 note 1 for the Sanskrit of this passage.

[2] *caturviṁśatisāhasre śrīmatkubjīmate śubhe [k, kh: drume]* ||
samastaṁ tatra vyākhyātam atra kiñcid udāhṛtam |
gopanīyaṁ mahādevi hṛdayaṁ pārameśvaram ||
etad bhedaṁ varārohe kādibhedaṁ [k kh: -bhedair] visarpitam |
ādivaktrād viniṣkrāntaṁ pāramparyakramāgatam ||
tūṣṇīnāthasya deveśi * * * * * * * * | ṢSS 42/69cd-72a.

said to be your (scripture that consists of) twenty-four thousand (verses).[1]

Now let us see what has happened in the version of the text we are examining in YKh (2). This short passage, followed by a few additional lines, prefixes the long passage we examined in the previous section. There the first two sentences have been omitted. This is because the scripture is conceived to have originated from the *Saṁvartāsūtra*, not from an original version in a billion verses. Moreover, a couple of significant variant readings and the omission of another line transforms this passage into the following:

> In this, the (present) Age (which is that of) of Vārāha, (there is the scripture of) 24,000 verses which consists of a collection of *sūtras*. However, it is not clear. Reveal (it) at my Command if it is most secret. (The scripture of) 24,000 verses is very hard to acquire.[2]

The redactor of the YKh (2) did not want to deal with the whole extent of the scripture. His specific concern was the origin of the *Caturviṁśatisāhasra* (the Scripture of Twenty-four Thousand Verses), that is, the MBT. The KMT refers to 'this Tantra' and goes on to extoll the benefits for the country, town and one's home of possessing a copy of 'this Tantra' which is, clearly, the KMT itself. Similarly, as one would expect, the YKh (2) exalts the MBT as 'hard to acquire' and precious. The following lines added to this passage go on to assert that this is the original scripture uttered by the goddess. This is the scripture transmitted through the three lineages and is the source of the KMT:

> (The scripture) of Twenty-four Thousand (Verses) has been uttered in the division (of the transmission) beginning with KĀ. The *Ratnasūtra* was extracted (from it) in the Deccan (*dakṣiṇe pathi*) by the Lord (*nātha*). One division has been fashioned there (namely that of) the Aged, Youth and Child. Divine, (the scripture of) Twenty-four Thousand (Verses) has been brought down (into the world) by (the

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[1] *caturviṁśasahasraṁ tu (KuKauM: lakṣapādādhikaṁ* [all MSs except *kh, g: lakṣaṁ-*]*) yad uktaṁ kubjinīmatam* ||
*tasyordhvakhaṇḍe yat proktaṁ (*ṢSS 50/116c: *tasyordhve siddhakhaṇḍaṁ tu; KuKauM: tasyordhve kulatantraṁ tu) gūḍhagranthārthabhedanam* |
kathitaṁ caiva (KuKauM: tava) deveśi ṣaṭsāhasraṁ [k, kh: -sahasra] matottamam (KuKauM: caturviṁśasahasrakam) || ṢSS 50/116cd-117 = KuKauM 7/297-298.
[2] See previous note for the Sanskrit of this passage.

> goddess) Kujā. Its authority (*pramāṇa*) has been explained to those who hold office (*adhikāra*) in the three lineages (*oli*).[1]

The *Ratnasūtra* is the KMT, concerning which the MBT declares: 'The venerable *Kulālikāmata Tantra* has been revealed on the southern path (i.e. South India). It is (also) called the *Ratnasūtra* and is successful in the Deccan'.[2] This statement can be taken to mean that the KMT was originally revealed in the Deccan. More likely the sense is as I have translated which implies that it was imported into the Deccan from elsewhere and then 'made known'. We will see that there is no evidence that the MBT predates the KMT. Rather, there are numerous indications to the contrary. We will see that the MBT was redacted in Koṅkaṇa in the Deccan to which there are only passing references in the KMT. Despite statements to the contrary, like the one above, we do find one or two references that indicate that the MBT considers itself to be independent of the KMT and subsequent to it. Thus, we read:

> (What was) not said in the age (of the scripture) consisting of 3,500 (verses), that is, the *Kulālikāmata*, has been taught in the *Śrīmata*, the king of Matas, the great scripture (*bṛhadāgama*), that is, the *Khañjinīmata*, of 24,000 (verses).[3]

At the same time, it seems that the MBT seeks to appropriate the KMT. We shall see that a large part of the MBT is divided up into *sūtras*. Was the KMT called the *Ratnasūtra* (a name that appears only in the YKh) in order to suggest that the KMT is actually one of the *sūtras* of the MBT? We have seen that the KMT itself refers to a scripture of 24,000 verses 'which consists of a collection of *sūtras*'. While we may take this to be evidence for the prior existence of the MBT,

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[1] *cāturviṁśatisāhasraṁ [kh: -sāha *] ākhyātaṁ kādibhede hi [k, kh: -da si]* ||
ratnasūtraṁ tu nāthena uddhṛtaṁ dakṣiṇe pathi |
bhedaikaṁ kalpitaṁ tatra vṛddhakaumārabālakam ||
kujāvatāritaṁ divyaṁ cāturviṁśasahasrakam [k, kh: -ke] |
pramāṇaṁ tasya cākhyātaṁ olitrayādhikāriṇām || YKh (2) 6/20cd-22.

[2] *veditaṁ [all MSs: niveditaṁ; 2: saṁsāre (k: -raṁ; kh: * sāraṁ)] dakṣiṇe [ṅ: -ṇā] mārge tantraṁ [ṅ: maṁtraṁ] śrīkulālikāmatam [gh: srīkulāṁlikāmataṁ]* |
ratnasūtram iti proktaṁ siddho 'asau [k, kh, gh: siddhāsau; ṅ: siddhāso] dakṣiṇāpathe || *46* ||
YKh (1) 12/48cd-49ab = YKh (2) 2/18. This is the conclusion of the *Kramāgamāvatārasūtra* (quoted above on p. 42-43).

[3] *noktam adhyuṣṭasāhasre (k: -dvyaṣṭha-) kalpe kulālike mate* |
śrīmate matarāje ca (k g: na) caturviṁśasahasrake (g: -sāhasrake) ||
bṛhadāgame kādibhede (g: + bhede) nirnīṭaṁ (k g: nirmitaṁ) khañjinīmate (g: -ta) |
YKh (1) 27/79-80ab.

it is possible that the redactors of the MBT inserted this passage into the KMT later or modelled their text to accord with the statements in the KMT in order to guarantee its authority. An indication that there was an attempt to do this is the fact that the result only partially conforms to its pre-determined form as a 'collection of *sūtra*s'. In actual fact, the MBT is not uniformly structured in this way. As we shall see, although a large part of the YKh is indeed divided into *sūtra*s, and may have originally been entirely so, only some parts of the KuKh are *sūtra*s, many of which are drawn from the YKh. The fact that entire *sūtras* found in one section (*khaṇḍa*) also appear in another is a clear indication that parts of the MBT were redacted separately at different times and by different people. Moreover, for this same reason, the text does not uniformly consist of *sūtra*s. The *Ṭīkā*'s account of the 'descent of the scripture' explains this by saying that the *sūtras* originated from the scripture of 24,000 verses which implies that it was not all made of *sūtras*.

Again mirroring the manner in which the KMT conceives itself to be, the MBT refers to itself as the collection of the essence (*sārasaṁgraha*) and says that it is the *Śrīkhageśīmahāmata.*[1] As Khageśī (the Bird Goddess) is Kubjikā[2] this name is virtually a synonym of *Kubjikāmata.*[3] However, although the MBT does sometimes claim to elucidate what was taught in a previous age (*pūrvakalpa*), in no case are these teachings found in the KMT.[4] Indeed, the MBT, unlike the ŚM and ṢSS, is not directly related to the KMT. The KMT belongs, as the above passage implies, to an earlier age (*kalpa*) - which is, of course, the reverse of how things would be if the MBT were to be the source of the KMT. There are indeed passages in the MBT that can be traced in the KMT, but these were probably drawn by the MBT from the KMT, not vice versa. An initial impression one has is that generally these passages do not fit so well where they appear in the MBT as they do in the KMT. In some cases, as in the one we have examined, the passages in the MBT have been somehow adapted to their context there. However, this may be a false impression as the MBT as a whole is more disordered and less systematic in its presentation than the KMT. While it is difficult to argue on the basis of impressions, we notice several developments in the MBT as a whole and within it with respect to the KMT that are clear signs that it post-dates the KMT.

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[1] See KuKh 30/90-91.

[2] KuKh 6/31ab and ibid. 31/48.

[3] Cf. the name *Vakrikāmata*: *caturviṁśatisāhasraṁ śrīmataṁ vakrikāmatam* KuKh 30/105ab.

[4] *kathitāḥ (k g: -tā) pūrvakalpe tu prakaṭāḥ (k g: -ṭā) khañjinīmate* ||
tāḍave 'pi (?) ca te (k: sāṁḍave pivate) ślokāḥ (k g: -kā) śrīmate prakaṭīkṛtāḥ (k: -kṛtā; g: -kṛte) |
YKh (1) 35/30cd-31ab.

The Structure of the *Manthānabhairavatantra*

The Three Sections (*khaṇḍa*) of the *Manthānabhairavatantra*

We now turn our attention to the structure of the *Manthānabhairavatantra*, focusing first of all on the three sections (*khaṇḍa*) into which it is divided. These are mentioned at the end of the following passage drawn from the end of the concluding chapter of the *Ambāmatasaṁhitā* that, like the KuKauM, passes itself of as a part, if not the whole of the MBT. We find summarized in this passage virtually all the main features of the Scripture of Twenty-four Thousand Verses attributed to it in the passages we have examined drawn from the original, authentic MBT. It comes just after a long list of Tantras and the goddess is speaking:

> It was spoken by the Lord who resides in the Wheel (*cakravartyeśvara*). It was not spoken in the transmission of the three lineages. (The mantras of) all those (Tantras include) the utterance of Vedic syllables (*jāti*). They are not part of the venerable Śāmbhava Kula. How can they be (part of) the western tradition (*paścimānvaya*) that is within Bhairava who is free of defects, that is, in the principle of the Command called the Transmental which is the ocean of the sixfold (*ṣaṭprakāra*) Mata? How can they possess the accomplishment (*siddhi*) that has come through the transmission of the series (of teachers)?
>
> At the beginning during the divine Kṛta Age, the Kula tradition was of many kinds. All this secret, that is, the sequence of planes (*bhūmikākrama*), (was) Mālinī (*nādiphānta*). It was emitted in three parts and so your Tradition of the Siddhas (*siddhāmnāya*) is threefold. Just as they have no future (existence) up to the end of the age (*yuga*), similarly these (scriptures) of the Tantric (rather than Kaula) kind (*tantrabheda*) have no line (of teachers transmitting them). Their supreme (condition) (*paratva*) is unclear, so how can the threefold (impurity) be purified?
>
> (The MBT is) the Pure (*vimala*) (scripture) in six modalities (*ṣaṭprakāraka*) preceded by the supreme Assembly of Sounds (*śabdarāśi*).[1] It is the descent (into the world) of the group of six relating to (the goddess) Parā. Beyond (the six) types (of Vedic ritual

[1] Further ahead in the AS (28/100ab) we read that the scripture, which is the transmission of the three lineages (*olikrama*) 'is the threefold expansion. It is the manifestation of the transmission of the aggregate of words (*prasaraṁ trividhaṁ jñātvā śabdarāśikramodayam*).'

ejeculations) (*jāti*), it is the manifestation of the transmission (*kramodaya*). (In other words the teaching) is free of the (Vedic syllables) OṀ and the rest and devoid of the syllables '*namaḥ*'.

May (this supreme reality known) as the Śāmbhava Kaula, that impels the Kaulika Command be manifest (*saṁsphuret*)! (It is) the teaching of the three lineages that has come (down) as the transmission (*krama*) (handed down through) the series (of teachers). It is the school (*śāsana*), the Kubjikā tradition (*āmnāya*). It is the stainless (absolute) (*nirañjana*) beyond (the differentiated) energy (*kalā*) (that gives rise to creation and bondage).

It is the Pure (*vimala*) Ucchuṣma category (of Śaiva teachings), that is, the tradition of the transmission (*kramānvaya*) of the emanation of the group of six. It is the ultimate (*paścima*) (tradition) which, with its secret (teaching) is on the supreme plane of authority. It is the same energy, free of Māyā,[1] that bestows that (very) grace in (the *Siddhānta* scriptures) divided into (the group of) ten and (the group of) eighteen (Āgamas) and (in the scriptures) generated by the Five Brahmās (the deities of Sadāśiva's five faces).[2] [. . .]

The Manthānabhairava category (of the scriptures) is the complete (*pūrṇa*) category (of scriptures that is transmitted) when the Night (of Māyā) is ending.[3] The essence of the tradition (taught in the scripture of) 70 million (verses) is the (scripture of) ten and a quarter million quarter (verses).

O Śambhu, the compendium (*saṁgraha*) consisting of 125,000 verses that has come (down through) the transmission (*krama*) within the western, that is, the root tradition is praised by those who have accomplished the Command (*ājñāsiddha*). Again, a part (*pariccheda*) of it is the clear (*sphuṭa*) transmission (*krama*) of (the scripture of) twenty-four (thousand verses) (*jinasaṁkhyā*). The Command, that is, the Transmental, is supreme and (perfectly)

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[1] In other words, the goddess who is the spiritual energy that is the source of the Kubjikā Tantras also impells the god Sadāśiva to utter the Siddhānta scriptures from his five mouths. In that case, however, that energy is not 'free of Māyā' as it in the Kubjikā tradition.

[2] See Dyczkowski 1988: p. 32 ff..

[3] The Night of Māyā ends at the end of the Kali Age, which is when the teachings are propagated in a special way. The 'Practice of the Night' may also be implied here which involves union with the embodiment of the goddess at night while reciting mantras. The KuKh (30/177d-178ab) declares: This is the scripture of the Siddhakula. This is the Kaulika teaching established by the practice that takes place at night (*niśācāra*).

tranquil. (Attained) by abandoning the (lower) six (wheels), it is above the three (transmissions).[1]

(This scripture) was imparted to Śrīnātha[2] in order to establish the Kubjikā Kula. It has come from the invisible form (of the transcendent) and is transmitted as the realisation of the Siddhas (*siddhapratyaya*). Born as (the teaching) of Ādinātha, divine and transcendent, it is (a veritable) sacrifice (offered to the deity's) energies (*kalādhvara*). The Lord (*nātha*) brought it down (to earth) by the grace of the Śāmbhava Command.

(The teaching) is the accomplished abode of the Siddhas and it extends from Śiva up to the earth. In order to (dispense) grace everywhere, it has been sealed (*mudrita*) in the first sacred seat (*ādyapīṭha*). Initially it was hidden for three ages (*yuga*) at the root of a Kadamba (tree).[3] It was retrieved in (the cremation ground called) Karavīra when it was made manifest in the fourth (Age).

Omniscience (is attained) in each age by the knowledge of an omniscient one. (This is the scripture called) Supremely Pure (*Vimalottara*) which, part of the Śaiva teachings, is the authority (*pramāṇa*) of the Rudra (scriptures), Vedas and the other categories of Śiva's (scriptures) (as well as that of) the Tantras of the Right and the Left. It is (the MBT) the Teaching of the Three Sections (*khaṇḍatritayaśāsana*), the penetration (of the energy of) realisation (imparted by) the venerable teacher.[4]

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[1] Cf. KuKh 68/117..

[2] Śrīnātha is Ādinātha, the first Siddha to propagate the teachings.

[3] The reader will recall that in an account we examined previously the scripture is also said to have been hidden for the three Ages first in the netherworlds and then by the snake Vāsuki. The Kadamba tree stands outside the Kadamba Cave where the goddess herself is said to have received the Command when she was hidden there in a Liṅga. The *maṇḍala* itself, located at the End of the Twelve above the head, is called the Tree. In other words, it seems that the text is telling us that the teachings remained hidden in a latent state in the Drop (*bindu*) in the centre of the *maṇḍala* - the root of the Tree.

[4] *cakravartyeśvarenoktaṁ noktaṁ olikramatraye* |
jātyuccāreṇa [-occāreṇa] te sarve na te śrīśāmbhave kule ||
kutas te paścimānvaye [-mavaśye] bhairavānte nirāmaye |
ājñātattve unmanākhye [-khyaṁ] ṣaṭprakāre matodadhau ||
bhavet [nayet] teṣāṁ kutaḥ siddhiḥ pāramparyakramāgatā [-gataṁ] |
ādau kṛtayuge divye kulāmnāyam anekadhā ||
nādiphāntam idaṁ [tāditāntamidaṁ] sarvaṁ rahasyaṁ bhūmikākramam |
tribhedabhinnaṁ sṛṣṭaṁ te siddhāmnāyam iti tridhā ||
yugāntaṁ yāvad bhaviṣyaṁ yathā teṣāṁ na vidyate |
tathā te tantrabhedāś ca pāramparyavivarjitāḥ [-taṁ] ||

The Compendium of Twenty-Four Thousand (Verses) (*Caturviṁśati-sahāsra*), better known as the MBT, is preserved in about 80 manuscripts. In actual fact these manuscripts contain three texts that identify themselves as the Compendium of Twenty-Four Thousand (Verses). They have reached us in disorder. Due to their common self-ascription, separate texts and sections of them are not clearly identified. We know that this was the state of the text already in the 17th century from a scribe's colophon at the end of one of the manuscripts. There the scribe tells us that he is called Kālidāsa. A Brahmin attached to the royal court of Bhaktapur in the reign of Jagatjyotirmalla (1614 to 1635 CE), he was commissioned by him to transcribe the MBT because it was in disorder.[1] Indeed, the disorder was so great that this colphon comes at the end not of a part of the original MBT, but of the *Ambāmatasaṁhitā* which, like the *Kulakaulinīmata,* identifies itself as a part of the scripture of Twenty-four Thousand (Verses).

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paratvaṁ [paratra] na sphuṭaṁ teṣāṁ trividhaṁ śuddhyate katham |
śabdarāśi paraṁ pūrvaṁ vimalaṁ ṣaṭprakārakam ||
parāṣaṭkāvatāraṁ [-vayāgaṁ] tu jātyuttīrṇaṁ [-ottirṇaṁ] kramodayam |
.okārādivinirmuktaṁ namoṅkāravivarjitam ||
saṁsphuret [sasphure] śāmbhavaṁ kaulaṁ kaulikājñāpravartakam |
pāramparyakramāyātaṁ olitritayanirṇayam ||
śāsanaṁ kubjikāmnāyaṁ kalātītaṁ nirañjanam |
vimalocchuṣmabhedaṁ tu ṣaṭkasṛṣṭikramānvayam [ṣaṣkaṁ-] ||
paścimaṁ sarahasyaṁ tu adhikāre [-ra] pare pade |
daśāṣṭādaśabhinne tu pañcabrahmodbhave ca [-bhrātodbhavena] vā ||
saiva māyojjhitā [-taṁ] śaktiḥ [śaktyā] kurute tad anugraham | *[. . .]*
manthānabhairavabhedaṁ [-bhede] pūrṇabhedaṁ niśi kṣaye |
saptakoṭyanvaye [-koṭyānvayaṁ] sāraṁ koṭipādasamuccayam ||
anvaye paścime śaṁbho mūlānvaye kramāgatam |
saṁgrahaṁ lakṣapādaiś ca ājñāsiddhaiś ca [-siddhaśca] vanditam ||
paricchedaṁ [paricchede] punas tasya [-tasyā] jinasaṁkhyākramaṁ sphuṭam |
unmanājñā parā śāntā ṣaṭtyāgāt [-tyāgas] tritayopari [-parā] ||
kubjikākulam āsthāya śrīnāthasya niveditam |
adṛṣṭavigrahāyātaṁ saṁkrāntaṁ siddhapratyayam ||
ādināthasya saṁjātaṁ [saṁkṣeyā] divyātītaṁ kalādhvaram |
śāmbhavājñāprasādena nāthena avatāritam ||
śivādyavaniparyantaṁ siddhānāṁ siddhavāsaram |
anugrahārthaṁ sarvatra ādyapīṭhe tu mudritam ||
pūrvaṁ kadambamūle tu gopitaṁ [gopi] tu yugatrayam |
karavīre [-vīraṁ] samāsādya caturthe prakaṭe kṛte ||
sarvajñajñānamātreṇa [sarvajñaṁjñāta-] sarvajñatvaṁ yuge yuge |
vedādiśivabhedānāṁ rudrāṇāṁ śivaśāsane ||
dakṣiṇottaratantrāṇāṁ pramāṇaṁ vimalottaram |
śrīgurupratyayāveśaṁ [-guruṁ-] khaṇḍatritayaśāsanam || AS 28/57-67ab, 70-78.

[1] See below, 351-352.

The original MBT (to which we refer with this name) is in fact, as the above passage suggests, divided into three large sections (*khaṇḍa*). In several places the MBT says of itself that it consists of four parts (*pāda*) called *kriyā*, *caryā*, *jñāna*, and *yoga*.[1] These same four parts are those into which the Siddhānta Āgamas are supposed to be divided. Ideally, their names suggest their contents. The *kriyāpāda* is the section dealing with ritual. The *caryāpāda* deals with right conduct, vows, penances and the like. The *jñānapāda* deals with metaphysics, cosmogony, and basic principles such as the nature of the soul, the fetters that bind it, deity and the like. The *yogapāda* should deal with Yoga. In actual fact, this division into four parts is largely theoretical. Even so, some attempt is made by many Siddhānta Āgamas to follow this scheme or, at least, they acknowledge its theoretical existence. Bhat explains:

It is said that the Āgamas should in theory consist of four sections into which their various topics are arranged: *jñāna*, *kriyā*, *yoga* and *caryā*. In practice, one does not always find this arrangement. *Suprabheda* and *Kiraṇa* are the only two Āgamas we have with their four sections. The manuscripts of the other basic Āgamas (*mūlāgama*) that we have managed to recover mostly contain only the *kriyāpāda*. In the *Rauravāgama* there is a section called in the colophons '*rauravasūtrasaṁgraha*' and '*vidyāpāda*' which is, effectively, a condensed form of the *jñāna* and *yogapāda*. In the version of the *Ajitāgama* we possess, the second *paṭala* deals with Śiva's essential nature (*śivasvarūpa*), which is actually a subject relevant to the *jñānapāda*. Several of the *āgama*s we possess contain in the same way in their *kriyāpāda* some *paṭala*s taken from the *jñānapāda*. There are other examples of a mix of subjects from different *pāda*s. [. . .] As the material of the *jñānapāda* and *yogapāda* is used directly to gain a correct understanding and for the purpose of the *kriyāpāda*, it matters little if it is treated in separate *pāda*s; it can all be presented together. As far as the *mūlāgama* is concerned, the *kriyāpāda* is the most important section.[2]

Bhat refers here to the main 28 Āgamas (*mūlāgama*). The secondary Āgamas (*upāgama*) may follow the theoretical model more closely, as do for example, the *Mataṅgapārameśvara* and the *Mṛgendrāgama*. Even so, the theoretical division into four is rarely faithfully observed. Nonetheless, the prestige of this division into four *pāda*s persisted. The *Sarvadarśanasaṁgraha*, which was written in the early 14th century, defines the Siddhānta Śaiva system

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[1] See KuKh 30/106 and 69/28cd-29ab. Also: *kriyā caryā tathā jñānaṁ [k: dravyaṁ] yogapādaṁ caturthakam* | YKh (1) 12/42cd same line in YKh (2) 2/11cd. Note the reading '*dravyam*' in the MSs of all the sources is defective. See note to the Sanskrit text of KuKh 30/106ab.

[2] Intro. to the *Ajitāgama* vol. 1 pp. 2-3.

as 'the great Tantra in four parts'. Similarly, the *Śivapurāṇa* describes it having four parts (*catuṣpāda*).[1] Desai surmises that two remarkable images of Sadāśiva with four legs (*catuṣpāda*) were probably inspired by a pun on the word *pāda* which means both a division of the Śaivāgama and 'foot'.[2]

It is hard to understand how the MBT could have been perceived to have been divided in this way. In fact, it is simply a claim to the same prestige, extent and authority for the MBT as a Siddhānta Āgama was felt to have. A realistic division of the MBT we find in the texts is into three sections (*khaṇḍa*). It is as the KuKh says: 'the *Śrīmata*, the king of Matas, the Great Kula in three sections (*khaṇḍatraya*), consisting of twenty-four thousand verses.'[3] The concluding colophon of YKh (1) confirms this division into three sections[4] as does the KuKh.[5] The order in which the three sections are listed in the sources is invariably the same as we find in this reference in our text, the *Kumārikākhaṇḍa*:

> I have spoken this truth in the venerable Section Concerning the Virgin Goddess (consisting of) six thousand verses (which is a part of the Scripture of) Twenty-four Thousand (Verses), the best of Matas. In the beginning comes the Section Concerning the Virgin Goddess (*kumārikākhaṇḍa*). The Accomplished Section (*siddhakhaṇḍa*) is the second one. The third is the First Section (*ādyakhaṇḍa*) and, O pervasive one, it consists of four parts (*pāda*).[6]

The same sequence is observed in the rite of offering lamps (*ārati*) to the scripture. The concluding part of this rite consists of the offering of three lamps, one for each of the three sections of the scripture, in the aforementioned order.[7] The three sections represent the so-called 'seats' (*pīṭha*) into which the Śaivāgama is divided according to a system of classification that developed in the Bhairava Tantras. The 'seats' are actually four, here reduced to three to coincide with the number of sections of the MBT. They are the seats of Gesture (*mudrā*), Mantra

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[1] ŚP (*vāyavīyasaṁhitā*) 2/10/30.
[2] Desai 1996: 60.
[3] KuKh 30/2cd-3; cf. KuKh 57/90-91ab.
[4] The end of this colophon reads: . . . *śrīcaturviṁśatisāhasre avvākramabhāṣite (-sāhasrañcathā-kramabhāṣite)* ***śrīmate khaṇḍatrayapramāṇe*** *(k: ṣaṇḍa-)* . . . |
[5] See last colophon of the KuKh.
[6] KuKh 69/28cd-29ab.
[7] *anyadīpāni trīṇy evaṁ mate 'smin pārameśvare* ||
prathamaṁ kumārikākhye tu [g: va] khaṇḍe [kh: khaṇḍa] mudrālaye param ||
aparaṁ [g: aspaṣṭam] siddhakhaṇḍe tu mantramārge vidhīyate ||
parāparaṁ [k kh g: -re] tṛtīyaṁ ca ādye vidyākule smṛtam ||
dakṣe caiva tathā madhye āgamasyāpi cottare ||
dīpatrayam idaṁ proktaṁ yavamātrapramāṇakam [g: -kāṁ] || From the SKh 31/23-25.

and Vidya. The extra one, not mentioned here, is the Seat of *Maṇḍala*.[1] We find this system of classification in the BY and in the JY, where it is most extensively applied and manipulated as a symbolic cipher. It was well known to Abhinavagupta who, probably inspired by the importance given to this set of four in the BY and the JY, dedicates four separate chapters to them, one for each seat, in his *Tantrāloka*.

By worshipping the MBT and its three sections, one worships the entire Śaivāgama. The *Siddhakhaṇḍa* of the MBT teaches:

> In the same way there are another three lamps (taught) in this Mata of the Supreme Lord. One is in the section called the Virgin (Goddess). It is the supreme one (*para*) and is in the Abode of (the Tantras belonging to the seat of) Gesture.
>
> The inferior (*apara*) one is in the Accomplished Section (*siddhakhaṇḍa*) and is prescribed (for the Tantras) on the Path of Mantra. The third is supreme-cum-inferior (*parāpara*) and is said to be in the Vidyā Kula in the First (Section). They are (placed) on the right, the middle and to the left of the scripture, (respectively). This is said to be the triad of lamps, the size of just a grain of wheat. The wicks (of the lamps) are said to be white, yellow and red, (respectively). (Offered) along with meat one should light (them) all with the Vidyā of the Lamps.[2]

Another rite dedicated to the three sections of the scripture is outlined in YKh (2) where we read:

> The Seat of Gesture (*mudrāpīṭha*) is within one's own centre, that is, within the *Śrīmata* in the Western Transmission (*paścime krame*). It should be worshipped in the Ciñciṇīkula in the course of the

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[1] See Dyczkowski 1989: 49-51, 55. There I point out that the Kubjikā Tantras as a whole are mostly linked to the *mudrāpīṭha*. This view appears to be supported by the very first sentance in this reference.

[2] *anye dīpāni trīṇy evaṁ mate 'smin [g: matesmiṁ] pārameśvare* |
ekaṁ [k kh g: prathamaṁ] kumārikākhye tu [g: va] khaṇḍe [kh: khaṇḍa; khaṁḍa] mudrālaye param ||
aparaṁ [g: aspaṣṭam] siddhakhaṇḍe tu mantramārge vidhīyate |
parāparaṁ [k kh g: -re] tṛtīyaṁ [g: tritīyaṁ] ca ādye vidyākule smṛtam ||
dakṣe caiva tathā madhye āgamasyāpi cottare |
dīpatrayam idaṁ proktaṁ yavamātrapramāṇakam [g: -kāṁ] ||
śvetāḥ [k kh: śvetā; g: svetā] pītās [g: pītā] tathā raktā varttayaḥ parikīrtitāḥ [g: -tā] |
piśitaiḥ [kh, g: piśitā] saṁyutāḥ [g: jyasaṁyutā] sarve jvālayed [g: jvālā ca] dīpavidyayā ||
SKh 31/23-26.

common Sacrifice of the Rule (*samayāyāga*) along with the god of bliss, Navātman, accompanied by (his) consort. One should worship the Siddha Section (*siddhakhaṇḍa* of the Tantra) in the midst of the Mother's Book (*avvāpustaka*). Your Five *Praṇavas* are in the beginning and then (comes) the lord of Vidyās (i.e. Navātman). That is the nature of the entire current of the transmission of the Command up to (one's own teacher's) sandals. To the right of that is Kaumāra, the leader (*nāyaka*) of the sections (of the Tantra). The supreme Kumārikā of the forty-two (syllables of her Vidyā) is there in due order. (She is) pure consciousness and her nature is awakened consciousness (*bodha*). Indeed, she is said to be Kālikā in Himavat's temple. She descends (into the world) on the beautiful Island of the Moon. The authority of the Siddhas is Kālikā who is called Kubjikā. May Kālī, who is the venerable Kubjikā, of the previous *Avvāmata*, protect (you).

Worship that on the path of the left by means of the sequence of (mantras called) the Five Jewels. The supreme (goddess) in the First Section (*ādyakhaṇḍa*) of the (Tantra of the) Siddhas is the venerable Amarikā by name. She is (the goddess) Parā (Supreme) and has three natures. (She) should be worshipped in the First Section (*ādyakhaṇḍa*).[1]

The *Kumārikākhaṇḍa* (comes) in the beginning. The *Siddhakhaṇḍa* is the second and the *Ādyakhaṇḍa* is the third in the *Śrīmata* (that is) the *Vakrikāmata*. One should always worship the three Sections and then their three sacred seats.

The Seat of Gesture (*mudrāpīṭha*) is the first. the Seat of Mantra is the second. The Seat of Knowledge is the third,[2] there, where the leaders of the Siddhas (reside). (The goddess in the first seat) is Gesture (*mudrā*) who, in the form of Moon, Sun and Fire is the mistress of the book (*granthanāyikā*). Conjoined with the Drop, (she is) the Great Gesture, the Gesture that seals the universe.

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[1] The MSs read: *ājñākhaṇḍe 'in the Section of the Command'.*

[2] Cf: The Seat of Gesture (*mudrāpīṭha*) is the first. The Seat of Mantra is the second. The Seat of Knowledge is the third, in accord with the order in general cases. O knower of Kula, one should worship the *Kulālyambāmata* in the three seats in the Ciñciṇīkula that is common (to all three) by means of the Vidyārājeśvara (mantra).

mudrāpīṭhaṁ tu prathamaṁ mantrapīṭhaṁ dvitīyakam ||
vidyāpīṭhaṁ tṛtīyaṁ [g: tritīyaṁ] tu sāmānyeṣu anukramāt |
vidyārājeśvareṇāpi sādhāre ciñciṇīkule ||
kulālyambāmataṁ [k: kulālyāṁvā-; kh: mūlālyā-; g: kulālyaṁvāmataṁ] pūjyaṁ triṣu pīṭheṣu [kh: pāṭheṣu] kaulavit | SKh 5/77cd-79ab.

After that comes the Seat of Mantra, which is in the middle of the *Siddhakhaṇḍa*. The second one pertains to the *Praṇavas*. Extract (the goddess's Vidyā), which is the universal (*sāmānya*) one. O Śambhu, this is the Seat of Vidyā, extract it in the *Ādyakhaṇḍa*. One should worship Gesture, Mantra and Vidyā in (these) three places. The three sections (of the Tantra) pertaining to the seats should be worshipped by the teachers. The three, Indra and the rest, should be worshipped with flowers and knotted garlands. [. . .]

(This) secret beyond the world should be worshipped constantly in a concealed place in front of the (*Maṇḍala* of the) Transmission and before the *Maṇḍala* of the Teachers. (Worshipped) in the aforementioned way (the scripture) always gives Siddhas liberation. [. . .] Thus it is called a sacred seat - the leader who is the *Kaumārīkhaṇḍa*.[1]

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[1] *mudrāpīṭhaṁ [k: - pīṭha; kh: (?)] svamadhye [kh: (?)] tu śrīmate paścime krame* ||
navātmānandadevena [k, kh: navātmādanda-] śaktyādisaṁsthitena ca |
sādhāre samayāyāge pūjayec ciñciṇīkule ||
*avvāpustakamadhye [kh: avvāpusta * madhe] tu siddhakhaṇḍaṁ prapūjayet* |
ādau te praṇavāḥ pañca vidyārājeśvaraṁ tataḥ ||
ājñākramaughasakalaṁ pādukāntaṁ tu tanmayam |
tasya dakṣiṇadigbhāgo kaumāraṁ khaṇḍanāyakam ||
mahāpraṇavayogena dvau [k, kh: dau] catvāriṁśatāṁ kramāt |
parā kumārikā tatra [k, kh: stastā] cinmātrā bodharūpiṇī ||
sā vai śrīkālikā proktā himavantasya [k, kh: himavantaṁsya] mandire [kh: -raṁ] |
avatāraṁ prakurute candradvīpe manorame ||
adhikāraṁ tu siddhānāṁ kubjikā nāma kālikā |
kālī śrīkubjikā pātu pūrvva - avvāmatasya tu ||
vāmamārge yajed yat [k, kh: yan] tat pañcaratnakrameṇa tu |
ādyakhaṇḍe tu siddhānāṁ nāmnā śrī - amarikā parā ||
parā sā trisvarūpā tu ādyakhaṇḍe [k, kh: ājñā-] prapūjayet |
ādau kumārikākhaṇḍaṁ siddhakhaṇḍaṁ dvitīyakam ||
ādyakhaṇḍaṁ tṛtīyaṁ tu śrīmate vakrikāmate |
*yajet khaṇḍatrayaṁ nityaṁ teṣāṁ pīṭhatrayaṁ [kh: traṁ *] punaḥ* ||
mudrāpīṭhaṁ tu prathamaṁ mantrapīṭhaṁ [k: matra-] dvitīyakam |
vidyāpīṭhaṁ [k, kh: - pīṭha] tṛtīyaṁ tu tatra ye siddhanāyakāḥ [k, kh: siddhi-] ||
somārkānalarūpeṇa mudrā sā granthanāyikā [k, kh: granthināyakā] |
*binduyuktā [k: -yu *] mahāmudrā mudrayā mudritaṁ [k: * dvitaṁ; kh: vṛddhitaṁ] jagat* ||
mantrapīṭhaṁ bhavet tasmāt siddhakhaṇḍasya madhyataḥ |
praṇavānāṁ dvitīyaṁ tu sāmānyaṁ taṁ samuddharet ||
vidyāpīṭham idaṁ śambho ādyakhaṇḍe samuddharet |
mudrā mantraṁ tathā vidyā triṣu sthāneṣu [k, kh: sthānepra] pūjayet ||
pīṭhānāṁ khaṇḍatritayaṁ pūjanīyaṁ tu [k: pūjanīyostu; kh: pūjanīyāstu] deśikaiḥ |
indrādis trīṇi yaṣṭavyāḥ [k, kh: draṣṭavyā] puṣpasragdāmagranthibhiḥ [k: -sugdāma-] || *[. . .]*
lokātītaṁ rahasyaṁ tu gopyasthāne prapūjayet ||
kramāgre maṇḍalāgre ca gurūṇāṁ nityam eva hi |

This dense passage requires some analysis. Firstly, we notice that in these passages, the *Kumārikākhaṇḍa* - the Section of the Virgin Goddess - enjoys a special prestige as the 'leader' and is invariably mentioned first out of the three sections of scripture. The goddess is Kālikā. This is the identity of the Virgin Goddess - Kumārikā - before she unites with Bhairava. It is the initial form the goddess assumes to bring the scripture into the world. This is said to be the 'previous' *Avvāmata*, which is, presumably, related to the 'previous tradition' linked to Matsyendranātha.

The three sections of the scripture are associated with three of the four 'seats' or groups[1] into which the Bhairava Tantras are classified by the BY and JY. This implies that they are the sources of all the scriptures that issue from these seats. The *Kumārikākhaṇḍa* is linked to the Seat of Gesture (*mudrāpīṭha*), the seat sometimes associated with the entire Kubjikā tradition.[2] Gesture - *mudrā* - is the goddess herself and, as such, she is the mistress who governs and leads the scripture (*granthanāyikā*). Thus, the association of this section with the Seat of Gesture implies its particularly intimate connection with the goddess. The same association is maintained in the *Khecarīstava* of the SKh that opens with:

> I salute the Seat of Gesture with (its) eighty-four divisions which, supreme, is in the section (of the MBT) called the venerable Virgin, the abode of the (goddess as) Gesture (*mudrā*). I salute the venerable *Kubjikāmata* by the distinction between the pervaded and the pervader which, by the union of the (transmissions of the) three sacred seats is manifold and (its) knowledge is very extensive.[3]

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prāguktavidhinā nityaṁ siddhānāṁ mokṣadāyakam || *[. . .]*
tena pīṭhaṁ samākhyātaṁ kaumārīkhaṇḍanāyakam || YKh (2) 29/34cd-48, 50cd-51, 52cd.

[1] The *maṇḍalapīṭha* is omitted.

[2] Wherever an affiliation with a particular seat is mentioned in the colophons of the Kubjikā Tantras we almost always find that they are linked to the *Vidyāpīṭha* (concerning which see Sanderson 1988 and Dyczkowski 1988: 53ff.). The *Śrīmatasārasaṁgraha* is an exception. The colophons of chapters one, four and five of this short text consisting of just five chapters affiliate it to the *Mudrāpīṭha,* the KMT and the tradition of Kulālikā. There is one possible reference in the KMT itself which may be understood to mean that the KMT associates itself with the Tantras of the *Mudrāpīṭha*. However, the connection is most clearly made in the JY. See Dyczkowski 1988: 104 ff . concerning the *pīṭha* classification, especially according to the JY see ibid. p.119-120 concerning the *Mudrāpīṭha* and the KMT.

[3] *śrīmatkumārikākhye [g: śrīmatkumārikā?] tu khaṇḍe [g: khaṁḍa] mudrālaye param [k kh g: parā]* ||
caturāśītibhedais [g: -sīti-] tu mudrāpīṭhaṁ namāmy aham ||
pīṭhatrayasamāyogān [kh: pītatatra-; g: -yogāt] nānājñānaṁ supuṣkalam [kh: tu-; g: sapu ? ? kaṁ] || [This and the previous line are repeated in MS G.]
vyāpyavyāpakabhedena naumi [g: maunaumi] śrīkubjikāmatam || SKh 23/1-2.

One would expect the *Ādyakhaṇḍa* (also called the *ādikhaṇḍa*[1]) - the First Section - to occupy, as its name suggests, the prestigious first place. Even so we invariably find that the *Kumārikākhaṇḍa* comes first. Even when the YKh (1) refers to the sections of the MBT, instead of praising itself as the most excellent out of them, we are surprised to find that it yields its own pride of place to the *Kumārikākhaṇḍa,* which it says is 'supreme'[2] and declares that the first and foremost goddess, Kubjikā herself, is established and attained (*siddhā*) in this section.[3] However, although the *Kumārikākhaṇḍa* enjoys this privilege, from other points of view the *Ādyakhaṇḍa* is treated as the best of the three. Significantly, it is linked to the Seat of Vidyā, the most extensive and prestigious of the seats from which the Bhairava Tantras have issued and with which the Kubjikā Tantras are most commonly associated. Here Parā - the Supreme - is the presiding goddess. Kubjikā is specifically called Parā in numerous contexts, thus assuming the role of all the Great Goddesses of the Bhairava and Kaula Tantras in general, and the supreme goddess of the Trika in particular. Reference to the triple nature of Parā indicate that she is Kubjikā herself.[4] As such she is worshipped as Amarikā,[5] rather than Kālī.

Are these three the three parts of the MBT? The answer to this question bears on the relative chronological order of the KuKh in relation to the YKh and the SKh. The quote from the *Khecarīstava* can be taken to mean that the *Kumārikākhaṇḍa* is none other than the *Kubjikāmata*. That would explain the special prestige of this section of the MBT. It would explain why both the SKh and YKh (2) are prepared to place it before themselves. It would also explain why some of the colophons of the *Gorakṣasaṁhitā* recension of the ŚM and of the AS associate themselves to the *Kumārikākhaṇḍa*. Finally, the particular association with the Mudrāpīṭha would also make sense as the KMT is regularly linked to that whereas the succeeding Tantras are associated with the Vidyāpīṭha. Just as the AS, which we know cannot be earlier than the SKh or YKh (2), has assumed this

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[1] Cf. KuKh 69/29. There instead of *ādyakhaṇḍa* we find *ādikhaṇḍa*.

[2] The supremely astonishing secret (is found) in the supreme section (of the MBT) called Kaumārī.
kaumāryākhye pare [k: kaumāryāredvyapare] khaṇḍe [k: khaṁte] rahasyaṁ paramādbhutam |
YKh (1) 34/134cd Quoted below in full on p. 105.

[3] How is she, (the goddess) Nityaklinnā who is very loving (*suraktikā*) in the division of the lineages? How is she in the division (of this scripture), she who is the first Accomplished One (*siddhā*) in the *Kumārikākhaṇḍa?*

ulibhede [kh: -bhedaṁ] kathaṁ sā [k: nāsti] tu [k: tasya] nityaklinnā suraktikā [k: -kāḥ; kh: tu raktikā] |
ādyā kumārikākhaṇḍe siddhā [kh: kaumārasiddhasya] bhede [k: bheda] kathaṁ sthitā [k: -tāḥ] ||
YKh (1) 16/5.

[4] Concerning Kubjikā's triple nature see vol. 2, p. 135.

[5] Concerning this name of the goddess, see intro. vol. 2, p. 100-101.

name for itself, similarly the KuKh of the MBT may well have been named this way to give it a veneer of antiquity and authority. It is not clear if the passages that are common to the KuKh and the other two sections of the MBT originally belong to the KuKh or not. In one case it is fairly certain that a passage is drawn from the SKh.[1] While it is unclear whether the few passages common to YKh (2) are taken from it, there can be no doubt that YKh (1), from which KuKh draws extensively, precedes it.

Another way in which the *Ādyakhaṇḍa* is given a special place transpires from the association of the three sections of the scripture with the three Siddhas and the sacred seats from which they propagated their transmission. These are not specified directly in the passage we are examining, even so we may presume the following set of correspondences:

1. Table of Correspondences with the Three Sections of the MBT

Section	Kumārikā	Siddha	Ādya
Position	Right	Middle	Left
Seat	Mudrā	Mantra	Vidyā
(Siddha and seat)	(Mitranātha - Kāmarūpa)	(Ṣaṣṭhanātha - Pūrṇagiri)	(Oḍḍīśa – Oḍḍiyāna)
Goddess	Kālikā	?	Amarikā

These correspondences seem probable in the light of other parallel correspondences between the two types of seats we find in our sources as noted in the following table:

2. Table of Correspondences between the Sacred Seats and Classes of Scriptures

Sacred Seat	**Oḍḍiyāna**	**Jālandhara**	**Pūrṇagiri**	**Kāmarūpa**
Age	Kṛta	Tretā	Dvāpara	Kali
KuKh[2]	Māyā of Yogatantra	Vidyā	Mantra	Mudrā
KRU[3]	Mudrā	Maṇḍala	Mantra	Vidyā
YKh[4]	(*Maṇḍala*)	Vidyā	Mantra	Mudrā
SP[5]	Ājñā	Mantrādhāra	Mantra	Mudrā

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[1] See below, p. 264-265.
[2] KuKh 42/20-26ab and table there in note 34.
[3] KRU 10/56cd-69.
[4] System of four seats with 16 units each. See intro. vol. 1, p. 666ff. for exposition and p. 672 for table of seats.
[5] *Saṁketapaddhati* quoted by Vidyānanada in his commentary on the NṢA, p. 219ff..

If the correspondences in the previous tabulation are correct the reason why the *Kumārikākhaṇḍa* is considered to be the supreme one is because it is the section of the MBT revealed in this Age and so the best suited for it. This is the section in which the teachings are transmitted in this Age of Strife by Mitranātha from Kāmarūpa. So from this mythical perspective, the *Ādyakhaṇḍa* was the first section to be revealed in the first Age. The *Siddhakhaṇḍa* came after, followed by the *Kumārikākhaṇḍa*. And this was, in all probability, the actual order in which they were redacted. Let us see why.

The *Yogakhaṇḍa*

The *Ādyakhaṇḍa* is probably the section of the MBT called *Yogakhaṇḍa* of which there are two recensions. For ease of reference I have retained this name, although it appears to be mistaken. Buddhisāgara Śarmā, who compiled the catalogue for the National Archives of Kathmandu (formerly called the Vīrapustakālaya and before that the Darbar Library), names the manuscripts of this section of the MBT in this way.[1] Presumably he followed the opinion of H.P. Śāstrī who compiled the first descriptive catalogue. This name appears on the cover sheet of one of the manuscripts.[2] Moreover, out of the colophons of the YKh (1) (all of which he lists in his catalogue), four refer to this section of the MBT as the *Yogakhaṇḍa*[3] and one as the *Yogapāda*.[4] However, three colophons

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[1] *tantraviṣayakaḥ caturtho bhāgaḥ tasyāyaṁ dvitīyakhaṇḍaḥ* op. cit. pp. 60-63.

[2] NAK no. 3-164 = NGMPP reel no. A 176/3.

[3] The first of these four colophons reads: *iti śrīkādibhede śrīcaturviṁśatisahasre vidyāmāhātmye [-k: mahātmye] japyādhikāro [k: javyā-] nāma* ***yogakhaṇḍe*** *[k: -khaṇḍa]* ǁ 18 ǁ

At the beginning of chapter 19 Śrīnātha asks the goddess to tell him the *Dhyānasūtra*. In response, the goddess describes the three visualized forms of the goddess who govern the three lineages in as many *sūtra*s. The one that describes the form of the goddess who presides over the lineage of the Child ends with the following colophon:

iti śrīkādibhede śrīcaturviṁśatisāhasre devyāmūrtidhyānaṁ [-k: na] ***yogakhaṇḍe [k: -khaṁḍaḥ]*** ǁ 19 ǁ

The next section begins with the visualized form of the goddess in the Middle lineage. It ends with this colophon:

iti śrīmadhyamolidevyāmūrtidhyānasūtraṁ ***yogakhaṇḍe [****k: yoga * *]* ǁ

However, the colophon of the third *sūtra* of this series in which the supreme goddess (*parā devyā*) who presides over the lineage of the Aged is described does not refer to it as part of the *Yogakhaṇḍa*. It simply reads:

iti śrīcaturviṁśatisāhasre parādevyāmūrtidhyānasūtram [k: -murti-vyāmūrtiṁdhyāna-sūtraṁ] ǁ

The fourth colophon, which refers to this section of the MBT as the *Yogakhaṇḍa,* reads:

iti śrīkādibhede caturviṁśatisāhasre ***yogakhaṇḍe*** *[k: yogaṣaṁḍe] mudrādhikāro nāmānandaḥ [k: -naṁda]* ǁ 24 ǁ

[4] *iti śrīcaturviṁśatisāhasre mṛtasaṁjīvanīvidyā [k: -]* ***yogapade*** ǁ (23)

do refer to it as the *Ādyakhaṇḍa*.[1] as does the text itself and, in one place as *Ājñākhaṇḍa*.[2] It nowhere refers to itself as the *Yogakhaṇḍa* in the body of the text.

The colophons of the other *Khaṇḍas* are generally silent about their identity as, indeed, is the text itself, except at the end. The final colophon of the KuKh states simply that 'the venerable *Kumārikākhaṇḍa* is complete'.[3] The name '*Siddhakhaṇḍa*' appears just twice in the body of the text of the SKh.[4] The only significant place where the SKh is identified as such is in the final colophon which simply states that the *Siddhakhaṇḍa* has ended.[5] One could argue that this colphon is an addition by some scribe and not an integral part of the text. Whether this is the case or not, the form and contents of the SKh support its inclusion amongst the original sections of the MBT. Particularly significant in this respect is the key role *sūtras* play in structuring the text which, as we shall see, is a characteristic feature of the redaction of the MBT as a whole and of its earliest portions in particular.

If the so-called *Yogakhaṇḍa* was in fact the '*ādyakhaṇḍa'*, that is, the first section of the MBT to be redacted, why is it no longer the first? The simple reason is that the *Kumārikākhaṇḍa* came to enjoy a position of particular prestige. In the following passage from the AS, the YKh is characterized as the 'compilation (*samuccaya*) of the division of the Aged'. The excellence of the KuKh lies in its exposition of the meaning of the *sūtras* that formed part of the original text:[6]

> Initially, the meaning of the *sūtra* was presented, in accord with the supreme sense of the tradition in the *Kumārikākhaṇḍa*, that is, in the tradition (*santāna*) associated with Meru. The descent (of the teaching), radiant (*rājita*) with the *Mālinīstava*, that has come into the

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[1] *iti śrīcaturviṁśatisāhasre* ***ādyakhaṇḍe*** *kramāgamāvatāro [k: -gamāvatā] nāma sūtraṁ* || *12* ||
ityādyāvatāre mahāmanthānabhairavayajñe śrīcaturviṁśatisāhasre ***ādyakhaṇḍe*** *gurukramādhikārasūtraṁ* || *22* ||
*iti śrīkādibhede [k: * kādi-] caturviṁśatisāhasre [k: missing]* ***ādyakhaṇḍe*** *[k: missing] saptāviṁśatikramoddhārasūtram [g: * * * * kramoddhārasūtraṁ]* || *40* ||

[2] In the following two lines both *ādya*- and *ājñā- khaṇḍa* denote the same part of the MBT unless this is a scribal error:

ādyakhaṇḍe *tu siddhānāṁ nāmnā śrī - amarikā parā* ||
parā sā trisvarūpā tu ***ājñākhaṇḍe*** *prapūjayet* | YKh (2) 29/41cd-42ab.

[3] *śrīmatkumārikākhaṇḍaṁ samāptaṁ*

[4] *evaṁ gurumukhāt prāpya siddhakhaṇḍaṁ [k g: -khaṇḍa] vidhānavit* || SKh 11/48.
aparaṁ [g: ?] siddhakhaṇḍe tu mantramārge vidhīyate | Ibid. 31/24ab.

[5] *iti śrīsiddhakhaṇḍaṁ samāptam.*

[6] The KuKh incorporates a number of *sūtras* from the YKh and it does in fact explain some of them. See concordance for details.

> House (of the Kubjikā tradition) and the supreme compilation (*samuccaya*) of the division of the Aged is with relation to that.[1]

Virtually all the colophons of the AS identify it as the scripture consisting of twenty-four thousand verses, that is, the MBT. The prestige of the *Kumārikākhaṇḍa* is such that in one, of them it is identified with the entire scripture of twenty-four thousand verses.[2] This usage probably precedes the compilation of the KuKh. Thus, in the following passage in YKh (1), we find the same identification is made:

> There is nothing superior to the scripture of the Command and nothing superior to the transmission of the sacred seats. There is nothing superior to the mouth of the teacher. The rest should be abandoned like rotten meat. Having said this, all has been said (concerning) the destruction of the fear inherent in transmigratory existence. (This is) the supremely astonishing secret in the most excellent *Khaṇḍa* called Kaumārī. O Great Lord, one should not give (this, the) *Matarāja* to (just) anyone.[3]

It is, of course, possible that this chapter, or part of it, was taken from the KuKh and incorporated into YKh (1). Just a glance at the concordance in the last volume is enough to see that the KuKh shares a great deal of material in common with the YKh. However, we shall see that this has been drawn by the KuKh from the YKh, not the other way around. Thus, it is possible that '*Kumārikākhaṇḍa'* was a name for the entire MBT. Another possibility is that the name '*Kumārikākhaṇḍa*' is a generic expression for the entire Kubjikā tradition. This is the meaning, it seems, in a few colophons of the *Śrīmatottara* according to which

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[1] *anvayaparabhāvena [ānāvaya-] sūtrārthaṁ viniveditam* ǀ
ādau kumārikākhaṇḍe [-khaṇḍaṁ] santāne merumāśrite [meruvāśritaṁ] ǀǀ
avatāraṁ gṛhāyātaṁ [gṛhayātaṁ] mālinīstavarājitam ǀ
tatsaṁbandhena ca paraṁ vṛddhabhedasamuccayam ǀǀ AS 10/147-148.

[2] (This, the twenty-fifth chapter) concerning the feast day (*parva(n)* commemorating) the root descent (of the teachings into the world) is complete. (It is part of) the venerable *Kumārikākhaṇḍa* which is the *Ājñāpārameśvara*, the venerable (scripture consisting of) 24,000 verses belonging to the first descent (of the teachings) in Bhairava's sacrifice.
ity ādyāvatāre bhairavayajñe śrīcaturviṁśatisāhasre ājñāpārameśvare śrīkumārikākhaṇḍe mūlāvatāraparvasambandhaṁ samāptaṁ ǀǀ *25* ǀǀ

[3] *ājñāśāstrāt paraṁ nāsti pīṭhakramāt [k: pīṭhacakramāt] paraṁ na hi* ǀǀ
guruvaktrāt paraṁ nāsti śeṣaṁ tyajyaṁ palālavat ǀ
ity uktaṁ sakalam uktaṁ [k: śakalaṁmokṣa; g: sakalaṁmokta] saṁsārabhayanāśanam ǀǀ
kaumāryākhye pare [k: kaumāryāredvyapare] khaṇḍe [k: khaṁte] rahasyaṁ paramādbhutam ǀ
na deyaṁ yasya kasyāpi matarājaṁ maheśvara [g: ?] ǀǀ YKh (1) 34/133-135ab.

it was brought down to earth by Śrīkaṇṭha, where it emerged on the Island of the Moon in the Vidyāpīṭha. It belongs to the *Kumārikākhaṇḍa*, which is the secret of the Yoginīs.[1]

The *Sūtras* of the *Manthānabhairavatantra* and its Divisions

Now we have outlined the broad, overall structure of the MBT, we can turn our attention to the smaller divisions within the larger framework of the text. Reflective of its own structure and the principles that govern the ordering and layout of its contents, the MBT itself tells us that apart from its major divisions into (actual) sections (*khaṇḍa*) and (ideal) parts (*pāda*),[2] it is also divided into smaller units. The division of Tantric texts in general and the nomenclature relating to their divisions is very varied. Abhinavagupta explains that according to the SYM a Tantra can be divided into eight parts called *Pāda*, *Mūla, Uddhāra, Uttara, Bṛhaduttara, Kalpa, Saṁhitā* and *Kalpaskanda*. The SYM, quoted by Jayaratha, distinguishes between them simply on the basis of their length - the pervious ones in this list being shorter than the subsequent. In fact, however, these terms do not refer only to the parts of a Tantric text. They also refer to the types of passages in it. For example, an '*Uddhāra*' is a section devoted to the 'extraction' (*uddhāra*) of mantras. Again, some terms refer to the whole of a Tantric text understood as a part of a larger one. A *mūla* - 'root' Tantra is, as the name implies, the main one of a tradition. *Uttara* or *Bṛhaduttara* Tantras are understood within a specific tradition to be 'subsequent' and 'extensive subsequent' (the literal meaning of these two terms) supplements of the 'root' Tantra. A *Kalpa* Tantra is one that is understood to be a part or phase in the 'descent' of the scripture of that Tantric tradition as is a *Kalpaskanda*. The *Saṁhitā* - a common term for Tantras of all sorts - is a 'collection' (*saṁhitā*) of the teachings.

Instead of offering such 'empirical' explanations of what these terms concretely indicate, Abhinava transforms the divisions and their types into eight stages on the path of consciousness expansion, thus:

> A pervasive element functions in all of them, namely, the Absolute (*anuttara*). It is said that in these parts, the three goddess [*Parā, Parāparā* and *Aparā* of Trika Śaivism] are progressively present in three modalities in a fully expanded form. The ninth moment is free of all limitation and so is not counted separately.

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[1] These are the colophons to chapters 2 and 3 of theŚM and MS Kh of chapter 22.

[2] Concerning the standard division of Śaiva Āgamas into four *pāda*s, see above, p. 95.

However forced this interpretation may seem, the nomenclature used to denote divisions in Tantric texts does sometimes imply that they induce or embody higher states of consciousness. This is also the intention behind the denotation of the chapters in the MBT as *ānanda*s,[1] literally 'blisses' and *adhikāras* - 'authorities'. Another such word is *bhūmikā* that can also mean 'plane' of existence or a level in a series of yogic states.[2] There are seven chapters in the KuKh called *bhūmikā*s.[3] The term *bhūmikā* normally means 'introduction' but in this context it means 'explanation' or 'commentary'. Thus, chapter 58 of the KuKh is called *mūlasūtrabhūmikā* and is indeed essentially an explanation of the *mūlasūtra*.[4] In this case an *ānanda* contains an explanation of the *sūtra* and so the distinction between them is functional and significant. As expositions of the aspects of reality represented by the parts of the *maṇḍala* and the Krama projected into it, these commentaries are also occult expositions of the elevated states of consciousness represented by them and to which they give access. Thus, YKh (1) confirms that this is also the meaning of the term *bhūmikā*:

> Grasped from the matters with which the explanation is concerned (*bhūmikārtha*) and known (the teaching that) illumines the intellect this is, without a doubt, what removes error (*bhrānti*) with regards to the Yoginīs. Without knowing the teaching of the matters with which the explanation is concerned one does not get liberation.
>
> Nor does worldly experience (*bhukti*) come to an end. This, the essence of the Kula of the root tradition, that is, of the transmission of the Youth, is considered to be the Kaulakrama.
>
> What is grasped of the meaning of the explanation (*bhūmikārtha*) is hard to understand by all yogis. It is grasped once known correctly by means of the current of the sequence of the hundred *sūtras* (*śatasūtrakrama*). Those devoid of the meaning of the explanation make mistakes at each step.

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[1] Mukundarāja simply says that: *ānanda* means chapter (*ānando 'dhyāyārthaḥ* | SamP fol. 3a). Goudriaan notes several other words for chapters in Tantric texts, especially the late compendiums (*nibandha*). He writes that: 'There are *Kalpas*, *Paricchedas* 'Sections', *Prakāśas* 'Rays', *Ullāsas* 'Illuminations', *Taraṅgas* 'Waves', and many others. A popular principle is that of adapting the term 'chapter' to the title of the whole work. Thus the *Mantraratnākara* and the *Mantramahodadhi*, two 'Oceans of Mantras' are divided into 'Waves'; the *Śivārcanacandrikā* 'Moonlight of Śiva Worship' into 'Rays'; the *Saubhāgyakalpadruma* 'Fabulous-Tree of Delight' into *Skandha* 'Branches'; the *Bhuvaneśvarīkalpalatā* 'Wish-granting Creeper of Bhuvaneśvarī' into *Stabakas* 'Bunch of Flowers'. See also Renou 1957, especially p. 26ff..

[2] Cf. the *Sivasūtra* (1/12) that says: *vismayo yogabhūmikāḥ* - the planes of union are wonder.

[3] These are chapters 57, 58, 60 and 61 to 64.

[4] Out of the three versions of the *mūlasūtra* (in chapters 26, 38 and 42 of the KuKh) this *bhūmikā*, also found in chapter 28 of YKh (1), is on the one in chapter 26 of the KuKh.

If one who recites mantra does not possess the Command he is not a saviour and does not liberate (others). The teacher (who does not know it) makes a mistake concerning the *maṇḍala* and the Krama at (each) step. Then the disciple is not liberated from the bondage of the ocean of transmigratory existence. Therefore one who craves for Kaula knowledge should abandon error (*bhrānti*). Explain the initiation, otherwise (both the disciple and teacher) will dwell in hell. The path (*gati*) of the Western House, that is, the Kaula of the first (and foremost) tradition of one who assumes authority without having well understood the emergent (meaning) of the scripture (*śāstra*) is, for that reason, severed at the (very root) in (his) mind and ego.

He who applies himself to spiritual observance (*anuṣṭhāna*) once known this, the meaning of the *saṁhitā*, is one who possesses the authority (to do so). He knows (how to make) progress (*vikāsa*), otherwise never. One who is devoid of the knowledge of the explanation (*bhūmikā* but) explains the *saṁhitā* (nonetheless) and makes up the explanation by himself and (so) degrades (it, goes to) hell.[1]

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[1] *uddhṛtaṁ bhūmikārthebhyo [k, gh: -kānviśvaḥ; g: -rthebhya; ṅ: -rthesva] jñātvā buddhiprakāśakam [k, ṅ: buddhiḥ-; g: prakārakaṁ; gh: vuddhiḥprakāśakaḥ]* ||
yoginīnāṁ [k, g, gh, ṅ: yoginānāṁ] na sandeho [k, gh: saṁdehod] bhrānticchedam idaṁ [k, gh: graṁthichedamidaṁ; ṅ: bhrantiched-] param [g: padaṁ] |
bhūmikārthopadeśaṁ [g: bhūmikāsyopadeśan] tu ajñātvā [g: gratvā] naiva [g: neva] muktibhāk ||
bhukticchedo [ṅ: mukti-] na [k, gh, ṅ: sa] cāstīti kaumārasya kramasya [gh: kramāsya] ca |
mūlānvayakulasyedaṁ [gh: -syadaṁ] sāraṁ kaulakramaṁ [k, g, gh, ṅ: -kramā] matam [g: metaṁ] ||
durvijñaṁ sarvayogīnāṁ bhūmikārthasamuddhṛtam [gh: -rthaṁ-] |
śatasūtrakramaughena [k, gh: -kramognena; g: satasūtrakramoghena] samyag [k, gh, ṅ: samya; g: samyak] jñātvā pragṛhyate ||
bhūmikārthavihīnānāṁ [k, gh: bhūmikārthaṁvi-] teṣāṁ bhrāntiḥ [sarve: śāntiḥ] pade pade |
*yadi nājñādharo [k, g, gh, ṅ: cā-] mantrī [k, gh: sa *; ṅ: * *] na [k, gh: *; g, ṅ: sa] trātā [k, gh: trāto; g: vāṁto; ṅ: bhrāto] na ca [k, gh, ṅ: naiva] mocakaḥ [k: mocaka]* ||
ācāryasya pade bhrāntir [k, g, gh: bhrāṁti] maṇḍalasya kramasya [gh: vamasya] ca |
tadā [k, gh, ṅ: tathā] śiṣyo na mucyeta saṁsārārṇavabandhanāt ||
tasmād bhrāntiṁ [k, g, gh, ṅ: bhrāṁti] parityajya kaulajñānābhikāṅkṣiṇaḥ |
dīkṣāvyākhyānakaṁ [gh: dīkṣāyā-] kuryād anyathā nārakī bhavet ||
avijñātvodayaṁ śāstraṁ [g: sāstraṁ] adhikāraṁ karoti yaḥ |
tena mano 'hamkāre [k, g, gh, ṅ: hakāre] tu chinnamūlagatir bhavet ||
prathamānvayakaulasya paścimasya gṛhasya ca |
saṁhitārtham idaṁ jñātvā anuṣṭhānaṁ karoti yaḥ [k, gh, ṅ: ya] ||
so 'dhikārī [ṅ: sā-] vikāsajño 'nyathā [k, gh, ṅ: vikāśa-; g: vikāsastu anyathā; k, gh: -nyavo] na kadācana [g: -naḥ; ṅ: kadrācane] |
bhūmikājñānanirmuktaḥ saṁhitārthasaṁbodhakaḥ [k, gh, ṅ: -sabodhakaḥ; g: -mavodhakaṁ] ||

The Structure of Colophons of the *Manthānabhairavatantra* and its Divisions

Goudriaan points out that:

> The colophons (*puṣpikā*) in Tantric texts are liable to growth in size by the inclusion of different subdivisions of the tradition. This feature is found especially in manuscripts of the older Original Tantras. Thus, the text known as the *Brahmayāmala* declares its adherence to a Srotas [current of scriptures] (Bhairava), a Tantra (Mahābhairava), a *Pīṭha* (Vidyā), a *Yāmala* (Brahma) and a *Mata* (Picu), the latter characterized by a number of *ślokas* [verses]. Other intricate colophons are found in the *Jayadrathayāmala*, the *Gorakṣasaṁhitā*, *Manthānabhairavatantra*, *Uttaratantra* of the *Rudrayāmala* etc. A typical elaborated colophon may also include: a. the title of a 'basic text', e.g. '*Kulārṇava*' b. an epithet as a characteristic, e.g. Mahārahasya 'Great Secret'; and c. an indication of the relation of the text in question to the 'basic' text, e.g *Sāroddhāra* 'Extract of the Essentials'.[1]

The following is a typical example of the most extended form of the long colophons we find throughout the MBT:

> This is chapter 'X' called concerning 'X'. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for a hundred and twenty-five thousand (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six (Thousand Verses) (*vimalaṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (*caturviṁśatsahasra-saṁhitā*) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

There are often, as one would expect, minor variants in the order of words, one or more elements may be missing and variants in the words themselves (such as '*ambākrama*-' for '*avvākrama*-') but these are not worth investigating here. Worth noting in passing is the diversity in the extent of the colophons. The minimal form is found at the end of some *sūtra*s. This consists simply of the

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svayaṁ bhūmikākartā ca [k, gh: bhūkīnakartā ca; g: bhūkānakartā ca] dūṣako [k: dūṣiko] nārakī bhavet | YKh (1) 33/113cd-123ab

[1] Goudriaan 1981: 24.

indeclinable '*iti*' that marks the end of statements, followed by the name. Often the '*iti*' is followed by '*caturviṁśatisāhasre*'. Less often it is followed by just '*kādibhede*'[1] and sometimes by both.[2] A typical medium length colophon reads just the first sentence of the long colophon.[3] Sometimes we find just the first three words and the last in this series.[4] Finally, we notice that the long colophon is found only in the MBT and the version of the ŚM called *Gorakṣasaṁhitā*. Otherwise, apart from the ŚM whose colophons are of medium length, the chapters of other Kubjikā Tantras bear just short colophons. Moreover, they are in almost all cases simply called *paṭalas*.

Chapters are occasionally also called *vidhi* or *vidhāna* that is, a 'precept' or 'ordinance' relating to ritual or yogic practice. The main types, however, along with *sūtras*[5] are *ānandas* and *adhikāras*. The word *adhikāra*, in this context, in common Sanskrit usage means a topic or subject and, by extension, a paragraph, or minor section of a text. In other words, theoretically, an *adhikāra* should be a subdivision of a chapter. However, in actual fact, unlike *sūtra*s, which do occasionally form parts of chapters, *adhikāra*s, apart from one exception,[6] do not. On the contrary, we find the occasional chapter called *adhikāra*.[7] However, the colophons of the KuKh almost always conflate them. Thus, most chapters of the KuKh refer to themselves as an *ānanda* whose concern - *adhikāra* - is the particular subject of that *ānanda* which appears as the title of that chapter.[8] In a

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[1] For example in the SKh: *ityā dyāvatāre kādibhede pūjāpaddhatisūtram* ||

[2] An example of this type of colophon in YKh (1) is: *iti śrīkādibhede śrīcaturviṁśatisāhasre śrīmatapūjārcanavidhiḥ [k: śrīmaṁtrapūjārcanevidhiḥ]* || 20

[3] One example is the colophon of the fourth chapter (*ānanda*) of YKh (1).

[4] For example the following colophon in the SKh: *ity ādyāvatāre mahāmanthānabhairavayajñe [kh: -bhairave-] śrīcaturviṁśatisāhasre [kh: -sahasre] śaktyavatārasūtram [k kh g: śaktyā-]* ||

[5] In YKh (1) we read: In this way, there are *ānanda*(s), *adhikāra* (s), and *sūtra*(s) in the (Tantra of) Twenty-four Thousand (Verses) in the triple language (*tritayabhāṣā*). (There, there are) three *Khaṇḍas*, four *Pādas, Ānandas, Adhikāras,* and *Sūtras.* The contents (*artha*) of (this) Kaulika saṁhitā, belonging to the western tradition (*anvaya*), has (thus) been declared

*ānandam adhikāraṁ [k, gh: -kāraś; ṅ: ānandamadhi * rañ] ca tathā sūtraṁ [g: sūtra] vidhīyate* ||
evaṁ tritayabhāṣāyāṁ caturviṁśasahasrake [g, ṅ: cāturviṁśa-] |
khaṇḍatrayaṁ [g: -ya] catuṣpādaṁ [k, gh: catuḥ-; g: catu-] ānandādhikārasūtrakam ||
saṁhitārthaṁ [g, ṅ: -rtha] samuddiṣṭaṁ [g: samudiṣṭa] paścimānvayakaulikam |

YKh (1) 38/23cd-25ab.

[6] A passage in YKh (1) ends (after verse 38/25ab) with this colophon: This is the *adhikāra* called the description of the *sūtrādhikāra (iti sūtrādhikāravarṇano [g: -kāravarṇa] nāmādhikāraḥ ||).* In the body of the text it is called the *sūtrādhikāra* (*evaṁ sūtrādhikāraṁ tu yo jānāti sa bodhakaḥ* || YKh (1) 38/22cd). As we find a list of 107 *sūtras* in this *adhikāra*, it may have been felt to be inappropriate to call it a *sūtra*. It is quoted below, see p. 123 ff.. Here then, is the exception that proves the rule.

[7] For example, KuKh 48 and 50. The former is the *'kramasūtrādhikāra*'.

[8] The first chapter, for example, is called *śrīnāthapraśnādhikāro nāmānandaḥ* - the chapter

few instances we find all three together.[1] The odd chapters called '*adhikāra*s' are almost all associated with *sūtras* so we find chapters that are called *sūtrādhikāra* - 'concerning (a particular) *sūtra'*. Moreover, the nomenclature is not always consistent. We notice amongst the *sūtras* listed in a long passage quoted below from the YKh (1) a number of *adhikāra*s. Again, in one instance at least, a *sūtra* is referred to as an *ānanda.*[2] *Sūtras* enjoy a special prestige. According to the JY:

> Now (whatever) indicates the meaning of any Tantra is thus rooted in speech (*śabdamūla*) and the root of that is the short *sūtra* which, secret, discerns the secret (of the Tantra which is that) reality (attained by) the renouncer who practices Stillness (*nirācārāvadhūta*) by the sequence of the movement (of the breath) from one vital channel to another. (The *sūtra*) discerns the sacrifice of the (energies of) the letters, which is union (*yoga*) with the energies of seed-syllables and the Point. It is praised in the Yoginīkula as the gathering (*ākarṣa*) of the nectar which is the life of mantra. A secret *sūtra* is said to be one that expounds the outer and inner, spiritual meaning. It is intent on the grammar of the sequence of the movement (of the vital breath) (*sañcāra*) in both those who have been successful and those who have not. It is said to be the remedy for the (kind of) reflection that is detrimental to success.
>
> That which is rich with reflection on the coming and going (of the vital force) comes from a *Nayasūtra*. The *Uttara* (kind of) *sūtra* is one that explains the meaning clearly of what has been indicated by (these) three (types of) *sūtra* (but is) not understood

(*ānanda*) concerning (*adhikāra*) Śrīnātha's Enquiry**.**

[1] For example, the SamP quotes the *Sṛṣtisūtra* in full and glosses it. The colophon reads: *iti sṛṣṭikramasūtrādhikārānandaḥ*. The *sūtra* is introduced with the words: *atha tatraiva sṛṣṭikramasūtrānandaḥ prakāśyate*. The KuKh (42/26ab) refers to it simply as a *sūtra*.

[2] For example we are told in one place that: The Root *Sūtra* is a chapter (*ānanda*) consisting of three and a half (verses) - *ānandaṁ mūlasūtraṁ tu sārdhavṛttatrayaṁ tathā* | YKh (1) 28/105ab. Chapter 28 of YKh (1) is reproduced in the KuKh as its chapter 58. There the equivalent line says: Bliss (*ānanda*) (belongs to) the Root *Sūtra* and is within (its) three and a half (verses) – (*ānandaṁ mūlasūtrasya sārdhavṛttatrayeṣu ca* |). KuKh 58/101cd. If I have understood the meaning of the version of this line in YKh(1), it appears that the redactor of the KuKh did not and therefore altered it. If I am right, here is another piece of evidence that the source of this passage and the others like it found in the KuKh were drawn from the YKh, not the other way around.

Again, the very last colophon of YKh (1) is of the typically long, elaborate sort we find in the KuKh. The chapter it concludes is said to be an *ānanda,* although it is in fact a *sūtra*. It is, we are told, the 'description concerning the *sūtra* of liberation (achieved) at the End of the Sixteen (*ṣoḍaśāntamuktisūtrādhikāravarṇane kramodayo nāmānandaḥ*). It probably corresponds to the last *sūtra* in the list of *sūtras* quoted below (p. 123 ff.) from YKh (1) where it is simply called the *muktisūtra*.

correctly. The *Uttarottara* (type of *sūtra*) is one that is fully complete with all things and explains the meaning (apprehended in the condition) free of thought constructs. Its purpose is to (give rise) to a conception of the clear meaning of the intended sense in the *Uttara* (type of *sūtra*) that has been rendered unclear by mistake.

Those who know the (various) categories of *sūtra* consider the fifth (kind) to be the mixed (*saṁkīrṇa*) (type of *sūtra*). It indicates a broad sense (*sūcaka*), it defines (*abhidhāna*), explains (*gamaka*) and makes a doctrine known (*prakāśaka*). It clarifies what has been indicated (by another) (*sūtra*). A *sūtra* that has these four (types) is called 'mixed' (*miśra*).

The (*sūtra*) that summerizes the previous (teachings) and indicates (the teaching) that will be (delivered) chapter by chapter is said to be a *saṁkīrṇa* (*sūtra*). After the statement of (this type of) *sūtra* there is a break (and the subject changes).

One who reflects on (the nature of such *sūtras*) says that the invariable relationship (between a *sūtra* and its meaning is thus) fivefold. The coherence (*saṁbandha*) of a *sūtra* is by virtue of its being a *sūtra* and (that of) an utterance is in the meaning (*vākya*). The desired sense that is expressed by a brief indication even in the absence of a (fully articulated statement) in order to hear what the mind desires is mental because (even though not articulated) it is a condition of speech.

A 'break' (at the end of a topic) is the conclusion of the subject indicated (*sūcita*) (by a *sūtra*). The subsequent statement brings the discussion to an end.

The wise man, having grasped the *sūtra* which relates to a single topic should unfold (its meaning) in order to awaken the disciple and having developed the subject to make the meaning clear even if it is at a lower level (*nīcastha*) (but) is not in contradiction with what has been said by those who know all (the scripture).[1]

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[1] *athātaḥ śabdamūlaṁ tu sarvatantrārthasūcakam* ||
tatmūlaṁ [kh: tan-] svalpasūtraṁ ca guhyaṁ guhyavivecakam |
nirācārāvadhūtārthaṁ nāḍīnāḍigatikramāt ||
bindubījakalāyogavarṇayāgavivecakam |
mantrajīvāmṛtākarṣaṁ yoginīkulakīrtitam ||
guhyasūtraṁ tad uddiṣṭaṁ bāhyādhyātmārthavācakam |
siddhāsiddheṣu saṁcārakramavyākaraṇe ratam ||
siddhahānivicārāḍhyapratyānayanaṁ kīrtitam [k, kh : -vicārāddhyaṁ-] |
gamāgamavicārāḍhyaṁ [k : -ddhya] nayasūtravinissṛtam ||
sūcitaṁ yat tribhiḥ sūtrair anirṇītaṁ ca [k: missing] tattvataḥ |
sphuṭārtham avadat tatra sūtram uttaram ucyate ||

The Kubjikā tradition in general and the MBT in particular stress that the knowledge of the *sūtras* that is especially important. The *Ṭīkā* assures us that:

> The fruit (is attained) immediately in a moment by simply reflecting on the meaning (*sūtrārtha*) of the *Saṁvartāsūtra*, the *Mahāvarṇa* and other *sūtras*. There can be no doubt about this. Or else, whoever studies (lit. 'reads') just the bare meaning of the *sūtras* is the lord of the sacred seat. Again, he who knows the meaning of the bare meaning of the *sūtras* is himself Kuleśvara directly visible. Whoever worships is the Lord of the Heroes of the Siddhas and is the beloved of the Yoginīs.[1]

The unique status accorded to *sūtras* and the often inconsistent and arbitrary manner of naming chapters and passages in the MBT we have noted previously is a clear sign that alterations and additions have affected the structure of the text. Moreover, the comparative simplicity and constancy of the division

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uttare 'bhihito yo 'rthaḥ pramādād asphuṭīkṛtaḥ |
tatsphuṭārthavikalpārthaṁ nirvikalpārthavādi ca ||
sarvavastususaṁpūrṇam uttarottaram ucyate |
sūcakaṁ cābhidhānāḍhyaṁ [k, kh : -dyaṁ] gamakaṁ ca prakāśakam ||
saṁkīrṇaṁ [k, kh: sa ṅkīrṇa] pañcakaṁ sūtraṁ sūtrajātivido viduḥ |
asūcitaṁ leśayāpakṛṣyārthaṁ [k: leṣayāya-] kurute sphuṭam ||
taccaturṣvapi saṁmiśraṁ miśrasūtram udāhṛtam |
bhūtasya saṁgrahaṁ kuryād bhāvi yat tasya sūcanam ||
paṭale paṭale yac ca tat saṅkīrṇam udāhṛtam |
sūtravākyam ataś caiva paricchedo hy anantaraḥ ||
pañcadhā nityasaṁbandhaḥ proktaḥ [kh: prokto] sūtravicāriṇā [k, kh: vaktrā-] |
sūtrataḥ sūtrasambandho vācokto vācyagaḥ [k,kh: vācyaga] smṛtaḥ ||
sūcanād vākyahīne 'pi yo 'artho [k: yorthaṁ; kh: yortha] 'bhigadate [kh: bhirgadate] priyaḥ [k,kh: priyaṁ] |
manobhilaṣitaṁ śrotuṁ vaktṛtvān mānaso hi saḥ ||
sūcitārthasamāptis tu pariccheda iti smṛtaḥ |
tadanantaroktiyuktir yā sā vācantavidhāyinī [kh: vācānta-] ||
ekārthagamakaṁ sūtram [k: sūtraṁm] āhṛtyonmīlayed budhaḥ |
vṛddhimānakṛte 'rthasya nīcasthām api yad bhavet ||
arthavispaṣṭatāṁ kartuṁ sarvajñair abhibhāṣitam [k: sarvajñar avibhāṣitam] |
dṛṣṭāntatve 'viruddhaṁ hi śiṣyasaṁbodhanāya tu || JY 1/40/182cd-197.

This chapter of the JY is called the 'teaching of the *Brahmayāmala* in that of the venerable Kālasaṁkarṣiṇī' (*śrīkālasaṅkarṣaṇyāṁ brahmayāmalanirṇayaś catvāriṁśatimaḥ paṭalaḥ*)

[1] *phalaṁ sadyas tatkṣaṇāt sūtrārthasya saṁvartāsūtrasya tathā mahāvarṇādisūtrasya cintanamātrāt phalaṁ tatkṣaṇād bhavati* | *tasya na cātra sandehaḥ* | *athavā yaḥ kaścit sūtrārtha-mātrapāṭhakaḥ sa [k: saḥ; kh: so] pīṭheśvaraḥ yaḥ [kh: ya] punaḥ sūtrārthamātrasyārthaṁ jānāti sa [k: saḥ] svayam [kh: svam] eva kuleśvaraḥ sākṣād [kh: sākṣā *] bhavati [kh: * vati]* | *kaścit pūjakaḥ sa vīrendraḥ siddhānāṁ tathā yoginīnāṁ vallabhaḥ* | Ṭ folio 183b of MS K.

into *sūtras* suggests that this was the original manner in which the text was divided. This view is supported by the colophons that betray a substantial number of examples of *ānanda*s that were originally *sūtras*, which we shall have occasion to note when we come to the summaries of the contents of the MBT. Moreover, there are possible examples of what may be free floating *sūtra*s. Perhaps the *Kramasūtra*, otherwise known as the Root *Sūtra*, was once such. This could, perhaps, explain the existence of a short tract called the *Kriyāsūtrādhikāra*[1] ('Concerning the *Sūtra* of Action') part of which is a commentary on it. Separate *sūtras* are found in two early palmleaf manuscripts. Closer examination of the manuscript collections in Nepal may well reveal more. If these are in fact independent *sūtras* and not just fragments or parts copied for someone's personal convenience their existence supports the hypothesis that the oldest parts of the MBT were *sūtras* that were at some point collected together.[2] The incorporation of one or more *sūtras* into the body of an *ānanda* lends further support to view that these *ānanda*s, at least, were built up around *sūtras* which were their original nucleus. The texts themselves also lend weight to this view. In the following passage that comes after the *Sūtra* of Thirty-six (Verses) the goddess says in YKh (1):

> Once heard the three sections (*khaṇḍa*) and established in the ladder-like row (of teachers), the entire (teaching) is (presented) in the *Mata* of 125,000 (verses) by means of (the tradition) that has come down (through the ages) (*āgama*). I have threaded together the thirty-six (verses that are) the great *sūtra* of the (tradition transmitted through the) series (of teachers) (*pāramparya*). [. . .]
>
> O fair-faced one, the treasure-house of the tradition of the scripture (*āgamāmnāya*) is indeed hard to understand. I have known the meaning (of the scripture) fashioned into *sūtras* by (my) ocean-like intellect. The western transmission proceeds by means of *Sargas*

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[1] See bibliography for the surviving MSs of this text.

[2] One MS is called *Pūjāsūtranirṇaya* and is NA no. 4-323vi Karmakāṇḍa 83 = NGMPP reel no. A 56/19. It is a palmleaf MS, sixteen folios long. The other MS is catalogued as *Manthānabhairavatantram*. It is NA 1-1697-7/5vi Śaivatantra 140 = NGMPP B 27/12. It is a palmleaf MS the script of which is practically the same as that of the oldest MS of the MBT which belongs to the reign of Guṇakāmadeva Ī (1186-1195 CE). Twenty-one folios long, it begins abruptly on folio 22b. The end is missing. At the end of the fourth folio, numbered 25a, we find a typical long colophon of the MBT which concludes with the words: *pūjāpaddhatisūtrādhikāro nāmānandaḥ*. It corresponds to what is now the first section of the SKh which in the colophons is simply labelled: *ity ādyāvatāre kādibhede pūjāpaddhati-sūtram.* This is followed by an identified section after which begins the *Kriyākālaguṇottara* on the sixth folio of the MS. The numbering of the folios begins here from 1. It is not, however, part of a different MS as the text starts from the second line of this folio.

> ('Creations'), *Ūrmis* ('Currents'), *Taraṅgas* ('Waves') and the like[1] propagating its (scripture consisting) of 3,500 *sūtras*.[2] [. . .] Knowledge is acquired in the first utterance, like a cry in the forest. And known (entirely at) once in this way, O Bhairava, knowledge is mounted onto *sūtras*.[3]

According to the KMT the main feature of the scripture of Twenty-four Thousand Verses, is that it is a collection of *sūtras* (*sūtrasaṁgrahalakṣaṇa*).[4] The KuKh says that the 'collection of *sūtras*' (*sūtrasaṁgraha*) is the scripture of 70 million verses which is derived directly from the first, most extensive one that exists in an ideal form as the transcendental source of all scripture.[5] However, the YKh describes the MBT as the 'current of the Transmission (*kramaugha*) of the hundred *sūtras'*. Through them the aspirant gains a knowledge of the planes of Yoga and so can engage in Kaula practice (*caryā*).[6] The author of the *Ṭīkā* reverses these views to one which is more consonant with what we do actually find. According to him, the *sūtras* were drawn from the MBT, the scripture of Twenty-four Thousand Verses. Implying both that they enjoyed, in some sense, an independent existence and that the MBT is not made up entirely of *sūtra*s. In fact the division into chapters and *sūtras* of the sections (*khaṇḍa*) of the MBT is not consistent. This is probably due to the manner in which the text was compiled. The MBT is not the work of a single person. It developed in the hands of various redactors at different times and in more than one place. This is true not only of the MBT as a whole, but also of each of the sections (*khaṇḍa*) into which it is divided. This is apparent from anachronisms we sometimes discover in the texts. The YKh, which we will argue is not just the first *khaṇḍa* of the MBT, was the earliest form in which it was redacted. It contains references that appear to be of a

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[1] *Sarga, Ūrmī* and *Taraṅga* are all words used to denote chapters or sections of Sanskrit texts in general (see above, p. 107, note 1).

[2] This scripture is, I suppose, the KMT which consists of this number of verses. The use of the term *sūtra* in this sense here serves to underscore the importance of the text of the KMT.

[3] *saupānapaṅktim āsthāya khaṇḍatrayaśrute sati* |
yenāgamena sakalaṁ lakṣapādādhike mate ||
pāramparyamahāsūtraṁ ṣaṭtriṁśad grathitaṁ mayā | *[. . .]*
āgamāmnāyabhāṇḍāraṁ durbodhyaṁ tu (g: duvodhasya) varānana ||
vṛttasūtrārthaviditaṁ mayā sāgarabuddhinā |
sarga [g: sāga?] ūrmitaraṅgādyaiḥ sarati [k g: sarenti] paścimaṁ [g: -ma] kramam ||
tasya sūtrasahasrāṇi adhyuṣṭāni pravartate | *[. . .]*
prāṅgire jñāyate jñānaṁ araṇye ruditaṁ yathā |
sakṛdjñāte tathā jñānaṁ sūtrārūḍhaṁ ca [k g: sa] bhairava [k: -vaḥ] ||
YKh (1) 39/40-41ab, 43cd-45ab, 50.

[4] KMT 25/189-192.

[5] KuKh 68/116cd-118.

[6] YKh (1) 33/116 = KuKh 65/16.

later date than other parts of the MBT. For example, in a passage in YKh (1) dealing with other schools and Kaula traditions (*āmnāya*) in relation to that of the goddess Kubjikā we are told that it is only in the latter that one can achieve liberation by means of the five so-called '*makāras*' i.e. meat, fish wine, parched grain, and sexual fluids (*maithuna*).[1] Moreover, Jainism is criticized for being a school (*darśana*) without them.[2] The KuKh knows only the earlier group of three *makāras*[3] as does the ŚM.[4] This suggests that this part of YKh (1) was compiled after these two sources. Moreover, this section of the YKh is concerned with the division of Kaula schools into four *āmnāya*s of which the KuKh and ŚM are no less oblivious than the KMT.

The root *sūtra*, from which the noun *sūtra* is derived, means, according to Monier-Williams, 'to string or put together; to contrive effect, produce, compose; to put in the form of a *sūtra*, teach as a *sūtra* or aphorism.' The noun *sūtra* primarily means a thread. The sacred thread Brahmins wear is a type of *sūtra*. However, it may also be a connecting thread or ligature and so, by extension, it also means, again according to Monier-Williams:

> that which like a thread runs through or holds together everything, rule, direction; a short sentence or aphoristic rule, and any work or manual consisting of strings of such rules hanging together like threads. These *sūtra* works form manuals of teaching in ritual, philosophy, grammar etc.: e.g. in ritual there are first the *Śrautasūtra*s, and among them the *Kalpasūtra*s, founded directly on *śruti*. They form a kind of rubric to Vedic ceremonial, giving concise rules for the performance of every kind of sacrifice. Other kinds of *sūtra* works are the *Gṛhyasūtra*s and *Sāmayācārika* or *Dharmasūtra*s. These led to the later *Dharmaśāstras* or 'law-books'. In philosophy each system has its regular text-book of aphorisms written in *sūtras* by its supposed founder. In *vyākaraṇa* or grammar there are the celebrated *sūtras* of Pāṇini . . . with Buddhists, Pāśupatas etc. the term *sūtra* is applied to the original text books as opposed to explanatory works.

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[1] One cannot attain liberation in the Five Makāras by means of other systems. Liberation by means of the five (sacrificial) substances abides in the Western (transmission), the tradition (*anvaya*) of the Śrīkrama.

makārapañcake [gh: makāraṁ] muktiṁ [gh: muktiṁr] na vindyed anyadarśanaiḥ [k, kh, gh: vidyed anyadarśanai] |
pañcadravyaiḥ sthitā muktiḥ paścime śrīkramānvaye || YKh (1) 4/192.

[2] *makārapañcanirmuktaṁ darśanaṁ ca dvitīyakam* | YKh (1) 4/200ab.

[3] KuKh 12/38b.

[4] ŚM 10/119c-25.

Thus, when the MBT - the Scripture of Twenty-four Thousand Verses - is said to be a 'collection of *sūtras*' one implication is that it is a basic and particularly important scripture. Essentially, the function of a *sūtra* is simply to give information and it is defined accordingly: (It is a) '*sūtra*' because it is by this that (the teaching) is expounded (*sūcita*)'.[1] When this information is conveyed in a short, compact, *sūtra* with a minimal use of words, we may translate the word as 'aphorism'. However, this is never the form of any of the *sūtras* in the MBT. We find that the term is used in the MBT to refer, for example, to individual verses which summarize important, essential teachings.[2] Sometimes just a few such verses may be collectively called a *sūtra*.[3] We observe the same usage in Tantras of other schools[4] and independent treatises.[5] However, it may also denote any section, more or less long, that functions in this way.

Similarly, in common usage not all *sūtras* are short, pithy aphorisms. Many major Buddhist scriptures are called *sūtras* although they are far from being short and concise. Therefore, we should not be surprised to find that the term *sūtra* can be applied to various formats and types of sections of a Tantric text. Indeed, we find that entire Tantric texts are sometimes called *sūtra*s. According to the JY, there are fifteen such major texts - called *mūlasūtra*s. These are said to be

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[1] KuKh 26/53: *anena sūcitaṁ (iti) sūtram.*

[2] After twelve verses in *sragdharā* describing the goddess and her sacred seats, we find the following statement in YKh (2) chapter 30: These twelve *sūtras* have come forth from the Kaulika Command. *ity ete dvādaśa sūtrāḥ [k: sūtrā] kaulikājñāvinirgatāḥ [k: -tā].* Cf. above, p. 115 where the verses of the KMT are also said to be *sūtras*.

[3] One example is KuKh 48/12cd-14ab. These verses correspond to ŚM 24/38cd-40ab, which is their source. According to the *Ṭīkā* (fol. 87b), these verses are the *Gurumaṇḍalasūtra*. They supply a concise description of the *Gurumaṇḍala* which the *Ṭīkā* uses as the basis of its extensive decription of the same. See below intro. vol. 2, appendix 2. In the passage quoted above from the YKh we find a reference to a scripture consisting of 3,500 *sūtra*s. There seems little reason to doubt that the KMT is meant here that consists of 3,500 verses. And so here too *sūtra* means 'verse'.

[4] For example, in his commentary, the *Ṛjuvimarśinī* (p. 63), on the NṢĀ, Śivānanda refers to just two and a half verses of the text on which he comments as a *sūtra* (*sārdhena sūtreṇa cakraśeṣam āha*)

[5] Rāmakaṇṭha's commentary on the *Spandakārikā*¸ for example, is called *Spandasūtrāvalī* - the Row of the Thread of the Ultimate Purport of Spanda. Rāmakaṇṭha explains why he has chosen this name. He says: 'Someone threaded (the teachings) together with his extending intellect. Some others made of it two threads, while the Row of the Thread of the Ultimate Purport of Spanda has been composed by bringing both together in accord with the tradition. Thus I will thread together the jewel-like ideas of the learned, pierced by the thunderbolt tip of the power of the Lord's grace, so that both may be complete.' The first thread - *sūtra* - in this case is the *Śivasūtra* revealed by Vasugupta. It is the first Kashmiri Śaiva text and consists of short aphorisms. The second thread is the *Spandakārikā*, written soon after, probably by his disciple Kallaṭa. This too Rāmakaṇṭha calls a *sūtra* even though it consists of fifty-one verses (*śloka*). See Dyczkowski 1992: 74.

Tantras that belong to the Vidyāpīṭha.[1] Similarly, according to the JY, there are three *sūtra*s, that is, Tantras that belong to the Mudrāpīṭha, namely, the *Hṛdbheda*, *Mātṛbheda* and the *Kubjikāmata*.[2] The inclusion of the KMT here perhaps relates to one of its other names, that is, *Ratnasūtra*.[3] A *sūtra* may include more than one Tantra. Thus, according to the JY, at least two such *sūtras* are divided into two by two of the eight Bhairavas.[4] One of these is the *Svacchandabhairavasūtra* which is said to have come down in two parts - one taught by Asitāṅga and the other by Svacchandabhairava. Although the other Tantras are probably just imaginary, we do possess an important and extensive Tantra named after the latter Bhairava which is, from the JY's point of view, one half of a *sūtra*.[5]

Similarly, the TS refers to a version of the *Siddhayogeśvarītantra* that consists of a billion verses (*śatakoṭi*) as the 'root Tantra' (*mūlatantra*) or 'great *sūtra*' from which two other *sūtras* have emerged. One of them is the TS itself while the other was probably the actually existing SYM.[6] Similarly, Vidyānanda in his *Jñānadīpavimarśinī*, refers to the Tantra on which he comments as the *mūlasūtra*[7] i.e. Root *Sūtra*, which amounts to saying that it is the Root Tantra of the Śrīvidyā tradition.

The division of Tantric texts prior to the tenth century into large sections called *sūtras* is not uncommon. According to the JY, the *Brahmayāmala*, a text that runs into about 12,000 verses, is divided into seven *sūtra*s.[8] The *Niḥsvāsatattvasaṁhitā* is divided into five *sūtra*s. Each of them are a complete

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1 *evam etāni sūtrāṇi vidyāpīṭhe maheśvari* |
daśapañca siddhāni mūlasūtrāṇi sarvataḥ || JY 1/40/11.

2 *mudrāpīṭhaṁ [-pīṭha] tridhā bhinnaṁ sahasrāṣṭādaśānvitam* ||
mantrāṇāṁ saṁkhyayā devi śatāṣṭottarakalpagam |
hṛdbhedo mātṛbhedaś ca tathānyaṁ kubjikāmatam ||
mudrāpīṭhaṁ tu sūtrāṇi trīṇi bhinnāny anekadhā | JY 1/36/28cd-30ab.

3 See above, p. 89.

4 This principle operates in relation to the rest of the Bhairavas. Accordingly, chapter thirty-seven of the first *ṣaṭka* of the JY is called the teaching concerning the Bhairava *sūtra*s. (*bhairavasūtranirṇaya*)

5 *svacchandabhairavaṁ sūtraṁ dviṣkandham iva āgatam* |
asitāṅgena bhedena svacchandena ca bhairavi || JY 1/36/36.

Similarly, further ahead in the same text, another *sūtra* is said to have been divided into two by another pair of the eight Bhairavas:

athātaś ca sūtraṁ tu dviṣkandhaṁ tad api smṛtam |
caṇḍena ruruṇā cāpi dvābhyāṁ tad avadhāritam || ibid. 1/37/1.

In this way two *sūtras* are formed. The one created by Caṇḍabhairava is said to consist of eighteen chapters - here called *kalpa*s:

caṇḍabhairavasūtrasya kalpadvādaśakaṁ priye | ibid. 1/37/9ab.

6 *siddhayogeśvarītantre śatakoṭipravistare* |
mūlatantre mahāsūtre sūtradvayavinirgatam [g: dā-] || TS 1/13.

7 *Jñānadīpavimarśinī* p. 52.

8 *brahmayāmalam etad dhi sūtrair bhinnaṁ tu saptabhiḥ* | JY 1/40/9cd.

whole and may be treated independently of the others.[1] Like the five currents of scripture (*srotas*) that come from Sadāśiva's five faces, the five *sūtras* are also said to be five currents (*srotas*) that, read together form the one *saṁhitā* (lit. 'collection'). According to the NTS itself, the function of the *sūtras* is to structure the text and hold it together by a common thread (*sūtra*):

> It is said that a *sūtra* is a declaration (*sūcanā*) (of the teaching) and is the most important part (*pada*) (of a text). All this (Tantra) is pervaded by that like a group of jewels on the thread (*sūtra*) (of a necklace).[2]

The KuKh refers to scripture (*āgama*), as a 'sequence of *sūtras*' (*sūtrakrama*).[3] It is this that is transmitted from teacher to disciple. As such it is identified with the Kulakrama itself, that is, the transmission of the Kula teachings. The KMT says: 'The scripture (*āgama*) there (in that case) means the *sūtras* and the procedure (*vidhi*) is enjoined (*coditā*) there'.[4] Sometimes just individual *sūtras* are imparted by the teacher to his disciple.[5] *Sūtras* also serve an important ritual function. Bhairavī, who is the Samayā Vidyā, is worshipped by reciting the Root *Sūtra* to her.[6] It is common in Newar liturgies to recite the *Saṁvartāmaṇḍalasūtra* when the deity is invited to come and occupy the place prepared for it (*āvāhana*). Clearly, a *sūtra* is invested with a special sanctity and power in its own right, not just because it is a part of the scripture. It is the vital component of the scripture that lends access to it. Thus the Root *Sūtra* is worshipped along with the goddess's principle (*samayā*) Vidyā at the culminating point of the rite that empowers the initiate to study the scripture (*kulāgama*).[7] Accordingly, only if the disciple has the right moral prerequisites, knows the lineage of teachers and the *maṇḍala* and has studied the Root *Sūtra*, is he allowed access to the oral tradition (*mukhāgama*).[8]

The teaching not only developed by combining *sūtras* and extending them. The teaching also develops at the level of the *sūtra*s. A good example is the development of the *Saṁvartāmaṇḍalasūtra*. It is built up from the first verse at the beginning of the KMT, which does not refer to it as a *sūtra*, although the ŚM

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[1] See Bagchi 1975: 93.

[2] *sūcanā sūtram ity āha sūtraṁ nāma padaṁ param |*
tena sarvam idaṁ vyāptaṁ sūtre maṇigaṇā iva || NTS quoted by Bagchi 1975: 93.

[3] KuKh 5/6.

[4] KMT 4/56ab: *āgamas tatra sūtrārtho vidhis tatraiva coditā*

[5] See, for example, KuKh 30/46cd-47.

[6] KuKh 49/53.

[7] KuKh 30/216..

[8] KuKh 30/234cd-235ab.

does. It assumes its fullest form in the KuKh and in the ṢSS[1] by accommodating later developments in the transmission of the Kubjikā Tantras. As it describes the basic form of the *Kramamaṇḍala* of this school, this *sūtra* is particularly important. However, even so, the tradition does not refer to it as the most important *Sūtra*. This honour is reserved for the Root *Sūtra* (*mūlasūtra*), which said to be the first one.[2] This *sūtra* has three variant forms that are presented separately in chapters 26, 38 and 42 of the KuKh. Although, it is possible to trace various developments in the three versions, their main concern is the description of the central triangular core of the *Saṁvartāmaṇḍala* - the Yoni, and the production of the hexagram that surrounds it. Moreover, out of the three, only one (in chapter twenty-six) refers to the presence of the three Transmissions (*krama*) in the *maṇḍala*. The focus is essentially on the sacred seats and the Siddhas who reside in them. Thus this *sūtra* is also called *Yonimūlasūtra*[3] - i.e. the Root *Sūtra* of the Yoni and is said to teach the doctrine concerning the *Kulayoni*.[4] Could it be that when this, the first *sūtra,* was composed, the *maṇḍala* consisted of just the triangle, the universal symbol of the goddess, in which only the sacred seats and their deities were worshipped and from which subsequently emanated the hexagram?

A later development does not cancel out what has gone before. It supplements it. The emphasis in the opening verse of the KMT is that the goddess is present in (every) part (*pada*) of the Transmission (*kramapadanihitā*) and the *maṇḍala* is described as essentially (*tattvataḥ*) consisting of the six groups of mantras that are projected into the hexagram that surrounds the central triangle. The full form of the *sūtra* then devotes two and a half verses to the remaining parts of the *maṇḍala*, namely, the three circles drawn around the hexagram where the lineages of the teachers are worshipped and the eight Mothers.[5] It also refers

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[1] See note to KuKh 1/1.
[2] KuKh 26/6.
[3] This is also part of the the name of chapter 38.
[4] KuKh 38/1.
[5] One should worship Gāyatrī in the middle (of the *maṇḍala*) and the group of eight Kulas on the girdle. Then, (one should worship) the Current of the Persons once in an anticlockwise movement outside the group of eight Kulas in the second girdle. Then one should worship the group of eight Siddhas anticlockwise. After that one should worship the ninth (Siddha) along with the threefold division (of the three original Siddhas). Outside that are the sixteen Siddhas on the third girdle.

gāyatrīṁ [g: gāyatrī] pūjayen madhye [kh: -mantrī] mekhalāyāṁ [kh: -lāyā] kulāṣṭakam [g: -stakaṁ] || *[g: + pūjayet yaś ca vāmāvarttaparicamāt* | *]*
*vāmāvartena [g: nāmāvartteṇa] saṁsthāpya puruṣaugham [k, kh, g: puruṣo-] ataḥ param [k: padaṁ; kh: * *]* |
kulāṣṭakasya bāhye tu dvitīyāyāṁ tu mekhalām ||
siddhāṣṭakaṁ yajet paścād [g: paścāt] vāmāvartaparibhramāt |
navamaṁ pūjayet paścāt sa tridhābhedasaṁyutam [g: tripādena saṁyutaṁ] ||

to the 'remaining *maṇḍalas*' which, according to the SKh,[1] are twenty-eight that are drawn around the main *maṇḍala*. Clearly, the *maṇḍala* has undergone a great deal of development both in its form and, especially, in its content. We find some confirmation that this development has indeed taken place in stages by the persistence of the earlier form of the *maṇḍala*. Thus, in one place the text instructs that a *maṇḍala* be drawn 'in accord with the previous tradition' (*pūrvakrameṇa*) as explained by the Root *Sūtra*.[2] Chapter fifty-eight is, in its own way, an explanation of the Root *Sūtra*, which is praised as the essence of the most extended form of the scripture. Significantly, it is said to have been 'uttered on the great island'[3] that is, 'retrieved' (*uddhṛta*) from the Island of the Moon[4] and explained at length (*nirṇīta*) in Kāmarūpa. The *sūtra* in chapter 51 of the KuKh is also said to have come from the Island of the Moon. Implied in these statements is the link between the later Kaula tradition (*paścimāmnāya*) of the Kubjikā Tantras and the earlier one (*pūrvāmnāya*) founded in this Age (*kaliyuga*) by Matsyendranātha who also revealed the scripture on the Island of the Moon.[5]

Thus, it appears that the teachings of the Kubjikā Tantras were, in part at least, transmitted at an early stage of their development in the form of *sūtra*s, that is, in short passages, sometimes set to a complex metre, usually *sragdharā*, but mostly in simple *śloka*. At one stage some of them may have had an independent existence and served as concise focalizations of doctrine. Indeed, originally, they may have been transmitted purely orally, just as even after a Tantra was redacted, the *sūtra* was the form of the teaching that was to be learnt, along with the mantras and the secret nomenclature (*saṁjñā*) of the system, directly 'from the teacher's mouth'.[6] Amenable to explanation and expansion, they served not only as a way of recalling and transmitting the teachings, but also as nuclear formulations of doctrine (*sūtrākāropadeśa*)[7] that served as points from which to

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tadbāhye ṣoḍaśa [g: ṣoḍaśā] siddhāḥ [k kh g: siddhā] tṛtīyāyāṁ [g: vi-] tu mekhalām |
SKh 4/149cd-152ab.

[1] SKh 7/99cd. See KuKh 48/81cd-82, note 53.

[2] KuKh 33/62.

[3] KuKh 58/99cd-100ab.

[4] KuKh 58/102.

[5] This scripture is in each house of Yoginīs in Kāmarūpa. O fair-eyed one, (this) great scripture was brought down to earth on the Island of the Moon, O Nātha, (that) is said to be in Kāmākhya.

kāmarūpe imaṁ śāstraṁ yoginīnāṁ gṛhe gṛhe | KJN 12/10cd.
candradvīpaṁ mahāśāstraṁ avatīrṇaṁ sulocane |
kāmākhye gīyate nāthe KJN 12/12abc. See intro. vol. 2, p. 319 ff..

[6] KuKh 39/121-122ab.

[7] See KuKh 38/28a.

expand and build up a Tantra. The knowledge of these didactic *sūtras* (*upadeśasūtra*) was essential.[1]

The versions of the Root *Sūtra* (*mūlasūtra*) are a good example of this type of *Sūtra*. Apart from the three versions in the KuKh we find others. Popular not only because they focused on the principle or 'root' teaching, concerning the core of the *maṇḍala*, they lend themselves well to expansion through the explanations that invariably accompany them. Another example is the *Santānasūtra* that constitutes the first part of chapter seventeen of the KuKh.[2] The rest is an explanation of it. The *Santānasūtra* is a list of sixteen 'conventions' (*saṁketa*) or essential points of doctrine, concerning the lineage of the transmission, its nature, founder, and the core of the *maṇḍala* from which it originates. Recited at some point in the Krama ritual, the adept would memorize this *sūtra* and so recall these 'conventions' and the explanation he has received from his teacher. As is probably the case with many others, if not all, such *sūtra*s, the disciple was originally taught an explanation by his teacher that in the course of time was set to writing and became the second half of this chapter. In this way the 'convention' (*saṁketa*) is another device through which the text can stimulate reflection on the part of the redactor and so develop the text through his hand. As nuclear constituents of *sūtras* they are compact units that can be inserted wholesale into the body of a text or around which the text can develop.

This type of *sūtra* is a useful mnemonic device. Examples are the *sūtras* that list the 'conventions concerning the (secret Kaula) language' (*bhāṣāsaṁketakasūtra*),[3] the meaning of which is transmitted down through the line of teachers.[4] The simplest form of this 'Kaula language' (*kaulabhāṣā*) is already found in the KMT. Mantras are 'hidden' in this way by simply writing them in reverse.[5] In the MBT Kaula language is more complex. However, in most cases, it is hardly more than a series of abbreviations of deities or other entities. A *bhāṣāsūtra* is number 14 in the list of 107 *sūtras* found in YKh (1), which we may take as an indication that this type of Kaula language was part of the earliest developments after the KMT. These *sūtras* and their '*saṁketas*' more or less explicitly purport to be part of the oral teachings transmitted in abbreviated code so they could be kept hidden and more easily remembered. The texts repeatedly admonish that the knowledge of these and other '*saṁketas*' is essential in order to

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[1] See KuKh 48/93cd-94ab and KuKh 65/16.
[2] KuKh 17/2-7.
[3] KuKh 28/106-107.
[4] *sūtrasaṁketabhāṣārthaṁ pāramparyakramāgatam* | KuKh 30/185cd.
[5] An example is found in KMT 7/30 where the six limbs of the goddess's Vidyā are presented in this way. 'This.' says the KMT, 'has been stated with a confirming sign in Kaulika language' (*etat kaulikabhāṣāyāṁ kathitaṁ tu sapratyayam* |) KMT 7/33ab.

be a teacher or indeed, as we read in the very last line our text, to receive the Kulāgama.

The several *Kramasūtras* we find in the SKh and elsewhere are another example of the mnemonic '*saṁketa*' *sūtra*. A variety of '*pūjāsūtra*', that is, one dealing with the essentials of ritual, they list the names or groupings of mantras, as do '*oghasūtras*' (an '*ogha*' being a particular group of mantras) and '*nyāsasūtras*' that list the names of group of mantras that are deposited (*nyāsa*) on the body. These too are often followed by an 'explanation' which is, simply, the presentation of the mantras, sometimes directly in full, as happens in the *Siddhakhaṇḍa*[1] of the MBT, or in code.

Although it is likely that many *sūtras* existed prior to the redaction of the texts that incorporated them, they also continued to be written after the Tantras were redacted and they underwent development as doctrine developed. At this stage some may well have been written expressly for a Tantra. Anyway, there can be no doubt that in the earliest phases of its redaction the MBT developed by the accretion of *sūtra*s. We are fortunate that the redactors of the YKh chose to leave us a concrete picture of the text they had compiled in the form of what is, essentially, an index. There are two such indexes. The one recorded below is found in the first recension of the YKh. The *Ṭīkā*[2] tell us that a collection of 107 *sūtras* was extracted from the scripture of 24,000 verses. The figure appears to be realistic. We would expect 108 or some other symbolic number if it were not. Moreover, in the following passage, called the 'chapter concerning the *sūtra*s' (*sūtrādhikāra*),[3] we find that this is indeed the number of *sūtras* listed. As an aid to cross referencing they have been numbered:

> Next I will tell (you) the (names of) the *sūtras* in due order. 1) (The first is) the chapter concerning Kumārikā (*Kumārikādhikāra*), 2) the second, the Compendium of Principles (*Tattvasaṁgraha*), (then comes) 3) the (*Sūtra* concerning) the Descent of the First Siddha (*Ādisiddhāvatāra*), 4) (the *Sūtra* of the) Convention concerning the Nine (syllable mantra) (*Navasaṁketaka*), 5) the (*Sūtra*) concerned with the Explanation (*Bhūmikādhikāra*) is another, 6) the Root *Sūtra* (*Mūlasūtraka*), 7-8) the two Lineage *sūtras* (*Santānasūtraka*), 9) the Seed *Sūtra* (*Bījasūtra*), 10) (the *Sūtra* of the goddess) Taraṅginī,[4] 11) the Skyfarer (*Khecarasūtra*), 12) the Great *Sūtra* of the Rule

[1] Concerning which see below, p. 205 ff..
[2] The passage is quoted above on p. 76.
[3] *iti sūtrādhikāravarṇano [g: -kāravarṇa] nāmādhikāraḥ || [ṅ: ?]* This is part of chapter 38 of YKh (1).
[4] Here as in other places, I prefer the reading of MS G which is the oldest. The other three MSs read Karaṅginī (MS K and ṅ) and Karaṅkinī (MS Gh).

(*Mahāsamayasūtra*), 13) the *Kulasūtra*, 14) the (*Sūtra* of the Secret) Language (*Bhāṣāsūtra*) and 15) (the *Sūtra* of the Secret) Signs (*Chomāsūtra*), 16) the *Śaktisūtra*, 17) the Śiva (*sūtra*), 18) the *Guru* and 19) *Devasūtras*, 20-2) the *sūtras* concerning the Three Lineages (*ogha*), 23-25) the three *Pujāsūtras*, 26) the *Balisūtra*,[1] 27) the (*Sūtra* of the) Sequence of Teachers (*Gurukramasūtra*), 28) the (*Sūtra* of) Authority (*Adhikārasūtra*) and 29) the *Sūtra* concerning the Prior (Tradition) (*Pūrvasūtra*), 30) the *Sūtra* concerning the Garland Mantra (*Mantramālāsūtraka*), 31) the *Sūtra* concerning the Depositions (*Nyāsasūtra*), 32) the *Sūtra* concerning the Observances (*Caryāsūtra*), 33) the most excellent *Maṇḍala*(*sūtra*), 34-36) the triad of *sūtras* concerning the Iconic Form (*Mūrtisūtra*) is another, then comes 37) the *Sūtra* concerning Liquor (*Alisūtra*), 38) the Navātman (*sūtra*), 39) the *Sūtra* concerning the Undifferentiated (Aspect of the Deity) (*Niṣkalasūtra*), 40) the Great Śāmbhava (*sūtra*) (*Mahāśāmbhava*), 41) the Śāmbhava (*sūtra*) (*Śāmbhava*), 42) the *Sūtra* concerning Knowledge (*Jñānādhikārasūtra*), then comes 43) the (*Sūtra* of the) Ocean of the Yoni (*Yonyārṇava*), 44) the *Sūtra* concerning the Purification of the Fire (*Agnisaṁskārasūtra*), 45) the great (*Sūtra* concerning) the Circle for the Extraction (of Mantras) (*Uddhāramaṇḍala*), and then, O god, 46) the *Sūtra* of the Command (*Ājñāsūtra*), 47) the *Sūtra* of the Tradition concerning the Scripture (*Āgamāmnāyasūtraka*), 48) *Nirvāṇasūtraka* and another is 49) the Well Formed *Sūtra* (*Vṛttasūtra*), 50) the *Sūtra* concerning the (Mantra called) Twelve Verses (*dvādaśaślokasūtra*), 51-53) the three (*sūtras* concerning the) Thirty-two (syllable Vidyā) (*Dvātriṁśikāsūtras*), 54) the *Sūtra* concerning the (Inner) Wheels (*Cakrasūtra*),[2] 55) the *Sūtra* of (the Goddess's Six) Faces (*Vaktrasūtra*), 56) the *Sūtra* of (the Goddess's Six) Limbs (*Aṅgasūtra*), 57) the *Sūtra* of the Heart of the Skyfaring (Goddess) (*Khecarīhṛdayasūtra*), 58) the *Sūtra* concerning Gesture (*Mudrāsūtra*), 59) the *Kulālikā(sūtra)*, 60) the *Sūtra* concerning (the letters that are the) Fifty Jewels (*Pañcāśadratnakasūtra*), and 61) the (the *Sūtra* of the) Convention concerning the Nine (syllable mantra) (*Navasaṁketaka*),[3] 62) the *Sūtra* concerning the Unmanifest (*Avyaktasūtraka*) is another, 63) the *Sūtra* concerning the Fifty Principles (*Tattvapañcāśasūtraka*), 64) the (*Sūtra* concerning the) Five Worlds (*Bhuvanapañcaka*), followed by 65) the

[1] Cf. *sūtra* 94 in this list.
[2] Cf. *sūtra* 67 in this list.
[3] Cf. *sūtra* 4 in this list.

Caryāsūtra, then 66) the *Sūtra* Marked by Sound (*Nādāṅkita*), followed by 67) the *Sūtra* concerning the (Inner) Wheels (*Cakrasūtra*),[1] then 68) the *Sūtra* concerning the Sacrifice (*Yajñasūtra*), 69) the *Sūtra* of the Sacred Sites (*Kṣetrasūtra*) and 70) the (*Sūtra*) concerning the Enclosure (*Parigraha*), 71) the *Sūtra* of the Vidyā of Thirty-two (syllables) (*Dvātriśadvidyāsūtra*), and 72) the *Sūtra* concerning the Meru Grid (*Meruprastārasūtraka*). 73) (The *Sūtra* concerning) the extraction of all the *Sūtras* in the western Kulakaula.

(Then come) the great 74) *Sūtra* concerning the Sacred Thread (*Pavitrakasūtra*), 75) the *Sūtra* concerning Initiation (*Dīkṣāsūtra*), 76) (the *Sūtra*) concerning the Destruction of Impurity (*Malakṣayādhikāra*), 77) (the *Sūtra*) concerning Yoga (*Yogādhikāraka*), 78) the (*Sūtra*) concerning the Initiation by Piercing (*Vedhadīkṣādhikāra*) with 79) the (*Sūtra* concerning) Initiation into the Transmission (*Kramadīkṣā*) as the second, another is (the pair of *Sūtras* concerning) 80) Chastisement (*Nigraha*) and 81) Grace (*Anugraha*), 82) the (*Sūtra* concerning) the Transition through the Parts (of the Transmission) (*padasaṁkrāmaṇa*), 83) the *Sūtra* of Light (*jyotisūtra*), 84) the *Sūtra* of the House (*gṛhasūtra*), 85) the *Bhairavaśekhara(sūtra)*, 86) the *Sūtra* concerned with the form of the Triple Vidyā (*trividyākārasūtra*), and then 87) the *Sūtra* of the Current (of the Transmission (*oghasūtra*), 88) the *Sūtra* of the Six Parts (of the *Maṇḍala*) (*ṣaṭprakārasūtra*), 89) the (*Sūtra*) formed from the Group of Eight Seats (*vṛttapīṭhāṣṭaka*), 90) the *Sūtra* of the Sixfold (Deposition) (*ṣoḍhāsūtra*) and 91) the *Śabda* and 92) *Mālinika(sūtras)*, 93) the Great *Sūtra* of the Wanderer in the Night (*mahāniśāṭanasūtra*), 94) the *Balisūtra*,[2] 95) the (*Sūtra*) of the Sound at Night (*niśārava*), 96) the (*Sūtra* concerning the) Installation (*Pratiṣṭhā*) of the Kula Goddesses, 97) the *Sūtra* concerning the Characteristics of Firepits (*Kuṇḍalakṣaṇasūtraka*),[3] 98) the *Sūtra* concerning the Characteristics of a Teacher (*Ācāryalakṣaṇasūtra*), 99) the (*Sūtra* concerned with) the Characteristics of Disciples and Yoginīs (*Śiṣyayoginilakṣaṇa*), 100) the (*Sūtra*) concerned with the Guardian of the Field (*Kṣetrapālādhikāra*), 101) the Great *Sūtra* concerning Non-duality (*Mahādvaitasūtraka*), 102) the *Sūtra* concerning the Wheel of

[1] Cf. *sūtra* 54 in this list.
[2] Cf. *sūtra* 26 in this list.
[3] Three MSs read *kulalakṣaṇasūtrakaṁ* - 'the *Sūtra* concerning the characteristics of Kula'. However, I prefer the reading of MS G which is the oldest and most authoritative.

Cāmuṇḍā (*Cāmuṇḍācakrasūtra*) and then 103) the (*Sūtra* concerning) the Descent (of the Scripture into the World) (*Avatāra*), 104) the great *Kulakaulasūtra*, 105) the *Sūtra* of the Sixteen Questions (*Ṣoḍaśapraśnasūtraka*), 106) the Root *Sūtra* (*Mūlasūtra*) of the *Sūtras*, and then 107) the *Sūtra* concerning Liberation (*Muktisūtra*).

He who knows (this), the chapter concerning the *Sūtras* (*sūtrādhikāra*), is one who awakens (others). He is said to belong to the tradition (*anvayīka*) and awakens to (the meaning) of the king of Matas.[1]

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[1] *athātaḥ saṁpravakṣyāmi [g: -vakṣāmi] sūtrāṇāṁ [gh: sūtrāṁ *] ca yathā kramam* |
kumārikādhikāraṁ [k, gh, ṅ: -ra] tu [k, g, gh, ṅ: prathamaṁ] dvitīyaṁ tattvasaṁgraham ||
ādisiddhāvatāraṁ [g: ādiśiddhā-] tu navasaṁketakaṁ [g: -taka] punaḥ |
bhūmikādhikāram anyaṁ [k, gh, ṅ: adhyaṁ] tu tathāpi [g: tathā vai; ṅ: tathāvi] mūlasūtrakam ||
santānasūtrakau dvau [gh: ghai] tu bījasūtraṁ tathaiva ca |
*tathā taraṅginīsūtraṁ [k, ṅ: karaṅginī -; gh: karaṅkinī-] khecarañ ca tathāparaṁ [*This quarter missing in MSs *k, gh, and ṅ]* ||
*mahāsamayasūtraṁ tu [k, gh, ṅ: *] kulasūtram [k: kṛ* ||*-; gh: phra *-; ṅ: ku *-] ataḥ param* |
bhāṣā chomā [k, gh, ṅ: chorma] tathā sūtraṁ śāktasūtraṁ [k, gh: sākṣa-] śivaṁ tathā || *(This and the following five lines are repeated in MSs k, gh and ṅ)*
*gurudevau [k, gh: śukadeva; g, ṅ: gurudeva] tathā sūtre [k, g, gh, ṅ: sūtrau] sūtraṁ oghatraye [k: u?dvyatraye; gh: udvyatraye; ṅ: * * traye] tathā* |
pūjāsūtratrayaṁ [ṅ: -śūtratrayaṁ] cānyaṁ [g: cānya] balisūtraṁ [k, gh, ṅ: daliśūtraṁ; g: dalisūtra] gurukramam ||
adhikāraparvasūtraṁ mantramālā [g: mantramīlā] ca sūtrakam |
nyāsasūtraṁ [g: -sūtra] tathā caryāsūtraṁ [g: -sūtra; ṅ: khuryā?-] maṇḍalam uttamam ||
mūrtisūtratrayaṁ [k, gh, ṅ: -dvitīyaṁ; g: -tatratrayaṁ] cānyaṁ alisūtram [k, gh: -śūtram] ataḥ param |
nyāsasūtraṁ [g: -sūtra] tathā caryāsūtraṁ [g: -sūtra] maṇḍalam uttamam ||
mūrtisūtratrayaṁ [g: mūrtitatratrayaṁ] cānyaṁ alisūtram ataḥ [ṅ: alistatramataḥ) param |
navātmā niṣkalaṁ [all MSs: niḥkalaṁ] sūtraṁ mahāśāmbhavaśāmbhavam ||
jñānādhikārasūtraṁ tu yonyārṇavam ataḥ param |
*agnisaṁskārasūtraṁ tu [k, gh: tur] mahā - uddhāramaṇḍalaṁ [k, gh, ṅ: * rddharamaṇḍalaṁ]* ||
ājñāsūtraṁ tathā [g: tuthā] deva āgamāmnāyasūtrakam |
nirvāṇasūtrakaṁ [g: nirvāna-] cānyaṁ vṛttasūtram [g, gh: vṛta-] ataḥ param ||
dvādaśaślokasūtraṁ [g: dvādaśloka-] tu tathā dvātriṁśikātrayaṁ [k, gh, ṅ: dvātriṁśakā-] |
cakrasūtraṁ [k: bahu-; gh: vaṅga-] vaktrasūtraṁ aṅgasūtraṁ tathaiva ca ||
*khecarīhṛdayaṁ [gh: -hṛ * yaṁ] sūtraṁ mudrāsūtraṁ [gh: muddhā-] kulālikā* |
*pañcāśadratnakaṁ [k, g, gh, ṅ: pañcāsad-] sūtraṁ navasaṁketakaṁ [k, gh: * * saṁketakan; ṅ: * vāsaṁketakaṁ] tathā* ||
avyaktasūtrakaṁ [k, gh: avyaktā-] cānyaṁ tattvapañcāśasūtrakam [k, gh, ṅ: cānyaṁpaṁcāśa-] |
*bhuvanapañcakaṁ [k, ṅ: -pañcāśakaṁ; g: bhuvanam-; gh: -pañcāśaka] sūtraṁ [k, gh: * *; ṅ: nāsti] caryāsūtram [k, gh: cārya-] ataḥ param* ||
tathā nādāṅkitaṁ [k, ṅ: -kṛtaṁ; g: -te; gh: -kṛta] sūtraṁ cakrasūtram ataḥ param |
tathā ca yajñasūtraṁ [g: japya-; ṅ: yaya-] tu kṣetrasūtraparigraham [g: khetrasūtra-] ||
dvāviṁśadvidyāsūtraṁ [g: dvāviṁśa-] ca meruprastārasūtrakaṁ [k, ṅ: maru-; gh: maruddha? stāra-] |

The following *sūtra* is found in both recensions of the YKh. It is essentially a shorter version of the one above. The numbers following the *sūtras* in this list are those of the serial order in which these *sūtras* appear in the above passage:

> Next I will expound the teaching of all the tradition (*sarvāmnāya*) by knowing which one understands the sequence (*krama*) (of the *sūtras*) in the *Śrīmata*. (The first *sūtra* concerns the mantra known as the) Heart of the Skyfaring (Goddess *khecarīhṛdaya*) (57) and the (*Sūtra*) of the Gesture of the Skyfaring (goddess) (*khecarīmudrā*) (58). The Twelve Verses (50) that have come to the tradition of the transmission (*kramāmnāya*). The venerable Mālinī, the Great Vidyā (12) and the (*Sūtra* concerning the letters that are the) Fifty Jewels (60). The Rite of the Transmission (*kramapūjā*), the *Śaktisūtra* (16), the *Śivasūtra* (17) and the (*Sūtra* of the) Sequence of Teachers (*gurukrama*) and the Command of the Samayāvidyā. There are those who explain the *Ājñāsūtra* (46). (There is) the *Santānasūtra* (7,8), (the *Sūtra* of the) Thirty-two (syllable mantra) (51-53), (the *Sūtra* of the) Convention concerning the Nine (syllable mantra) (*saṁketanavaka*) (4, 56), (the *Sūtras*) of the (Secret) Language (*bhāṣā*) (14), Signs (*chommā*) (15), and Gestures (*mudrā*) (58). (the *Sūtra* of the) Seed of Emanation (*sṛṣṭibīja*) (9), the Pervader (*vyāpaka*), the great *Sūtra* Marked by Sound (*nādāṅkita*) (66) and the *Sūtra* of (the

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uddhāraṁ [g: uddhāra] sarvasūtrāṇāṁ [k, gh, ṅ: sarvataṁtrāṇāṁ] kulakaule tu [g: ca] paścime ||
pavitrakamahāsūtraṁ dīkṣāsūtraṁ tathaiva ca |
malakṣayādhikārañ [k, gh: sala-] ca tathā yogādhikārakam ||
vedhadīkṣādhikāraṁ tu kramadīkṣā dvitīyakam [g: ditī-] |
nigrahānugrahaṁ cānyaṁ padasaṁkrāmaṇaṁ tathā ||
jyotisūtraṁ gṛhasūtraṁ [k, gh, ṅ: gṛhaṁ-] sūtraṁ [k, gh, ṅ: sūtra] bhairavaśekharam [g: -sekharaṁ] |
*trividyākārasūtraṁ tu [g: -dhikārasūtraṁ *] oghasūtram [k, gh, ṅ: * *] ataḥ param* ||
ṣaṭprakāraṁ tathā sūtraṁ vṛttapīṭhāṣṭakaṁ [g: vṛta-] tathā |
*ataḥ soḍhā [k, gh: ataṣo-; g: antayoṭā; ṅ: ataḥ ṣo *] tathā sūtraṁ śabdamālinikaṁ [k, gh, ṅ: śaktimāṇinikaṁ] tathā* ||
*mahāniśāṭanaṁ sūtraṁ balisūtraṁ [k, gh, ṅ: * * * *] niśāravam* |
pratiṣṭhā [g: pratiṣṭā; ṅ: pratiṣṭho] kuladevīnāṁ kuṇḍalakṣaṇasūtrakam [k, gh, ṅ: kulalakṣaṇa-; g: -sūtraṁ] ||
*ācāryalakṣaṇaṁ sūtraṁ śiṣyayoginilakṣaṇam [k, gh: *ṣyayo-; g: -yoginī-; ṅ: sidhya-]* |
kṣetrapālādhikāraṁ tu mahā - advaitasūtrakam [g: -ka] ||
cāmuṇḍācakrasūtraṁ tu avatāraṁ punas tathā [g: punaḥ tathā] |
kulakaulamahāsūtraṁ ṣoḍaśapraśnasūtrakam [k, gh, ṅ: ṣoḍaśaṁ agniśūlakaṁ; g: -prasna-] ||
mūlasūtrañ ca sūtrāṇāṁ muktisūtraṁ [g: muktistatra] tathāparam |
evaṁ sūtrādhikāraṁ tu yo jānāti sa bodhakaḥ ||
anvayīkaḥ sa vikhyāto [k, gh, ṅ: samākhyātā] matarājaprabodhakaḥ [k, gh: mantrarājaḥ-] |
YKh (1) 38/1-23ab.

> goddess) Taraṅginī (10). (There is the) first undivided Gesture and the Nine (Sacrificial) Substances,[1] the (*Sūtra* concerning the) division between duality and non-duality (101?) which is free of doubt and the collection of qualities. He who knows all this pertaining to the Command is a (true) yogi.[2]

According to the second recension of the YKh this is the *Sūtra* of All the Tradition (*Sarvāmnāyasūtrādhikāra*). All the manuscripts of the first recension call it the *pūrvāmnāyasūtra*, which means either ‘the *sūtra* of the previous tradition’ or ‘the previous *sūtra* of the tradition’. While the first possible translation makes no sense in this context, the latter suggests that this was an early *sūtra* that, like the longer one noted above, listed the contents of the YKh at the stage of development when it was written. Even if the difference in the names is simply the result of a scribal error, we arrive at the same possible interpretation. This is the *sūtra* of all the tradition as it was at the time of its compilation. The possibility that this is an earlier ‘index’ of the sequence of *sūtras* is supported by the fact that virtually all these *sūtras* appear in the longer list. Perhaps then we have here a record of the condition of the YKh when it consisted of just 19 *sūtras*. We get another hint here that at this early stage the *sūtras* existed independently from the statement that: ‘there are those who explain the *Ājñāsūtra*’. This suggests that there were other teachers who chose to teach other *sūtras*.

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[1] The *Kramadravyādhikārasūtra* is passage 57 in YKh (1).

[2] ataḥ paraṁ pravakṣyāmi [k, gh, 2 kh: pravakṣāmi] sarvāmnāyasya [sarve: caryāmnāyasya] nirṇayam [k, gh: va-] |
yena vijñātamātreṇa śrīmate [2 k: śrīmataṁ; 2 kh: ?] buddhyate kramam [2: kramāt] ||
khecarīhṛdayaṁ caiva mudrā caiva tu khecarī | [2 kh: ?]
dvādaśāni tu ślokāni kramāmnāyam upāgatāḥ [k, gh, ṅ: -tā; 2 k, kh: kramāmnāyaṁ; 2 k: mukhādgataṁ] || [2 kh: ?]
śrīmālinī [k, gh: -nalinī; 2 kh: ?] mahāvidyā [2 kh: ?] ratnāḥ [k: ratnāt; 2 k: ratnā; 2 kh: rannā] pañcāśam eva [2: pañcāśad eva] ca |
kramapūjā śaktisūtraṁ [k, g, ṅ śaktistatra; 2 kh: ?] śivasūtraṁ [k, g, ṅ: * * * *; gh: -sūtra; 2 kh: ?] gurukramam || [This and the previous three lines are repeated in MSs K, G, and ṅ]
samayavidyāyāś cājñāṁ [sarve: samayavidyā tathā; 2: samayavidyā tathā cājñā] ājñāsūtraṁ vadanti ye [gh: vadanni ye; sarve: ye + prabho] |
santānasūtraṁ [ṅ: saṁbhāva-] dvātriṁśat saṁketanavakaṁ punaḥ ||
bhāṣā [k, gh: bhāvā; ṅ: bhoṣā] chomā ca [k, ṅ: cca; gh: tra] (from here to niḥsaṁkhyāguṇasaṁgraham is taken from YKh (2) 11/34d-36ab) mudrā ca sṛṣṭibījaṁ ca vyāpakam [1: dṛṣṭiśca (k, gh, ṅ: dṛśīca)] |
nādāṅkitaṁ mahāsūtraṁ tathā sūtraṁ [2 kh: (?)] tāra"ginī [2 k: taraṅgiṇi; 2 kh: (?)] ||
ādyāvicchinnamudrā ca navadravyās tathaiva ca | [2 kh: (?)]
dvaitādvaitavibhāgaṁ [2 k: dvetādveta-; 2 kh: * * * *(?) vibhāgañ] ca
niḥśaṁkaṁ [k, gh: niḥsaṁkaṁ] guṇasaṁgraham [k, gh, ṅ: -saṁgrahā; 2: -haḥ] ||
ājñāyās tu [all MSs: ājñāyāṁ tu; 2: ājñāyā ca] idaṁ sarvaṁ [k, gh, ṅ: sarva] yo jānāti [k, gh: janāti] sa yoginaḥ [k, gh, ṅ: yogina] | YKh (1) 27/1-7ab = YKh (2) 11/31-37ab.

The Structure and Recensions of the *Yogakhaṇḍa*

The 'collection of *sūtras*' consisting of 24,000 verses to which the KMT refers and we have discussed above,[1] may have already been in the process of being written when the KMT saw the light of day. However, it must have taken at least a generation and probably more for the text to be consolidated into the 'collection of *sūtras'* planned in the KMT. This took place in Koṅkaṇa, in the western region of the Deccan. Thus, it is probably not a coincidence that at this stage the adjective *paścimāmnāya* that described the Kubjikā tradition in the KMT as the 'subsequent', 'final' or 'ultimate' (*paścima*) Kaula tradition became a proper name meaning 'the Western (*paścima*) Tradition'. The 'collection of *sūtras'* was, I believe, ultimately to became the first of the two recensions of the YKh that have come down to us.

This and the *Siddhakhaṇda* appear to be the oldest parts of the MBT and amongst the first Kubjikā scriptures to have been redacted in Koṅkaṇa. The evidence for this view is that, as we have seen, the standard form and details of the lineages of teachers we find in later sources, namely, the Nine and Sixteen Nāthas, is still in a preliminary, undeveloped stage in these sections of the MBT. Their absence in the SKh is even more striking than in the YKh (1). A version of the Krama ritual is described in the SKh in great detail with all its mantras. As usual, this is integrated with the worship of the teachers. However, although the mantras of a series of teachers are taught, those mentioned there and their groupings are not the standard ones that developed later. Although this is just circumstantial evidence, we may nonetheless hazard to say that here we have another part of the 'original' MBT redacted in the Koṅkaṇa region prior to the formation of the subsequent lineages of teachers or, at least, the development of their legendary existence. In sharp contrast to this situation, the KuKh, drawing from earlier sources, outlines their names and origins in some detail. Moreover, we find what appears to be even a more developed account in YKh (2).

One of the major problems the editor of the MBT must face is the disorder in which the text has been transmitted. This is especially the case with the YKh. This disorder is most clearly apparent in the lack of consistency with which the redactors and scribes have divided it up into chapters and *sūtras*. This is most probably because the sections (*khaṇḍa*) of the MBT have been subjected to several redactions by more than one person. Evidence of this are the colophons, which in some cases were probably not written by the redactors of the text.[2]

I generally try and maintain the division of the text into chapters (*ānanda*), as the last of the series of redactors intended. However, this has not always been

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[1] See above, p. 115.
[2] See below, p. 225.

possible. In the following summary of the contents of the YKh we will observe numerous examples of inconsistencies in the division of the *sūtras* into chapters and other details that are the remaining traces of the redaction of the text. Thus, some *sūtras* appear in more than one version indicating that they were revised by different hands. The repetition of more than one version of a *sūtra* in the same text suggests that more than one person worked on it and either failed to notice this or saw that each of the versions made their own novel contribution and so decided to make use of all of them.[1]

References to the teaching of individual *sūtras* reinforce the impression that the text was originally fragmented. Again, it is not uncommon for *sūtras* to have the same name. There are, for example, three *sūtras* concerning the lineage (*santānasūtra*)[2] and two *balisūtras* that are all quite different from one another. Is this because they were written by different people who did not know that the names they were giving to their *sūtras* were not new? We also find evidence for how individual *sūtras* may have developed. The section (numbered 114) called *Ekavīrāpūjākrama* is mostly in prose. One wonders whether such prose sections were not more common in earlier redactions, supplying the raw material that was subsequently set into verse.

Three of the four most complete manuscripts of YKh (1), all end abruptly at the end of chapter 43.[3] As Buddhisāgara Śarmā, who compiled the catalogue for what is now the National Archives in Katmandu, only had time to examine colophons, he lists these manuscripts as those of a separate section of the MBT. This he called the *Navanityādhikāra*, which is in fact only the name of their last chapter, not the whole *khaṇḍa*.[4] Only manuscript G continues further. This may well be the result of a loss in the transmission of the text. However, it is not impossible that the three manuscripts represent an earlier recension. The final colophon of the other MSs is not found in MS G which contains a substantial amount of additional text.[5] This is all divided into *sūtras* with no attempt to order them into chapters or indeed to present them in any systematic way. Is this because they had not been integrated into the final redaction?

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[1] A prime example of this phenomenon are the three versions of the Root *Sūtra* in chapters 26, 38 and 42 of the KuKh. The *sūtras* dealing with the qualities of adepts and teachers in YKh (1) is another.

[2] See entry (15) and notes.

[3] These are MSs K, Gh and Ṅ. See bibliography for details.

[4] These are MSs K, Gh, and Ṅ. See bibliography for details Manuscripts.

[5] The extra portion in manuscript G consists of seventeen and a half extra palmleaf folios. Moreover, just after the break in the other manuscripts there appears to be a substantial drop out in MS G. The folio there of manuscript G is numbered 165b. It is followed by one numbered 186b. So it seems that 21 folios are missing.

The *sūtras* are useful markers that help us to get an idea of the way the text has been redacted. Accordingly, in the following accounts of the contents of the MBT we note when a *sūtra* in the text coincides with one in the list of 107 *sūtras* presented above. 36 at least of the list of 107 *sūtras* are names of *sūtras* found in the first recension of the YKh. There are 16 more in the second recension. The SKh has 7 *sūtras*, out of which 3, at least, are mentioned in the list. Many of the *sūtra*s of the KuKh are taken directly from the YKh. A few of those not drawn from the YKh are in the list.[1]

As we go through YKh (1) we notice that the number of *sūtras* whose names appear in the list of 107 *sūtras* decrease up to chapter thirty-eight from which point onwards we find only a few. Moreover, that chapter opens with the *sūtra* in which those names are listed. Is this because this *sūtra* was compiled as a sort of table of contents and placed at the end of the text when it had developed to there through successive accretions? Conversely, the *Sūtra* of Questions and Answers (*Praśnottarasūtra*), which consists of a long series of questions that are, essentially the subjects of the MBT, may well have come at the beginning of an earlier recension of YKh (1).[2]

There are a several references to the KMT in the YKh,[3] leaving us in no doubt that it was well known to the redactors. However, despite its authority, they largely chose to ignore it as a source. An interesting exception is found at the end of MS G. There we find a few verses that form a part of the concluding section of the KMT.[4] These verses refer to the scripture of 24,000 verses[5] and admonish the initiate to worship it and keep it hidden from those who are unfit to see it. Thus they serve to bring the YKh to an end in the standard way all the major Kubjikā Tantras do. However, one gets the impression that these verses were added there simply to conclude in some way a poorly redacted text. Thus although the last colophon is a long one, it does no more than refer to the *Ṣoḍaśāntamuktisūtra* as the subject of the chapter[6] even though the end of that *sūtra* was signalled before.

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[1] See below, p. 224-229 and summary that follows.

[2] This is entry (11) in the summary of YKh (1) below on p. 141.

[3] The *Kubjikāmata* is mentioned twice in YKh (2) (7/16d and 20/12d). See also references above, p. 115 and below, p. 291 where it is called the scripture of 3,500 verses and the *Ratnasūtra*, above, p. 43.

[4] These are YKh (1) 56/8-17. These correspond, with gaps, to KMT 25/189-199 and KMT 25/221 with which this *khaṇḍa* ends. In the KMT the goddess is addressed by the god. In the YKh it is the other way around. The gender of the vocatives in the two case are therefore different. These variants help us to determine which of the two texts is the original source. Thus, here we find the vocative *varāroha* [lit. 'having fine hips'] corresponding to the feminine *varārohe* in the KMT. As this appelative is not appropriate for the god, we may conclude that YKh (1) has drawn this passage from the KMT, not the other way around.

[5] See above, p. 85-86 where a part of this passage from the KMT is translated.

[6] The colophon ends with *ṣoḍaśāntamuktisūtrādhikāravarṇane kramodayo nāmānandaḥ*

In short, YKh (1) was originally, and basically remained, a collection of *sūtras* rather than a single, coherently redacted text.

A Summary of the First Recension of the *Yogakhaṇḍa*

This section of the MBT presents the rites of the Bhairavakrama and the Śrīkrama. These are on the Path of the Right. The Tripurākrama is also described, but in much less detail in just one chapter (43). This is on the Path of the Left. We find here a blend of powerful Kaula rites and rich mysticism. The latter appears in the form of expositions of the series of principles and states leading up to the highest, which is the Śāmbhava plane. The Kaula rites address, in varying degrees, the two parallel concerns of magical control, which is secondary, and liberation, which is primary. As a whole, the KuKh and SKh present markedly milder procedures than YKh (1).

Chapter One: Concerning the Consecration (of Idols and Liṅgas) (*Pratiṣṭhādhikāra*) (1-4)[1]

The first part of this chapter deals with the rites of installation of a Liṅga. This begins with the ritual bathing of the officiator and the Liṅga that is to be installed. This is followed by worship and depositions (*nyāsa*), the recitation of hymns such as the *Mālinī*- and *Māyāstavas*[2] and then offerings to the fire (1-13).

The shape of the firepits dug in the eight directions are described next and the manner in which the offerings are made. These should be at least 108 and include clarified butter. (14-19ab)

Next comes the preparation of the *argha* vessel and the sacrificial pap. The latter is probably simply boiled rice as we are told that in order to prepare it one must milk the milk-like water of the Gaṅgā, Yamunā and Godavarī. This is done in the company of the adepts (*sādhaka*), sons of the Samaya, teachers, and Yoginīs. (19cd-22)

Lamps along with liquor (*ali*) and animal (*bali*) offerings are made in the directions in order to remove obstacles. This is followed by a procession in which the patron (*yajamāna*), his wife, architect (*śilpin*) and attendents go seated on elephants and chariots to temples and houses around the town. (23-28)

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[1] The colophon is long and is clearly one of an *ānanda*, even so, it may originally have been the *Pratiṣṭhāsūtra*. Entry 96 in the list of *sūtras* says that it is concerned with the consecration of the goddesses of the Kula (*pratiṣṭhā kuladevīnāṁ*). However, the subject of this long section is the installation (*pratiṣṭhā*) of Liṅgas.

[2] See chapter 4 of the KuKh for the *Mālinīstava*. A *Māyāstava* is found in chapter 24 of the KMT. Another one is found in chapter 19 of the AS. The first is translated in intro. vol. 2, p. 22-24 and the second is ibid. appendix 1.

Then a Liṅga is installed and is worshipped along with the teacher, virgins, yogis and adepts. One should satisfy the teacher generously. The sponsor should say: `Today my birth has become fruitful, today my rites have become fruitful, today I am free. O Lord, I have taken refuge (at your) feet!' Thus he manifests his desire to receive the necessary initiation that comes next. This, the 'the Initiation of Liberation which is devoid of letters' involves the merger of the 50 Principles into Śiva. These principles are listed in the *sūtras* concerning Emanation and Conjunction of the Principles (entries 27 and 28). (29-39)

The next topic is the installation of an idol (*mūrti*) of Bhairava. He is surrounded by groups of energies. Although not expressly stated, these are clearly all Yoginīs. The text begins by listing the names of these energies and their locations around the god with the names of the 17 energies of the Moon and the 12 energies of the Sun. (40-46) These are followed by the energies of Sarasvatī, Herambā, Bahuka, and Anaṅga which are 8, 4, 8 and 5, respectively. (47-52) Perhaps these are the 25 energies that are said to belong to Mālinī. We are told that Bhairava has 38 energies and Śuṇḍikā has 64. However, while the names of those of Bhairava are not listed those of Śuṇḍikā are given next. The energies of Bhairava and Mālinī together make 63. If Śuṇḍikā is added to them they make 64. Thus, with these and the energies of Śuṇḍikā, we have two sets of 64 Yoginīs.

Śuṇḍikā's energies are worshipped in groups of eight in the primary and secondary directions in relation to Bhairava's faces. Said to be 'the destroyers of death', they are, like the other groups of energies listed next, protectors (53-65).

The goddesses of the six limbs of Bhairavī's mantra that is to be deposited on the officiator's body, are listed next. They are worshipped in conjunction with the sacred seats. In this case, as we find repeatedly throughout the YKh, they are eight. Each one is worshipped with the complete set of 64 components (see below) in eight jars set in the directions. (66-69)

The goddesses of the directions, born from the eight seats, that should be worshipped in them and the primary and secondary doors (of the pavilion?), are listed next. They are also to be worshipped and installed in iconic form in towns and villages as well as the outer sacred seats and other places best suited for practice (*siddhasthāna*). Worshipped, they give great accomplishments (*siddhi*) just as, if they are not, they bring many troubles. (70-77ab)

The iconic form of eight Maṅgalā Yoginīs in the seats set in the eight directions are now described, one by one (77cd-98ab)

Next the iconic forms of ten guardians of the field (*kṣetrapāla*) located in the ten directions are described. They protect from obstacles in the sacred seats, fields, and towns. They are all great kings, who are very powerful and brave. They are worshipped with the five Kula substances. Each one is accompanied by the eight goddesses who guard the doors. All other guardians who reside in the

places of accomplishment become propitious and give what one desires when they are worshipped. (98ab-133)

Now follow a series of mantras. These are simply written out complete in prose. The mantras are addressed to the following: 1) The Guardian of the Field (*kṣetrapāla*) 2) The series of Vidyās used to worship the goddesses who guard the quarters (*dikpālikā*) mentioned above. 3) Pañcākṣaravidyā: This consists of five Vidyās that are used to worship the Yoginīs mentioned in them. 4) Mantras to worship the eight Bhairavas and their energies that are Bhairava's eight faces. (134-136ab)

Next comes the *Sūtra* concerning Bhairava's Visualized form (***Bhairavadhyānasūtra***) **(1)**.[1] Here Bhairava's eight faces are described first (136cd-142) and then his iconic form (*mahāmūrti*). (143-152ab). The next short section is called **the Wheel of the Sixty-four Energies in the Eight Faces of the Great Form of Bhairava (*mahāmūrtibhairavasya vaktrāṣṭake catuḥṣaṣṭi-kalācakram*) (2)**. Said to be Vidyās (*vidyārūpa*), who bestow accomplishment in Kulakaula, they are arranged in eight groups of eight - one for each of Bhairava's faces - in a manner typical of the sixty-four Yoginīs. We notice that three great goddesses are amongst them namely, Kālasaṁkarṣiṇī (uppermost face), Tripurā (northern face) and Guhyeśvarī (in the north-east). (152cd-163)

The next topic is the pavilion and the firepits used for the sacrifices. This subject is discussed, we are told, in the 'great ocean' (*mahārṇava*) (of the original Tantra) consisting of 125,000 verses. First the ground is carefully cleaned. It should be free of grain, chaff, hair, bones, pieces of wood and stones. The ground is selected, marked out with thread and the pits are dug. Their shapes are listed and the number of offerings to be made according to the size of the pit. (164-179ab)

The triangular *Yonikuṇḍa* is treated in some detail. The Eight Mothers are projected and worshipped within and around the pit along with the eight sacred seats to which they belong. The *Kramamaṇḍala* is drawn above the pit and the *Krama* is worshipped there. (179cd-192ab)

The measurements of the encompassing girdles for pits of varying sizes are listed next. (192cd-198ab) This is followed by a list of the eight directions where pits can be placed with the corresponding magical acts for which they are used. These eight pits give their various accomplishments according to the different substances offered and the mantras recited. (198cd-203ab)

The deities deposited and worshipped in the quarters around the pit are listed next. These are basically the Five Nāthas who represent the Five Elements and three others. Kujā is in the middle of the Circle, along with Kubjīśa. (203cd-205)

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[1] The *Bhairavaśekharasūtra* is entry 85 in the list of 107 *sūtras*.

Next comes **the *Sūtra* concerning the Purification of the Fire, the Pit and the rest (*Agnikuṇḍasaṁṣkārādyanukramasūtra*) (3)**.[1] As the name suggests, this *sūtra* deals with the series of purifications (*saṁskāra*) of the firepit and the fire. These are performed after worshipping the site (*vāstu*) along with the deities of the doors and directions (206). They are simply listed, beginning with the examination of the ground. (207-212)

The purification and rites of transition of the fire (*agnisaṁskārakalpana*). The rites performed when bringing and placing the fire in the pit are hardly more than simply listed. The culmination of the rituals is the deposition of the goddess's Vidyā (here called Amāvidyā) that serves to generate the iconic form (*mūrti*) of the fire which is the goddess herself. (213-226)

After this *sūtra* come procedures (*vidhi*) to purify the *Yonikuṇḍa* (227-234ab) (*yonisaṁskāravidhi*), the big and little spoons used to pour clarified butter into the fire (*śrukśruvasaṁskāravidhi*) (234cd-238) and the clarified butter itself (*ghṛtasaṁskāra*) (239-244). Next comes a passage on the Koṅkaṇa Weapon (*astra*). The sixth and last limb of every mantra is the weapon of that mantra. This, the weapon of the goddess's thirty-two syllable mantra, is considered to be the foremost of all of them (*astrarāja*). It possesses the energy (*tejas*) of four other mantric weapons. The first of these is embodied in the god Piṅgala, whose visualized form is described. He is in the south-east. Next come the weapons of Aghora in the south, the sword (*khaḍga*) of Brahmā in the west and Caṇḍikā's weapon in the north-west. It protects from obstacles and calamities, drives away fierce animals, ghosts and demons and frees from sin. It is given first in code and then in full. The text enjoins that it should be repeated with every mantra or any object of meditation in order for that to be fruitful. (245-276ab)

Chapter Two: The location, visualization and repetition of the aspects of mantra (*Mantrāṁśakajāpyadhyānasthāna*) (5)[2]

This chapter deals with the various types of mantras. They may be male, female or neuter. They can be accomplished (*siddha*), young, old, lower (*mandra*), wicked, proud of their youth, sullied, nailed, burnt or fumigated (*dhūmitā).* These mantras are fruitless. They may have been paralysed, with void bodies, cruel, or tranquil (*saumya*), and possess the energy (*tejas)* of weapons. They may be of a low order (*kṣudra*), averse, heroic, badly established or proud of wealth. (1-4)

Then follows a list of the names of the mantras one should know. Fourteen are names of weapons, some of which are in the plural. Then comes burning,

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[1] 44: *Agnisaṁskārasūtra.*

[2] 68: *Jāpyasūtra*; But cf. chapter 18 below.

flooding, murder, expulsion, paralysis, and deformation (*vikala)*. A teacher should know these mantras. (5-8)

Next the goddess talks about the classes of letters (9-17ab) and then goes on to explain these terms (17cd-26ab). The three modalities (*gati*) of mantras namely, Āṇava, Śākta, and Śāmbhava are described next (26cd-30ab). Then six types of mantras are defined according to the placement and arrangement of their syllables (30cd-33ab).

Next the goddess explains how the form of the mantras with names for weapons, as listed above, are different from one another according to the number of syllables that constitute them. Their names are indicative of their function. For example, the `Dagger' mantra cuts up the beings who create obstacles, the 'Saw' is also used for cutting and so on. (33cd-40)

Then we are told that there are many mantras in the western Kulakaula. In order for adepts to be successful, they should be uttered correctly. Nor will they bear fruit without the teacher's Command. The utterance of a mantra which is devoid of Śakti, Vyāpinī, Samanā, and Unmanā is fruitless. It is like carrying milk in a broken vessel. (41-44)

Mantras are then variously named according to the number of syllables they contain. (45-48ab) The Vidyā of the goddess must be immersed in the energy of the Command - this is the location (*sthāna*) of power (*śakti*). It should be recited there within the Triangle in the End of the Twelve, which is the Unborn Face (*ajavaktra*) and the plane of the Neuter absolute. In this way, this and other mantras are successful (*siddha*). (48cd-69ab)

Chapter Three

This chapter begins with a short section consisting of just a list of sacred sites **(6)**. It is not labelled separately but may well have been a *sūtra*. Moreover, it appears to be misplaced. It functions effectively as a preface to the exposition of the eight primary sacred seats, which are the first set described in detail in chapter fourteen and fifteen (entries **(41)** to **(46)**). Then come the secondary seats (*upapīṭha*). Amongst them we find Koṅkaṇa which suggests that this list was compiled before the final redaction of the YKh, which consistently praises Koṅkaṇa as the place where the MBT was revealed. Worth noting also is that Nepal is another member of this group. After the eight *saṁdoha*s one expects a set of secondary ones just as a set of secondary fields (*upakṣetra*) is listed after the primary ones. The goddess announces that she will list the eight Doors (*dvāra*) but then only the eight secondary ones are listed. It appears, therefore that the original source listed eight sets of eight of which two sets have been lost. (1-11)

Next come **the Group of Eight Houses (*Gṛhāṣṭaka*) (6)**, the eight Great Places (*mahāsthāna*) where the Mothers (*mātṛkā*) reside. Although the text assures us that they exist in the outside world, it is entirely concerned with their inner location within the yogi's body. The yogic or metaphysical identity of the low-caste women who are the embodiments of the eight Mothers residing there are described in the same way (12-26). Then come the secret names of these places (27-29ab) and a description of the how the pilgrim to these places should be and how he should behave.[1] (29cd-38ab)

The *Sūtra* of the Method of Offering Libation (*Tarpaṇavidhisūtra*) (8)

The next topic is the lustration of the beings in the gathering of yogis and Yoginīs (*melaka*), sacred seats, fields, *maṇḍala* and in the middle of the Wheel. Lustration should be offered in these places with water mixed with meat, liquor, Kuśa grass and sesame seeds. The gods who are fierce, tranquil and valorous, are all pleased by this. These beings are now listed. They include the sages (*muni*), gods Brahmā and the rest, Bhairava and the other deities (like him), ghosts, spirits, Piśācas, Khecaras, Bhūcaras, constellations, planets, stars, snakes, Kinnaras, Rākṣasas, Vidyās, and mantras. The offering of libation gives accomplishment and destroys sin. The ancestors are helped and one attains the merit one desires. Śiva, Śakti, the energies, mantras, Vidyā, Vidyeśvaras, the Siddhas and the Lords of Kulas should all be satisfied. Then the goddesses to be satisfied include Kubjikā, the Supreme Mother, the Mother of Seed, Vajrā, Siddheśvarī, Sandhyā, Gāyatrī, the mistresses of the Kulas, Asitā, Ekavīrā, Stambhanī, Mohanī, Vasā, Puṣṭikarā, Māraṇīśī, Bhakṣaṇī, Tvaritā, Tārā, Vasundhārā, Sumaṁgalā, Siddhā, Ambikā, Brahmamaṅgalā, Trikhaṇḍā, Tripurā, Nityā, Mālinī, Kuṇḍamālikā, Dhyānā, Cāmuṇḍā, Caṇḍā, Mārtaṇḍabhairavī, Siddhayogeśvarī, Raktā, Samayā, Raudrī, Brahmī, Kunālikā, Saṁjīvinī, Candravidyā, Kālasaṁkarṣaṇī, Pratyaṁgirā, Jamā, Jambhā, Vijayā, Kaulinī, Patākinī, and all the other Nityās[2] born from the Mothers. (38cd-51ab)

Libation are made to the beings who reside in the heavens, hells and on the surface of the earth, to the heroes mounted on Bhairava with supreme, gross and subtle bodies. Also to constellations, planets, Yakṣas, Ceṭakas, ghosts, sacred seats, the four fields, Saṁdohas, Tantric reunions (*cakramelāpa*), the Vidyās of the twelve sequences, those who reside in the eight times eight, the proud guardians of the field, the Dikcaras - all those born of Brahmā. (Other beings include) the Sarasvatīs (note the plural!), fathers, mothers, teachers amongst the relatives of the gods, Kapila, Bodha, Pañcaśikha, those (ghosts) who are born

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[1] See notes to KuKh 14/1-2ab.
[2] Concerning the Nityā Yoginīs, see intro. vol. 1, 229 ff..

from celestial calamities (*gaganotpāta*), those born from bad wombs, Gandharvas, Kinnaras and the like. (The list of beings continues to include) Ḍāmaras, Ḍākinīs, Kūṣmāṇḍās, Kaśmalācarās, Hāvyās, Hūṁḍas, Hūhuka, evil omens (*śakuna)*, animals, birds, people, gods, and the 16 Siddhas of the Age. (51cd-62ab)

The water is mixed with sesame, cardamom (*aliphala*), scent from Kashmir, and flowers. It should be offered with the left hand in a copper or any other vessel that is not made of gold. All the adepts are freed from obstacles by offering lustration and all their undertakings are successful (62cd-64). This section concludes with a list of occasions when this should be done and where (65-69ab).

The Animal Sacrifice (*balikrama*) that is a part of the teaching concerning All the Accomplishment (attained by means of) the Sacrificial Pap (*sarva-carusiddhiśāsane balikramaḥ*)[1] (9)

The next topic is animal sacrifice (*bali*). This should be performed in the typical sites, such as cremation grounds, and solitary places, where Kaula adepts (*sādhaka*) observe their vows and recite mantras. It may also be offered to the *Kramamaṇḍala* and to a particular Liṅga worshipped by Kaulas called 'Siddhaliṅga'. This is done on special days (*parvan*). (69cd-73ab)

The first part of this long section deals with the offerings made to the Yoginīs in the eight sacred seats noted above. Eight vessels should be prepared and filled with, amongst other things, Kaula sacrificial substances and liquor (*ali*). Squares are drawn for each vessel surrounded with eight seed-syllables, one for each of the directions (73cd-82). The vessels representing the seats are then placed in them. The directions corresponding to each seat are listed and the goddess Parā who is born of the eight seats and engenders the state of pervasion is described (83-87). Note that in this case the worship of the seats does not take place in the triangle or hexagram of the *maṇḍala* but in the eight directions, independently of the *maṇḍala*. This explains why the number of seats has grown to eight. This set up mirrors in its own way Siddhānta ritual. In some Siddhānta temple rituals, beings to whom *bali* is offered are worshipped in a separate *maṇḍala* called *balipīṭha*. They are the kind of beings we see here - Mothers, ghosts, various types of demonic beings and wrathful deities including Bhairava himself. In the Siddhānta they are propitiated to be protectors of the main deity - the god who is worshipped in the Liṅga.

Now the goddess goes on to state the mantras for the mistresses (*nāyakī*) of each of the sacred seats. They all have a common preamble in which the goddess is invoked as one who destroys obstacles and bestows accomplishments.

[1] This may be one of the two *balisūtras* (entries 26 and 94) noted in the list of 107 *sūtras*.

She is requested to accept and eat the offerings of liquor and the sacrificial meat and is worshiped as the mother Mahāraktacāmuṇḍā. The section specific to the particular goddess of a sacred seat begins and ends with the syllable AIṀ (between verses 87 and 88). After the mantras comes a *stotra* invoking various beings to come and take the *bali* offering (89-100ab).[1]

The next part of this section on *bali* begins with a list of the beings worshipped by means of the *bali* offering (*balyarcana*). They are said to assume many animal forms, some of which are listed. Making fearsome sounds, they come to eat the *bali*. If they are not satisfied the entire nation is in turmoil. (100cd-102)

Now follows a list of omens with their consequences. The *bali* offering is laid on the ground, the animals that may come to eat it and the directions they may come from are listed with their significance. Then the guardians of the directions are listed systematically from east to north-east ending with the guardian of the field in the middle who is `extremely frightening' (*sudāruṇa).* (103ab-112)

Next comes a list of the animals that should be offered on particular lunar days (*balikrama*) (113-117) followed by a list of the benefits of making these offerings. Generally these are longevity and freedom from diseases and evil influences both planetary and supernatural. That such rites were meant for kings and those who aspired for political power is evident here. Thus, we are told that a person who makes these offerings obtains a great kingdom. Moreover, all mantras become propitious. Thus, by implication, one who is already a king manages to bring his subjects and others under his control. (118-130)

The text moves on to deal briefly with how and where *bali* is offered on the Great Night (*mahārātri*), first to the three Transmissions and then Gaṇeśa, Vaṭuka and the Wheel of the Mothers. One should worship (*anuṣṭhāna*) by means of the *bali* offerings to the sacred seats (*pīṭhabaliprayoga*). The text concludes that 'once known the purification of the mantras, one should begin to practice Yoga.' (131-141ab)

The *Sūtra* concerning the Sacrifice of the Victim which is a part of the Prescription concerning the Sacrificial Pap (*carukavidhāne paśuyāgavidhi-sūtram*) (10)[2]

The god asks about the practice (*sādhana*) that is not harmful to living beings. The goddess goes on to talk again about the ritual offering of meat, wine and *caru*.

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[1] See notes to KuKh 11/33cd-34ab.
[2] This may be one of the two *balisūtras* (entries 26 and 94) noted in the list of 107 *sūtras*.

Caru is normally simply rice boiled with milk or just water. Although it may also be more elaborately prepared for Siddhānta ritual, it is invariably vegetarian and of relatively secondary importance. Here, as in other Bhairava and Yoginī cults, it is mostly cooked meat, mixed with garlic and onions. Despite the common Brahminical aversion to such food, it is considered to be the most spiritually valuable. As the Tantra says: 'it is equal to human flesh (*nāraja*) and there is nothing as special as it is.'[1] Conscious of the common rules regulating food, the goddess begins by saying that `one should ingest what should not be ingested - there is no defect ....'.[2] One should do this in accord with the ritual procedure (*krama*) and make the *bali* offering. (141cd-144)

The text goes on to describe how to prepare the *maṇḍala* and the mantras projected into it. One should bring a sacrificial animal (*paśu*) there and its vital constituents (*dhātu*) should be offered to the goddess in the prescribed order and manner. In this way the officiant is freed of evil influences. However, the text warns that he who slays a victim without observing this sacrificial procedure does not get the accomplishment of either this or the other world. Another ominous warning hints at human sacrifice. We are told that he who kills a boy by mistake as a *bali* offering gets no fruit thereby and what good work he may have done before is destroyed. (145-159ab)

The *sūtra* concludes that eating the *caru* in this Age of Strife is like drinking the Soma of the Vedic sacrifice. It warns that it should be kept secret and not be given to Tāntrikas, that is, to those who belong to the Tantric sects that do not perform animal sacrifices and consume the sacrificial meat. (159cd-165ab)

The *Sūtra* of Question and Answer (*Praśnottarasūtrādhikāra*) (11)

Despite the name of this *sūtra* it consists solely of a long series of questions that, although not exhaustive, cover most of the important matters taught in the MBT. The MBT refers to this as the first *sūtra* of the compilation (*saṁhitā*).[3] This could indeed have been the case. The rest of the *saṁhitā* being dedicated, in theory at least, to replying to these questions. Is this *sūtra* related to the *Sūtra* of the Sixteen Questions (***Ṣoḍaśapraśnasūtraka***) that is entry 105 in the list of 107 *sūtras*? (165cd-213)

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[1] YKh (1) 11/12.
[2] YKh (1) 11/55cd-74ab justifies the use of meat and the way it should be consumed.
[3] The last two lines of this *sūtra* say: 'This is the *sūtra* of questions and answers. It is the first one of the compilation and is justified by experience (*sapratyaya*). He who knows it is a teacher in the Kulakrama of the western tradition.'
iti praśnottaraṁ (k: prasnoṁtaraṁ) sūtraṁ saṁhitādyaṁ sapratyayam |
yo vetti (k: veṁti) paścimāmnāye (k: -ya) sa ācāryaḥ kulakrame |

The *Sūtra* of the Twelve Verses concerning the (Lord of the) Tree (*Vṛkṣadvādaśakasūtra*) (12)

This *sūtra* (which extends from verse 215 to 230) is repeated again further ahead[1] but is not in the list of 107 *sūtras*. It is also found in the KuKh.[2] The reader is referred to the notes there for details. The *sūtra* describes Ādinātha, also called Vṛkṣanāyaka or Ciñcanātha. He is swathed in the great mantras and energies of the Kubjikā Tantras. Enveloped by the 81 *pādas* of Navātman, which are the energies of the teachers, he is in their midst as the archetypical teacher.

The *Sūtra* of the Transmission of the Teacher (*Gurukramasūtra*) (13)

The G*urukramasūtra* begins after the *Vṛkṣadvādaśikasūtra*, coupling them together. The former, we are told by the god in the introductory verses, deals with the Āṇava form of the teacher and this *sūtra* with the Śākta and Śāmbhava. However, this may well just be a devise to link two separate *sūtras* together. Thus, in the introductory verses at the very beginning of the next *sūtra*, we are told that the Transmission the teacher is fourfold not threefold. Moreover, although two forms of the teacher are described analogous to those of the deity namely - *sakala* and *niṣkala* - these two aspects are not explicitly said to be Śākta and Śāmbhava. The entire *sūtra* is quoted in the notes to chapter 51 of the KuKh to which the reader is referred. (231-295)

Chapter Four

The *Sūtra* concerning the God (*Devasūtra*) (14)

The *Gurusūtra* and the *Devasūtra* are paired together in the list of 107 *sūtras* (entries 18 and 19) and, continguous, they do indeed mirror each other in content even though the manuscripts indicate that a new chapter begins here. Just as the previous *sūtra* described the metaphysical identity of the teacher, this one goes on to describe that of the deity. As one would expect, the two descriptions are similar in many essential respects and are closely linked. The *sūtra* acknowledges this, explaining that liberation can only come from both - the teacher and the god - together (2) because as *gurudeva* they are essentially one. Thus he is said to sit 'on the seat of Gurunātha' (1-4)

The god here is called Śrīdeva, an echo of the name Śrīnātha, which is what the god is most commonly called when dialoguing with the goddess. His

[1] See YKh (1) 16/236cd-249.
[2] KuKh 51/1-14ab.

iconic form (*mūrti*) is threefold: Supreme (*parā*), middling (*parāparā*) and inferior (*aparā*). While reminding one once again of the Trika roots of the Kubjikā tradition, in this context this threefold division is derived from his three forms as both god and teacher in the three lineages that are said to flow from him. He is depicted as residing in the Void within the Triangle above the head (5-13) The *sūtra* concludes:

> (This is) where everything consists of Space (*ākāśa)* and is the Cavity (*vivara*) that is the nectar of Fire (*vāḍava*). There, in the Void above, is the Supreme God. (There) the light of the Moon (*candrāṁśu*) certainly oozes (nectar). (The energy of the) Full Moon (*pūrṇamāsā*) is present (there) as the teacher's being (*gurutva)* on the plane of the Skyfarer.[1]

Concerning Kula and Kaula

Next comes a hymn to Kaula. Composed in nine verses it is called the Nine Kaulas (*navakaula*). Kaula is the transcendent, apophatic absolute 'devoid of own (phenomenal) being' (*niḥsvabhāva*) beyond all predication as either being or non-being, sensations, the Wheels and foundation etc. and mantras. (14-25ab)

This followed by the Eight Kulas (*kulāṣṭau*). Here Kula is presented as the Nameless - the supreme principle into which all the lower ones dissolve away. It is the goddess Kuṇḍalinī who is the 'essence of Kaula'. As the Octet of Kula, that is, the Eight Mothers, it is of eight kinds.[2] (25cd-42)

The *Sūtra* concerning the Lineage of Siddhas (*Siddhasantānasūtra*) (15)[3]

This *sūtra* describes the adept who is practicing correctly (43-50), one who is not (51-56ab), the accomplished adept - Siddha (56cd-68) and one who is not (51-56ab). The *sūtra* ends with a list of sacred sites best suited for practice (*siddhasthāna*), concluding that those born in these places are easily successful. Those who are not, even though they belong to this Kulakaula do not make

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[1] *yatrākāśamayaṁ [k, gh: -mṛyaṁ] sarvaṁ vivaraṁ vāḍavāmṛtam* ||
tatrordhve khe paraṁ devaṁ candrāṁśu kṣarate dhruvam |
pūrṇamāsā [k, kh, gh: pūrṇā-] gurutvena saṁsthitā khecare [k, kh, gh: -rai] pade ||
YKh (1) 4/11cd-12.

[2] See intro. vol. 2, p. 291-296 where these passages are translated.

[3] The list refers to two *Santānasūtra*s (entries 7 and 8). A different *Santānasūtra* is found in chapter seventeen of the KuKh, of which the SamP supplies a brief commentary. Another *Santānasūtra* is found in KuKh 53 which is probably drawn from YKh (2) 34 (see below, p. 198).

contact with the Śāmbhava (plane) (70-75). Chapters nine and twenty-five deal with the same subject.[1]

The next topic is the Octet of Kula consisting of the group of eight types of Yoginīs (*yoginyaṣṭakulāṣṭaka*).[2] They are listed first along with the corresponding gestures made when worshipping them (76-82ab). Next come the occasions and fruits of the worship of each type. As is normally the case with such deities, the Tantra concludes by warning that although they bestow boons when they are worshipped, if they are not, they cause trouble (82cd-85).

After a brief digression concerning the worship of those born in the Yoginīkula namely the teacher, initiates and Kumārīs (86-96ab), the eight gestures belonging to the Yoginīkula are listed. This is followed by a list of the psychological categories corresponding to the eight groups of Yoginīs namely: 1) Ego 2) Mind 3) Intellect 4) Delusion 5) Deviousness (*kauṭilya*) 6) Deceitfulness (*dambhaka)* 7) Great Delusion and 8) Death (*kṛtānta*). They form the throne (*siṁhāsana*) of the deity associated with the five seats consisting of Ananta, Kūrma, Māyā, Arca, and Pretaka (96cd-103ab).

After forming the seat, one can begin the five day rite of adoration, the main elements of which are described next. It begins by making a *tilaka* with the help of the Klinnā, otherwise known as Kālī, type of Yoginī. She is dark with black eyes. Her thighs are like that of a crow and she has a large belly. One should take her sexual fluids (*kṣataja)* along with musk (*rocanā*) and make a beautiful *tilaka* from it (103cd-107).

This is followed by the worship of Klinnā's Wheel (108-111). Next the goddess goes on to list the names of the mantras used to worship each group of Yoginīs (112-115).

Then the goddess declares that the following four goddesses, who are identified with four of the eight Yoginīs, reside in the body of the adept: 1) Kākinī 2) Śākinī 3) Bhāruṇḍī and 4) Cakriṇī. They are then described one by one (116-128) and the months when they should be worshipped are listed (129-130ab). They are worshipped in the four main sacred seats progressively from Oḍḍiyāna onwards (130cd-131). This passage ends with an admonition to worship the various kinds of members of the Kula, including the Yoginīs. Content, they will give the *caruka* by which the adept attains the state of Flight, supreme and inferior. In the form of time, the Yoginī differentiates (all things) (*kalanī*). She is said to be their energies and manifests (*kalayantī)* the entire universe (132-137ab).

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[1] See summary of chapter twenty-five where the three versions are compared.
[2] Cf. YKh (1) 25/58 ff.

The *Sūtra* concerning the Sacrificial Food (*Carukādhikārasūtra*) - the Yoginī's Milk (16).

The next topic is the sacrificial food (*caruka*). Through this the adepts achieve success. The gods suffer for its sake. Now comes the following enigmatic line: `Destruction is milk and has milk as its root. One should place milk in milk'.[1] This is the unequalled secret. It is made in the breasts of Yoginīs and so one should always drink this milk. The Self is purified by it. It always nourishes and is auspicious. The Flower (i.e. menstruation) is generated from the milk of the four sacred seats. One should practice (the rite) with that. Milk flows speedily, while destruction (*kṣaya)* is the Kākinīkula. It is emanated by the movement of the Moon (*soma*). One should abandon the movement of the Sun. The secretion (*kṣara*) should be united with the secretion (i.e. blood should be mixed with milk). The juice (*rasa*) has as its root bodily secretion. By this method, one certainly attains the state of Flight. In six months one attains success in the sacred seat. In a year, one no longer suffers, in three, one attains union (*melāpaka)*, in six the state of Flight, and that of Bhairava in eight, in six the immortal and undecaying. The *sūtra* concludes that if the adept desires accomplishment (*siddhi*), he should wander about at night, practicing the observance of the Rule (*samayācāra*) (137cd-146).

The *Sūtra* concerning the Secret Gestures and Language (*Mudrāchomā-saṅketakādhikārasūtra*) (17)[2]

This *sūtra* deals with the secret sign language (*chomāsaṁketabhāṣā*) Yoginīs make in an assembly where they meet their male counterparts (*melāpa)*. Yogis may travel great distances to attend these meetings, where they acquire the knowledge of the Yoginīs. They take place in the sacred seats and other sacred Kaula places, at crossroads, in cremation grounds, and under solitary trees, where the eight types of Yoginīs come in divine form and tell their devotees what is auspicious and inauspicious for their future. (147-150)

The secret gestures (*mudrā*) Yoginīs make when adepts meet them in these places and what they mean are listed next.[3] (151-174ab)

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[1] *kṣīramūlaṁ kṣayaṁ kṣīraṁ kṣīraṁ kṣīre niyojayet*

[2] *Bhāṣā* and *Chomā sūtras* are listed together as 14 and 15. In the same way in chapter 42 of the KuKh two short passages concerning secret language (*bhāṣ*ā) and signs (*chomā*) follow directly one after the other (KuKh 42/26cd-60ab and 42/60cd-64ab). However, they are not called *sūtras* there. YKh (1) (4/147 ff.) relates the two by referring to them together as the *Chomāsaṁketa* (Secret Convention).

[3] See KuKh vol. 8, appendix 4, where this passage is quoted in full.

Concerning Vakrā in the Tradition of the Six Philosophies (*Ṣaḍdarśanāmnāye vakrādhikāraḥ*) (18-23)

The first part of this long section is concerned with the relative grading of other schools in relation to the Kubjikā Tantras. These include the six systems (*ṣaḍidarśana*) – Bauddha, Jaina, Vaidika (*bhaṭṭa*), Saura, Vaiṣṇava, and Śaiva. Along with them there are four Kaula schools - the *siṁhadarśana*s – graded in a hierarchy up to the Kubjikā Tantras. There the goddess is Parā who is the mother of all the systems (*darśana*) and the (ultimate) end (*avadhi*) of the path of liberation (174cd-193ab). The six systems are described next in more detail. At the end comes the statement: 'This is the group of six systems deployed in a (graded) sequence of authority. The remaining (lower) principles are not established in authority. (He who follows them) travels from below upwards and one who is above does not go down. He who knows (this) progressively upward union (*yoga*) is a (true) teacher.' (193cd-215ab)

After an introductory presentation of the four Kaula traditions (*āmnāya*) (215cd-223) come a series of *sūtras* dealing successively with the western (*paścima*) **(18)**, eastern (*pūrva*) **(19)**,[1] southern **(20)** and northern traditions (*uttarodaya*) **(21)** in detail. These are completed by the *Śāmbhavakramasūtra* **(22)** which gives a concise description of the Śāmbhava tradition.[2] At the end of the Transmental, it is the highest plane of existence. Beyond the fifty worlds the Śambhava Lord resides there with Śāmbhavīśakti. He is the final dawning of reality (*paścimodaya*)[3] (224-276ab).

After this *sūtra* a few verses conclude that the western House is the Śāmbhava House and something is said about the god Śambhu and his role in the origin of all four Kaula traditions, especially the one of the goddess Kubjikā, his wife and Dakṣa's daughter in a previous life (276cd-289ab). (**23**)

The rest of the chapter is dedicated to a few points concerning the basic liturgy of the particular *Kramamaṇḍala* (*pūjācakrakrama*) taught in the YKh (1) in eight-four parts. The qualifications required to see and worship it are listed first. The Yoga of the Wheel should be practiced by the Kaula adept in the usual solitary and sacred sites. The magical acts related to the directions are listed next and the ones that are achieved by worshipping the Krama during the three times of the day (*sandhyā*). The Tantra stresses that knowledge of the tradition and wealth

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[1] The passage in which the *pūrvāmnāya* is described must also have been a *sūtra*, although it is not specifically labelled as such. The colophon simply says: *iti pūrvagṛhāmnāyam*. As these traditions are also called Houses (*gṛha*) perhaps the *gṛhasūtra* which is 84 in the list of 107 *sūtras* consisted of all these *sūtras* together.

[2] This *sūtras* are translated in intro. vol. 2, p. 379-380.

[3] *tatrasthaṁ śāmbhavaṁ nāthaṁ [kh: nāthāṁ] paścimāt paścimodayam* || YKh (1) 4/274cd.

is attained on the plane beyond thought constructs. Presumably then success in achieving these worldly magical goals is attained on the lower level where thought constructs operate (289cd-315ab). The offerings are listed next. The consumption of sacrificial food – *caru* – consisting of liquor and buffalo is especially important. One should eat fish, liquor and cooked meat (*pala*) and drink the 'three kinds of wine' (*surā)* with all one's feeling (*sarvabhāva*) without being stingy,[1] as directed by the teacher. By just eating this way one attains equality with Bhairava.[2] Here again the stress is on transcending thought, which in this case is that concerning eating these things. For as the Tantra teaches: 'The bondage of the fool who has (many) thoughts (*vikalpasahita)* is not destroyed anywhere.'[3] (315cd-324) The chapter concludes with the importance of worshipping an eight year old virgin (*kumārī*) as Parā and a six year old boy as Vaṭuka (325-329).

Chapter Five: The Tradition concerning the Assembly (*Cakrāmnāya*) (24)[4]

The teachings of this chapter are said to belong to the previous Kaula tradition (*pūrvāmnāya*) (1). They were first imparted by Uḍīśa who learnt them from the goddess in the house of Dakṣa. The previous tradition is also related, as usual in the Kubjikā Tantras, to Matsyendra (here called Macchanda). In the form of a fish he ate the remains of the sacrificial food (*kaulikacaru*) offered in the assembly (*cakra*) that was thrown into the ocean of milk just as, according to the legend, he swallowed the Kula scripture.[5] Thus, these teachings are singularly important and fundamental.

This *sūtra* explains how the *cakra* is to be worshipped. Here, as in many other instances, the use of the term *cakra* is intentionally ambiguous. It can mean either a sacred diagram in which divine beings are worshipped or an assembly of male and female initiates. That the latter is also meant here is apparent from the opening injunction which states that the Kaula partner (*dūtī*) should enjoy sex (*rameta*) in order to obtain the sacrificial substance (*dravyārthe*) by which the Siddha is worshipped first in the (rites of the) sacred days, on pilgrimage, wandering at night and the Mahāsamaya gathering when the sacrificial food (*caru*) is eaten. In this way all (one's) works become successful. (2-7ab)

The Five Siddhas of the five main sacred seats are worshipped first, then eight, one at each of the eight watches of the day. The Mahābhairava couple are

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[1] *āharet sarvabhāvena vittaśāṭyavyavivarjitaḥ [k, kh, gh: -śāvya-]* | YKh (1) 4/318ab.

[2] *tena prāśitamantreṇa bhairavasamatām̐ [k, kh, gh: bhairave-] vrajet* | Ibid. 4/322ab.

[3] *vikalpasahite mūrkhe [k, kh, gh: mūrkhai] na pāśo nāśyate [k, kh, gh: paśodrasaye] kvacit* || Ibid. 4/324cd.

[4] The *Cakrasūtra* (MS K: *Bahusūtra*) is entry 54 in the list of 107 *sūtras.*

[5] See intro. vol. 2, 320? ff..

worshipped in the seat of Oṁkāra for seven nights and then all the initiates and teachers of the Śrīkrama and beings in the 'eight times eight' sacred seats. Maṅgalā is in the middle of the Wheel who is worshipped by Krodhamuni, that is, Uḍīśa.[1] Possibly this is the Siddha to which the above passage refers. They are worshipped in the middle of the Wheel of Eight times Eight sacred seats where the initiates, teachers and Yoginīs along with the Kulas of the Śrīkrama are worshipped.

Maṅgalā is also worshipped in the Kālīkrama in the centre of a Wheel of Sixty-four Yoginīs. Although this Wheel is quite different both in content and structure, the archetype is clearly the earlier Wheel which is the core of the cult of the BY.

Caste distinctions are abolished, meat and wine is offered and consumed and participants sing and dance. Most important of all is the consumption of the Kaulika sacrificial pap (*caru*) by whose power (*prabhāva*) spiritual knowledge and bliss is transmitted through the Kula of the line of teachers (*pāramparya*). (7cd-69)

Chapter Six: The Tradition of the Worship of the Wheels in the Non-duality of Accomplishment and the Means (to its attainment) in Relation to (Kaula) Practice (*caryādhikāre siddhisādhanādvaite cakrapūjāmnāyaḥ*) (25)[2]

This is one homogenous chapter in which sixty Wheels of Worship (*pūjācakra*) are briefly described. They consist mostly of Yoginīs and, in lesser numbers, Kulācāryas, Siddhas and guardians including Vaṭuka, Kumāra and Bhairava. The great majority of them serve to protect the worshipper. A few are also meant for more spiritual attainments like the Wheel that Destroys Sin (*pāpaghnacakra*), concerning which the Tantra says that one should always drink the heroes' drink (*vīrapāna*) (that is, wine) there and thus gradually attain liberation.[3] It is worshipped to gain knowledge. Another interesting example is the Wheel of the Great Calamities (*mahādurghaṭṭakacakra*), also called the Wheel of the Universal Monarch (*viśveśvaracakra*). This is a simplified version of the main *maṇḍala* of the *Brahmayāmala*, which houses the four goddesses, Raktā, Karālā, Caṇḍākṣī, and Mahocchūṣmā, along with the eight Bhairavas and the divine

[1] Concerning the identity of Krodha Muni, that is, the sage Durvāsa, with Uḍīśa, see intro. vol. 2, p. 440.

[2] Was this chapter originally the *Cakrasūtra* (entry 54) or part of it. Was it the *Caryāsūtra* (entry 32)?

[3] *vīrapānaṁ [ṅ: -pāna] pibennityaṁ vrajenmokṣaṁ [k, kh, gh: dvrajen-] śanaiḥ śanaiḥ* ||
*jñānasya [k, kh, gh: jñātasya] prāpaṇārthe tu pāpaghnaṁ [ṅ: pā * ghnaṁ] pūjayed bhṛśaṁ* |
Ibid. 6/127cd-128ab.

couple in the centre. It is said to be sustained within the Accomplishment of Desire (*icchāsiddhi*).[1] An army is paralysed by the power of this Wheel. (1-170)

Chapter Seven: The Attainment of the Fruits of Making Gifts and the like (*Dānādiphalāvāpti*) (26)

The merit of making a gift to Yoginīs, Bhairavīs, heroes, Vaṭukas, Kumārikās and, in particular, Krama yogis is like feeding millions of Brahmins learned in the Veda. The same basic formula in relation to offerings made to followers of other schools applies to extolling the offering of a range of gifts to initiates (*kramika*) and yogis of the Yoginīkrama. 'The fruit gained by those who fall in battle during a lunar or solar eclipse (and have died thus) without a thought, is gained by washing the feet (*pādaśoca)* of the members of the tradition (*kramika*)'.[2] Other meritorious actions include seeing their left over food (*ucchiṣṭa*), filling their cup with liquor and offering gold, elephants and land to those who protect the Śrīkrama. (1-35ab)

Next comes a long description of how the deities and other divine beings and the eight sacred seats are present in the body. The fifty worlds and countless Siddhaliṅgas are in the heart of a Kulācārya and the energy of the liturgy (*krama*) of eight times eight sacred sites is in every pore of his skin. In this way, the Tantra concludes, the teacher is Bhairava directly visible who abides as the Yoginī, the supreme energy who bestows Innate Bliss (*sahajānanda*). (35cd-58)

Chapter Eight: Concerning Penance (*Prāyaścittādhikāra*) (30)

The first two *sūtras* of this chapter are the ***Sūtra* of Emanation (*Sṛṣṭisūtra*) (27)** and the ***Sūtra* of the Conjunction of the Principles (*tattvasaṁghātasūtra*) (28)** (1-24). The order of emanation and withdrawal of a series of fifty metaphysical principles are listed in these *sūtras*.[3] They mark the stages in the process of initiation which is one of progressive merger of lower, gross principles into higher, subtle ones. Perhaps this is why the order in which

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[1] *raktā karālacaṇḍākṣī mahocchūṣmā [k, gh: mahosūṣmā] caturthikā [k, ṅ: -kāṁ]* |
bhairavāṣṭakasaṁyuktā [ṅ: -saṁyuktāṁ] yugmaṁ [ṅ: yugma] caivāparaṁ smṛtam ||
mahādurghaṭṭakaṁ [kh: -dūrghaṭūkaṁ; gh: -durghadrakaṁ; ṅ: -durghaṭakaṁ] cakraṁ icchāsiddhyāvadhiṣṭhitam [k, kh, gh, ṅ: -siddhyāmadhiṣṭitaṁ] | Ibid. 6/93-94ab.
[2] *candrasūryasya grahaṇe saṅgrāme sanmukhāhatāḥ* ||
patitā nirvikalpāś ca yat phalaṁ tais [k, kh, gh: tes] tu prāpyate |
tat phalaṁ pādaśocena [k, kh, gh: pādaśaicaina; ṅ: pādaśaucena] kramikānāṁ kuleśvara [gh: -raḥ; ṅ: -rā] || Ibid. 7/29cd-30.
[3] The various systems of principles (*tattva*) found in the Kubjikā Tantras is discussed in relation to chapter 13 of the KuKh where a system of just 25 principles is taught.

they are listed in the first *sūtra* is reversed (*vyutkrama*). Although the two series are similar there are also substantial differences. Thus it seems that this is an attempt to align two different schools. The first series ends with ‘Reality’ which is both transcendent and immanent (*parāpara*). The penultimate principle in both cases is the Transmental:

> The (state) ‘With Mind’ reaches the Transmental and the Transmental (energy) reaches Bhairava and Bhairava attains (his transcendental aspect) Beyond Mind. There everything dissolves away. This Principle by which everything (*samasta*) is pervaded, is Unmaneśvara. It is the divine plane of the Neuter (*napuṁsaka)*, free of merit and sin, loss and enjoyment, white and black, coming and going, what is to be taken up and rejected, Being and Non-being, and ritual - that is the supreme reality according to the Krama teaching. The scripture teaches that there is nothing higher than this.[1]

These *sūtras* are followed by the ***Sūtra* concerning Omens (*Ariṣṭādhikārasūtra)* (29)** with which they have no apparent connection. First a number of omens are listed. When these things take place, ‘everything’, as the Tantras says, ‘becomes upside down’ (*viparīta*) (25-34ab). The goddess goes on to explain the remedies for these bad omens and the means by which negative forces can be quelled (*śānti)*. For example, she begins by talking about lightning. This is dealt with systematically by going through the directions around the village or town where it may fall, the consequences and the rites of pacification (*śānti*) that should be performed (34cd-49). Again, if a fire spontaneously breaks out in a village without apparent cause, it is remedied by offering human flesh or beef (*mahāphalgu*) into a triangular firepit. Many bad omens are remedied by making 100,000 fire offerings in a cremation ground with the three kinds of

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[1] *samanā [ṅ: svamatā] conmanāṁ [k, kh: -naṁ; gh: comanaṁ; ṅ: vonmanaṁ] yāti [gh: yāṁti] unmanā bhairave pade* ||
bhairavaṁ conmanaṁ [k, kh, gh: -nā] yāti tatra sarvaṁ vilīyate |
*yena vyāptaṁ [k, kh, gh: -pta] samastaṁ vai tattvedaṁ [ṅ: tatvaṁvau] conmaneśvaram [gh: conmanośvaraṁ; ṅ: * nmanaiśvaraṁ]* ||
napuṁsakapadaṁ divyaṁ [ṅ: vāvyaṁ] puṇyapāpavivarjitam |
hānabhogavinirmuktaṁ [k, kh, gh: dāna-] śvetakṛṣṇavivarjitam || [This and following two lines missing in MS ṅ.]
gamāgamavinirmuktaṁ heyopādeyavarjitam | *[ṅ: nāsti]*
bhāvābhāvavinirmuktaṁ kriyākāṇḍavivarjitam ||
hānabhogavinirmuktaṁ [k, kh, gh, ṅ: dāna-] taṁ [gh: nāsti] paraṁ kramaśāsane [k, kh, gh: kramaśāśane; ṅ: -sāsane] |
asmāt [k, kh, gh: asyāt] parataraṁ [gh: parattaraṁ] nāsti iti śāstrasya [k, kh, gh: sāstrasya] niścayaḥ [k, kh, gh: -yaḥ] || Ibid. 8/20cd-24.

honey, liquor, meat, and human fat (*mahāghṛta)* along with bones as fuel and milk (50-64ab). As usual the benefits are listed next. Amongst them are victory in battle and fame in the king's court (*dvāra*). (64cd-71ab)

Next comes a section concerning penance (30) to atone for transgression of the rules and so maintain the spiritual status achieved through initiation. By doing this one attains accomplishment (*siddhi*) and by omission, bad karma (*duḥkṛta)*. The goddess now gives a long list of bad actions and then prescribes the number of times the mantra should be repeated, which generally runs into many millions. The time to do it, the goddess says again and again, is during the full moon (71cd-150ab).

Chapter Nine: The *Sūtra* of the Practice (*ācāra)* of Siddhas and Yoginīs (*Siddhayoginyācārasūtra*) (31)

This *sūtra* deals with the various types of initiates and those who are fit to be associated with the tradition. The same subject is treated again in chapter 25. The first topic is the moral and spiritual qualities of a teacher (*deśika*) and what he should know. This includes knowledge of the Tantras of other schools (*paratantrajña*). Moreover, he is said to be 'intent on wandering to the sacred seats' (*pīṭhabhramaṇatatpara*) thus stressing again their importance and, above all, their literal outer existence (1-15). Then come the characteristics of a false teacher (16-23), those of a true and false Yoginī (24-34), the types of initiates (35-39),[1] the virgin boy - Kumāra and girl - Kumārī who embody the deity (40-48). The *sūtra* closes with an assurance that the initiate is free to eat and drink whatever is offered in the rite. The power of the sacrificial pap (*caru*) is extolled as a protection against witches (*śākinī*) and demonic beings and the means by which the adept attains the plane of the Skyfarer. (49-53)

Next comes the ***Sūtra* of the Great (Bhairava)**[2] **Couple *(Mahāyāmalasūtra)* (32)**. The benefits obtained by the power of the Wheel (*cakraprabhāvataḥ*) are listed first. These range from freedom from obstacles to liberation and a long life free of disease. (54-57) This *maṇḍala*, consisting of Eight times Eight seats is, presumably, the main one. It consists of the group of eight Bhairavas (beginning with) Asitāṅga and the group of eight Mothers beginning with Brahmāṇī. In the centre is Svacchandabhairava and Bhairavī thus confirming that the eight headed Bhairava of this section of the MBT is a form of Svacchanda. (58-65ab)

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[1] See KuKh 31/6-7ab and notes.

[2] This short *sūtra* of eleven verses is introduced with the words: Next I will talk about the great Bhairava couple *atordhvaṁ saṁpravakṣyāmi mahābhairavayāmalam* YKh (1) 9/54ab.

This chapter closes with a *vidhāna* that is, a 'method' or 'prescription' namely, **the Method of Worshipping Śikhārāja (*Śikhārājavidhāna*) (33)**. Śikhārāja is another form of Svacchandabhairava. He is the deity of Kubjikā's topknot - *śikhā* - hence this name. His mantra, called Śikhākāmeśvara, is of three kinds - Navātman, the three syllable mantra and the Mantrarāja of thirty-two syllables. Thus it is said to 'take three steps' (*trivikrama*). This mantra is the lord of the Bhairavakrama accompanied by the sequence of eight wheels and 64 energies. The Mantrarāja is the mantra of Svacchanda consisting of 32 syllables. It is said to be 'mounted on the plane of Tantric practice' (*tantrācārapadārūḍha*) and is 'devoid of the Kulakrama'. The Tantra warns that 'on this, the Siddha Path, it is fruitless (if) worshipped according to Tantric practice (*tantrācāra*)'.[1] The Five *Praṇavas* are added to the beginning and end to 'unlock it' and remedy this defect. Then it is also called Ekavīra because by repeating the Śikhānātha mantra 100,000 times one wanders about freely on the earth up to the end of the fifty worlds[2] and one becomes a Solitary Hero (*ekavīra)*. He can also be coupled with the 'Bhairavī of 32 syllables', that is, the Vidyā of Kubjikā who, accompanied by 32 attendents (*dūtī*), is emanation.

Worship of Śikhānātha leads to the liberated condition of flight by the practice of Kramayoga. Otherwise, by repeating the mantra with 100,000 fire offerings the adept becomes the 'king of the world'. (65cd-116ab)

The 32 names of Śikhānātha are listed next. The more interesting ones are: Aṣṭavaktra, the Ocean of the Sixty-four Energies (*catuḥṣaṣṭkalārṇava*), Tumburu, Bahurūpa, Vyādhibhakṣa, Candragarbha, and Amṛtīśa (116cd-120ab). The first two relate him to the *maṇḍala* of the YKh, the third to the Tantras of the Left Current (*vāmasrotas*), the following two to Svacchandabhairava and the last two to Mṛtyuñjaya. Thus he includes the main Bhairavas of the Bhairava Tantras and identifies them directly with the Bhairava of the MBT.

Next come the names of the 32 Bhairavas and Dūtīs who, embodying the syllables of the mantras of the couple, are their attendents. (120cd-128ab) They are worshipped in a Wheel of thirty-two spokes. There is also one couple, namely, Śiva and Śakti. Then, in the middle, one should offer sacrifice to the Solitary Hero, the lord of the eight Śivas. The mantra may also be written and tied around the head. (128cd-142ab)

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[1] *niṣphalaṁ [k: bhiḥphalaṁ] siddhamārge.asmin [k: mārgeśmiṁ] tantrācāraprapūjitam* |
YKh (1) 9/75ab.

[2] See note 80 to KuKh 2/40-41.

Chapter Ten: The *Sūtra* concerning the Krama (*Kramādhikārasūtra*)[1] (34)

This short *sūtra* is concerned with the Krama ritual (*kramayāga*). This is the actual worship of the Krama (*kramārcana*) of the goddess which should not be confused with the previous rites that are a part of the Bhairava Krama. This *sūtra* lists the places where it can be performed (*kramasthāna*) and the occasions (1-11ab). It can be done either to grace (*anugraha, dakṣiṇa*) or chastise (*nigraha*). Listed next are the directions in which the worshipper should face according to the various occasions, places and purposes. Amongst the latter may also be that of the destruction of one's enemies, paralysis and enmity between opposing parties and countering others' magic (11cd-17). It concludes with an admonition to distinguish between one who performs the rites according to the tradition and so is a true member of it (*kramika*) and one who does not and so is devoid of the Krama (*akramin*) (18-28ab).

Chapter Eleven: The *Sūtra* of the Sacrifice concerning the Wheel (*Cakrādhikārayāgasūtra*)[2] (35)

This *sūtra* does not describe the rite, as its name suggests, only what is considered to be the most important part of it. This is the sacrificial food - *caru*. The *caru* prepared for Siddhānta rites is generally rice boiled in water or milk. Sometimes, it is prepared more elaborately, but even so is always strictly vegetarian. In this case, it is prepared from meat. Accordingly, the *sūtra* begins by listing the animal flesh and other ingredients of the *caru* (1-6ab), the times to make and consume it (6cd-8ab), and the relative value of each ingredient. We are told that 'onion is said to be equal to human flesh (*nāraja*) and there is nothing as special as it is'[3] (8cd-12). Next comes a list of the kinds of meat suited for a particular month (13-17ab), a recipe for the preparation of *caru,* to whom and how it should be offered (17cd-24), and its power (25-29). After listing to whom it should and should not be given and again extolling its benefits (30-35ab), the *sūtra* continues with the definition of fourteen names for meat (35cd-55ab). This is followed by a long passage admonishing the correct use of the *caru* with the right attitude. We even find a few chilling hints of cannibalism:

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[1] An independent text called *Kramasūtrādhikāra* exists in manuscript (see bibliography). It is quite different from this short *sūtra* of just 27 verses. The former contains, amongst other things, the Root *Sūtra.*

[2] If we emend *yogādhikāraka,* which is entry 77 of the list of *sūtras*, to Y*āgādhikāra*, it refers to this *sūtra.*

[3] *palāṇḍur [k, kh: palāṁḍuṁ; gh: palāṁḍu; ṅ: parāṁdu] nārajaṁ tulyaṁ viśeṣaṁ [k, kh, gh: viśaiṣaṁ] naiva vidyate* | Ibid. 11/12ab.

> One should offer human flesh to the Liṅga and the idols. If one offers (it) on the sacred days, that fierce one (is capable of) destroying (the entire) universe. (This should be done) once he has offered it to one who is well established in the Great Rule as (an offering) to please (him). One should not eat it out of greed. By viewing (the offering) as a fettered soul would, it does not give success. One should always take up (the flesh) of a man (*pauruṣeya*), otherwise (one goes to the) three hells. A sinner should not eat the meat (*pala*) of yogis (or that of) a woman. This would destroy all accomplishment (*siddhi*), (however) great, earnt in seven lives. (The flesh of a) hero fallen in battle and cooked on a funeral pyre is always auspicious. It should not be spoilt during the sacrifice and it bestows boons in (the gatherings of) initiates (*samaya*). Or else one should certainly kill (at least) one śūdra in the course of a sacrifice (*paśuyāga*). If one desires long life and success (*siddhi*), one should not eat children and women (or the flesh) of ascetics, those who observe vows and Brahmins.[1]

Finally the *sūtra* (74cd-83) prescribes how to worship the eight Mothers with the *caru* prepared from the flesh of various animals. These include the flesh of a king. This is the secret Octet of Kula, also called the Octet of Pratyaṅgīryā - the apotropaic form of the goddess. The *sūtra* concludes: 'It should be

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[1] *liṅgasya pratimānāṁ ca nṛpalaṁ ca pradāpayet* ||
sa [k, gh: saṁ] raudraḥ [k, kh, gh, ṅ: raudraṁ] saṁhared viśvaṁ [k, kh, gh: visvaṁ] yāvat parvena dāpayet |
datvā tuṣṭipradānena mahāsamayasaṁsthite ||
nāharel lolyabhāvena [k, kh, gh: nāharelo-; ṅ: nāharelaulyabhā-] paśudṛṣṭyā [k, gh: -dṛṣṭā] na siddhidam |
*pauruṣeyaṁ [ṅ: pau * reyaṁ] sadā grāhyaṁ [k, gh: grāhṛṁ] anyathā narakatrayam [k, kh, gh: na * katrayaṁ]* ||
*yogināṁ pāpakarmastho [k, kh, gh, ṅ: -karmmasthāṁ] nāharet [gh, ṅ: -re] * [ṅ: ca] striyāḥ [k, kh, ṅ: striyāṁ] palam [ṅ: phalaṁ]* |
hanate vipulāṁ siddhiṁ [gh, ṅ: siddhi] saptajanmany upārjitām [k,kh, gh: -janmatyupārjitaṁ] ||
saṅgrāme patitaṁ [k, kh, gh, ṅ: -tāṁ] śūraṁ [k, kh, gh, ṅ: śūrāṁ] citipakvaṁ [ṅ: vitiyankṛṁ] sadā śubham [ṅ: śubhāṁ] |
na duṣyaṁ yāgakāle [k, kh, gh: ṣāgakālai] tu samayeṣu [gh: samayaṣu] varapradam ||
*athavā paśuyāge [k, gh: paśuyogo; kh: -yogau; ṅ: -yogān] * śūdram [k, kh, gh: paṁśūm] ekaṁ hanet [k, kh, gh, ṅ: hane] dhruvam* |
yatīnāṁ [k, kh, gh: atināṁ] ca vratīnāṁ [k, kh, gh: pratīnāṁ] ca brāhmaṇānāṁ [k, kh, gh: brāhmaśānāṁ] śiśustriyān ||
nāharet siddhikāṅkṣī ca yadīcchec cirajīvitaṁ [k, kh, gh: yadicheccira-] | YKh (1) 11/66cd-72ab.

worshipped on the battle field. The king becomes victorious and the adept lives a long time.'[1]

Chapter Twelve: The Hymn to the Primordial Current *(Ādyoghadaṇḍaka-stotra)* (36)

The second recension of the YKh[2] starts from here and coincides with YKh (1) up to almost the end of chapter fifteen **(46)**.[3] After a verse in *sragdharā* praising the goddess as Parā, Parāparā and Aparā comes a description of Bhairava in abstract theological terms (2-9). This is followed by a similar one of the goddess, clothed in sonic energies, mantras, metaphysical principles and the Krama (9-15). Seeing this theophany, Bhairava is astonished and intones the Hymn to the Primordial Current **(36)** modelled on the *Mālinīstava* he utters in the KMT to evoke the goddess out of the Liṅga. After briefly describing the goddess again in similar terms, comes the *Sūtra* of the Descent of the *Kramāgama* (*kramāgamāvatārasūtra*) **(37)** quoted above (33cd-49ab).[4]

Chapter Thirteen: The Group of Four Sacred Seats Divided into the Sixty-four Divisions of the *Śrīpīṭha* (*Śrīpīṭhacatuḥṣaṣṭibhedabhinnapīṭhacatuṣka*) (38)

This is chapter three of YKh (2) where it is called *Pīṭhāvatārasūtra*. This *sūtra* consists of just nine verses set in *śardūlavikrīḍita* and is the first of a series concerned with various configurations and forms of the sacred seats.[5] The one described here consists of the usual four seats - Oṁkāra (also called Oḍḍiyāna), Jālandhara, Pūrṇagiri and Kāmarūpa - each of which has sixteen constituents, thus making sixty-four all together.

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[1] *kulāṣṭakaṁ suguptedaṁ [k, kh, gh: śu-; ṅ: sugusṭedaṁ] pūjayed raṇabhūmiṣu* ||
vijayī bhavate rājā [k, kh, gh: drātā] sādhakaś cirajīvitaḥ [k, kh, gh, ṅ: -taṁ] |

Ibid. 11/78cd-79ab.

[2] Chapter 12 of YKh (1) is divided into two parts. The first ends with the *Ādyoghadaṇḍakastotra*. This is followed in the YKh (1) with the line: Having composed the prose poem concerning the first current (of the teachings) it was brought down (to earth) by the Lord. (*ādyogha-daṇḍakaṁ kṛtvā nāthenaivāvatāritam*). Instead of this line in YKh (2) we find a long colophon according to which this passage is a chapter (*ānanda*) in its own right called *Ādyāvatāradaṇḍaka*.

[3] See intro. vol 1, p. 666 ff. concerning the four, six and eight seats.

[4] See above, p. 42 ff.. The second half of chapter 12 of YKh (1) is chapter 2 of YKh (2) which is called *Āgamāvatāra*. While the colophon here of YKh (2) is a long one and the passage is referred to as an '*ānanda*'. The colophon in YKh (1) is short and the same passage is considered to be a *sūtra*. The *Āgamāmnāyasūtraka* is entry 47 in the list of 107 *sūtras*.

[5] These, along with others, are analysed in intro. vol. 1, p. 666 ff..

Next comes **the *Sūtra* concerning the Descent of the Seats of the Transmission (*kramapīṭha*) which is a part of the Description of the Great Form (*mahāmūrti*) of the Goddess**[1] (**38**). This is chapter four of YKh (2), called the *Sūtra* of the Goddess's Great Form (*Devyāmahāmūrtisūtra*). It opens with a list of six seats, namely, the previous four along with Candra and Trisrota. These are projected into the seed-syllable AIṀ, the parts of which are in the corners of the hexagram around the central triangle where the four seats are located. Perhaps the idea here is that this seed-syllable, which is in the centre of the Triangle and is an aspect of the Great Form (*mahāmūrti*) of the goddess, is also represented by the surrounding hexagram. In this way it encapsulates, as it were, the central Triangle, internally and externally. The Tantra concludes that: 'The group of six sacred seats has emerged supported by the Great Form (of the Goddess)'. (11) [2]

The description of the Great Form of the goddess continues with the location in her body, internally and externally, of mantras beginning with those of the Kramas (11-25). Similarly, ten systems (*darśana*) are projected along the length of her body beginning with the Buddhist in the big toe of the left foot progressively up to her own, which is the 'last tradition' (*paścimāmnāya*) located in the End of the Sixteen (26-29).

Chapter Fourteen: The *Sūtra* of the Teaching (*Upadeśasūtra*)[3]

The first half of this *sūtra* consists of a list of triads that correspond to the three Principles (*tattva*), Vidyā, Self and Śiva, that constitute the goddess's metaphysical identity. The second half presents the goddess as the embodiment of the three divisions of the transmission and its components. It ends with the statement: 'he who knows the (reality of) three kinds is liberated and liberates (others).'[4] (1-12ab)

The *Upadeśasūtra* is followed by the Transmission of the Sacred Seats (***Pīṭhakrama***) (**41-45**). This consists of eight seats, that is, the previous six along with Nāda (Sound) and Avyakta (Unmanifest). Each one consists of sixty-four entities. These are listed at the beginning of the description of each one in two verses set in *sragdharā* followed by a detailed list in the following verses set in *śloka*[5] (12cd-89). Although most of the sixteen constituents of the four seats

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[1] *mahāmūrtivarṇane kramapīṭhāvatārasūtram* |

[2] *nirgataṁ pīṭhaṣaṭkaṁ tu mahāmūrtyāvadhiṣṭitam [gh: -ṣṭhitaṁ; ṅ: mahāmūrtā]* ||
YKh (1) 13/11cd. Cf. 15/72-80ab.

[3] The name of this short *sūtra* is found only in YKh (2).

[4] *trividhā yo vijānāti sa muktaḥ sa ca mocakaḥ* | YKh (1) 14/12ab.

[5] After the description of Oṁkārapīṭha, the first seat (*ādyapīṭha*), a short colophon follows in YKh (2) which declares that it is the *Oṁkārapīṭhanirṇayasūtra* that belongs to the section (*adhikāra*) dealing with the *Khecarakrama* (concerning which see intro. vol. 2, p. 434-435 and 450-451).

described previously are amongst them, this system of seats is not just an expansion of the previous one. The six seats are worshipped in the hexagram whereas the eight seats are projected onto the eight petals of the lotus that surrounds it and so are a separate set.

Chapter Fifteen: Concerning the Great (modality of the) Sacred Seats (*Bṛhatpīṭhādhikāra*) (46)

The first half of this chapter concludes the exposition of the eight sacred seats with a description of the last four.[1] The equivalent chapter (*ānanda*) in YKh (2) ends here and is called 'Concerning the Sacred Seats Divided into Sixty-four Divisions - a Description of the Liturgy (*pūjākrama*) of the Kula Tradition'.[2] Thus, in accord with the theoretical model, YKh (2) presents the entire section dealing with the sacred seats in a single chapter divided into *sūtras*. This may well have been the original form of the text, although it was probably a single long *sūtra*, not a 'chapter' (*ānanda*). Thus, entry 89 in the list of 107 *sūtras* is called 'the (*Sūtra*) of the Group of Eight Seats (*vṛttapīṭhāṣṭaka*)'. The name of this *sūtra* suggests that at an earlier stage of redaction, before the division into chapters was introduced, there may well have been eight *sūtras* - one for each seat - clumped together as one.

The following passage (73-79) is set in *sragdharā*. It is missing in YKh (2), which suggests that it is an interpolation. Each of the six seats is briefly described again and the goddess and the Siddha who reside there are praised. An interesting feature of this presentation is that the goddess in the first four seats sings the four Vedas.

YKh (2) also supplies a colophon after the description of Jālandhara which states that it is the *Jālandharapīṭhasūtra*. The other seats are described in the same way. The next seat is Pūrṇapīṭha. However, YKh (2) concludes the description with the statement that it is the *Kāmākhyapīṭhasūtra*. This is obviously a mistake for *Pūrṇapīthasūtra*. The following seat is Kāmākhya. YKh (2) has no colophon after this, whereas the colophon in YKh (1) says that it is the *sūtra* called 'Concerning the Kula Liturgy' (*Kulakramādhikāranāmasūtra*).

[1] After the description of Kāmarūpa, that of Trisrota follows in the same format up to verse 18 of the next section. Nothing marks the end of it either in YKh (1) or YKh (2). The same is the case for the next *pīṭha* - Candrapīṭha – which is described up to verse 35. It is implicitely identified with Candrapura. We are told that: The goddess in the beautiful city of the seat of the moon is an unbroken circle. (*candrapīṭhapure ramye devī cākhaṇḍāmaṇḍalam* 15/21ab). Then comes Nādapīṭha up to verse 54 where it is identified with the city of Kuluta. Then from there to verse 72 comes the description of Avyaktapīṭha. This seat appears to be associated with mount Kaumāra which is 'on the top of Meru' (*kaumāre merumūrddhani* 15/72cd). At this place comes a long colophon in YKh (2) declaring that the passage is a chapter (*ānanada*) the name of which is noted in the body of this summary.

[2] *pīṭhādhikāraṁ catuḥṣaṣṭibhedabhinnaṁ kulāmnāyapūjākramavarṇano nāmānandaḥ*

Chapter Sixteen: The Tradition (Transmitted through) the Series (of Teachers concerning) the Primordial (*ādya)* Navātman (*Ādyanavātmā-pāramparyāmnāya*) (47)

This chapter corresponds to chapter 14 of YKh (2). There it is called the *Sūtra* of the Extraction of the Thirty-two (syllable Vidyā) of the Goddess and Aghora (*dvātrīṁśaddevyā tathā aghorasyoddhārasūtram*), which is in fact the subject of this chapter. The colophon in YKh (1) refers to the last passage of this chapter which is missing in YKh (2). It deals with the seed-syllable Navātman embodied in Vṛkṣanātha, the first teacher. He is eulogised in the last twelve verses of this chapter, which are the *Vṛkṣadvādaśakasūtra* that appears earlier in the text.[1] Such oversights are clear indications that the text of YKh (1) is the product of more than one redactor. The absence of this passage in YKh (2), where it is replaced by another that neatly concludes this chapter, is probably the result of a more careful redaction of the second recension. It is also possible that the redactor drew from an earlier, uncorrupted common source.

This *sūtra* opens with an exposition of the sonic form of the goddess as the collective whole of the fifty energies of the letters of the alphabet and, especially, as the thirty-two syllables of her Vidyā. As such, she is Śikhāmaheśvarī, a name that is presumably derived from her identity as the consort of Aghora who is also called Śikhāsvacchandabhairava. The Tantra goes on to describe the triangular grid (*prastāra*) of letters (said to be the rays of the goddess) called Meru (15-28ab).[2] The secret names of the fifty letters are listed next (28cd-34).[3] These names identify the letters of the thirty-two syllables of the Vidyā that are 'extracted' from the grid. They are the syllables of the Kulakrama, each with its own metaphysical identity. The seventeenth syllable is the 'great abode of liberation', the nineteenth, the Yoginīkula, the twentieth is auspicious and the remover of great sin. The formation of the twenty-second syllable marks the emergence of the goddess's Command. The twenty-third is the syllable of the Supreme Lord (*parameśvara*). The twenty-seventh is as brilliant as the risen sun. The twenty-ninth is a ray of the Command (35-86ab). The Five *Praṇavas* are added to the beginning and the end of it in order to make this into the version of the Vidyā consisting of forty-two syllables. Accordingly, they are extracted next. (86cd-97).

After a brief description of the metaphysical and theological identity of the parts of the syllables of the Vidyā (98-107ab), they are presented in reverse divided into the eight parts (*pada*) of the Vidyā (108cd-109ab). A division into

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[1] See entry (9).

[2] The way the *Meruprastāra* is drawn is described in YKh (1) 38/41 ff. See also KuKh 8/7cd ff..

[3] Cf. with the names of the letters in the *Meruprastāra* according to KuKh 8/34cd-40ab.

sixteen parts is also possible (19cd-111ab).[1] Next comes the extraction of the śākta form of the Aghora mantra of Svacchandabhairava - the Aghorā Vidyā - by means of the same code (111cd-144ab) and its fruits (144cd-152). This Vidyā, which like the Samayā Vidyā of the goddess and the Aghora mantra, consists of thirty-two syllables, is considered to be so important that the verses in which its extraction is described are called the *Ādisūtra*. The Vidyā itself is 'the meaning of the verses' (*ślokārtha*).[2]

The rest of this *sūtra* concerns Bhairava, the Lord of the Kula (*kulīśa*). The two mantras Aghora and Ghorā are Śiva and Śakti. They are essentially one and mutually sustaining. Even so the goddess reminds the god that he has been awakened by her. In other words the mantra of Aghora is only effective if conjoined to that of the goddess (153-158).

Bhairava's Parāpara form is described next. Here, as in the earlier visualizations, he has eight faces. Moreover, he holds the *Śrīmata* in one of his hands. In effect he is a form of Svacchanda Bhairava who is the god of the *Śrīmata* or, to be more precise, of the *Yogakhaṇḍa*. He is worshipped in the middle of the *maṇḍala* along with Trikhaṇḍā, the supreme form of the goddess Kujā. She is like an unbroken stream of nectar that flows into the sacrificial vessel. He is worshipped as the original Siddha surrounded by the sixteen Śāmbhava Siddhas in the centre of three encompassing circles representing Mitra, Ṣaṣṭha and Oḍḍīśa, the Siddhas of the three lineages. In this form Bhairava is Śrīnātha, the first teacher and god worshipped in the middle of the Circle of Teachers (*gurumaṇḍala*) (159-176). The Tantra goes on to describe the eight faces of Mūrtinātha with Śāmbhavī Umā as the ninth beyond them and their seed-syllables (177-195ab). These are followed by the six limbs (*ṣaḍaṅga*) (195cd-196). This section concludes with Navātman, the god's sonic form (*mūrti*) seated on Vāgbhava – the Great Jewel (197-201ab). The chapter ends with the *Vṛkṣadvādaśakasūtra*.[3]

[1] The Vidyā of the goddess is presented in both forms in the KuKu as well. See KuKh 10/11-12 for the division into eight and ibid. 9/31cd-35 for that into sixteen. See also, YKh (1) 17/3-7ab

[2] *so.api [k, kh, gh: sopa] śrīvatsa vijñeyaḥ [k, kh, ṅ: -yaṁ; gh: vijñayaṁ] śrīmaccandrapureśvaraḥ [k, kh, gh, ṅ: -raṁ]* |
yasya kaṇṭhasya ślokārthaṁ ādisūtraṁ [k: adisūtra; ṅ: -tra] maheśvara [ṅ: -raḥ] ||
YKh (1) 16/150cd-151ab.

[3] The *Vṛkṣadvādaśakasūtra* is reproduced in the first half of chapter 51 of the KuKh.

Chapter Seventeen: Concerning the Faces and Limbs in the Description of the Vidyā of the Aged (Goddess) (*vṛddhāvidyādhikāravarṇane vaktrāṅgādhikāraḥ*) (48)

As the name of this chapter suggests, it is concerned with the Vidyā of the goddess. Here she is called Vṛddhā, and Jyeṣṭhā, the Aged One and Eldest. This name suggests to the initiate that it is the oldest, original form of the Vidyā and that it is the Vidyā of the first of the three transmissions (*krama*), which is that of the Eldest.

First the Vidyā is presented in sixteen parts (*pada*) in the reverse order and then the seven seed-syllables that accompany it (1-21). After this comes the division of the Vidyā onto her six faces and their description (22-39ab) and then the six limbs (39cd-49). The two depositions, those of the faces and the limbs, are the Twelvefold Deposition, which along with that of the Transmission of Twenty-seven, is particularly powerful (50-60).

Chapter Eighteen: Concerning the Glory of the Vidyā and the Method of its Repetition (*vidyāmāhātmye jāpyādhikāraḥ*)[1] (49)

The *sūtra* opens with a brief, truncated account of how the *maṇḍala* of the Garland Mantra (*mālāmantra*) should be drawn (1-4ab). This is followed by a presentation of the Vidyā as the Goddess (4cd-10) and then by a list of what it can do. There are two aspects of its power. She can be either destructive (*saṁhāriṇī*) or 'on the path of emanation' (*sṛṣṭimārga*). In the latter aspect the Vidyā bestows liberation. It brings peace (*śānti*) and fulfilment (*puṣṭi*). In the former aspect it is used in black magical rites. Then it deludes, kills, brings others under one's control, attracts, and paralysis. Although it has these magical applications, the Vidyā is supremely spiritual. As such it is said to be the best in all the Kramas, which it is why it is always successful (11-13ab). Moreover, it is essentially Kuṇḍalinī who leads to the supreme state of realisation:

> When recited, the Vidyā is the great Siddhā and inwardly (*antaraṅgena*) Kālikā. She is completely full and is recollected by mind and speech in the *maṇḍala* of magical action (*karmacakra*). Having established (her) form, burning with flaming rays (*kiraṇa*), one should lead it in the form of consciousness in half the (time it takes to) close the eye, to the supreme (reality) Beyond the Fourth.[2]

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[1] This may be the *Jāpyasūtra* which is entry 68 in the list of 107 *sūtras* (but cf. entry 2 above).

[2] *japtā vidyā mahāsiddhā antaraṅgena [k, gh: aṁtaraṁgetaraṁgena; ṅ: antaraṁga na] kālikā [ṅ: kaulikā]* ||

The Tantra goes on to list the worldly benefits and yogic powers one gains by reciting it various thousands of times. With 100,000 repetitions one achieves liberating flight. The Tantra explains how it should be taught and where it should be recited and concludes with a succinct account of how the inner repetition of mantra is done that bestows the flight of the liberated state (16-44ab). The chapter closes with an interesting passage concerning the inner rosary called **the Divine *Sūtra* (*Divyasūtra*) (50).**

Chapter Nineteen

This chapter consists of four *sūtras* (**50-53**) that describe the form in which the goddess is visualized in the three lineages and her formless (*niṣkala*) aspect.[1] Śrīnātha asks the goddess to tell him the *Dhyānasūtra*. In response the goddess describes the three visualized forms of the goddess governing the three lineages in three *sūtras*. The first *sūtra* is called **the Visualization of the Goddess's Form (*Devyāmūrtidhyāna*) (50).**[2] It is a description of the form in which Kubjikā is visualized in the Lineage of the Child. Then comes the ***Sūtra* of the Visualization of Kubjikā's form in the Middle Lineage (*Śrīmadhyamolidevyāmūrti-dhyānasūtra*) (51)** and the ***Sūtra* of the Visualization of the Goddess's Supreme Form (*Parādevyāmūrtidhyānasūtra*) (52)**. These three are probably the triad of *sūtras* in the list of 107 *sūtras* called the Three *Sūtras* concerning the Form (of the goddess) (*mūrtisūtratraya*) (numbered 34-36). These are followed by **the *Sūtra* of the Teacher's Instruction concerning the Formless (aspect) (*Gurūpadeśaniṣkalasūtra*) (53)** in which the transcendental aspect of the goddess is described. It probably corresponds to the *Sūtra* concerning the Formless (*Niṣkalasūtra*) which is entry 39 in the list.

āpūrṇā [gh: āpūrṇa; ṅ: āpūrṇī] karmacakre [k, kh, gh: karṇacakre] tu saṁsmṛtā [ṅ: saṁsmṛtvā] manasā girā |
*saṁsthāpya nimiṣārdhaṁ [ṅ: ni * -] tu jvalatkiraṇarūpiṇīm [k, kh: -ṇī; gh: -kira * rūpiṇī; ṅ: jalaṁkiraṇa-]* ||
cidrūpākārarūpeṇa [ṅ: -kararūpeṇa] turyātītaṁ [k, kh, gh, ṅ: -te] padaṁ [k, kh, gh, ṅ: paraṁ] nayet | YKh (1) 18/13cd-15ab.

[1] See intro. vol. 2, p. 165 ff.. where these *sūtras* have been translated.

[2] The colophon at the end of this *sūtra*, which consists of just twenty-nine and a half verses reads: *iti śrīkādibhede śrīcaturviṁśatisāhasre devyāmūrtidhyānaṁ [-k: na] yogakhaṇḍaḥ* || 19. The number 19, found in all the manuscripts, indicates that this is a separate chapter. However, this makes no sense as this *sūtra* is the first of a series of four. I have therefore extended this chapter up to the end of this group of *sūtra*s. The *Devyāmahāmūrtisūtra* which is reckoned to be the fourth chapter of YKh (2) and corresponds to the last part of chapter 13 of YKh (1) (see above, entry **39**), should not be confused with this one.

Chapter Twenty: The Way of Worshiping the *Śrīmata* (*Śrīmatapūjārcana-vidhi*)[1] (55)

The next topic is the contemplation and worship of the *Śrīmata*. Knowing this, one achieves the *Matarāja*. First comes a description of the visualized form of the Bhairava who embodies the *Śrīmata*. This Bhairava has seven heads, not eight as does the god of the Bhairava Krama (1-9). The *Mata*, that is, the scripture itself, is described next 'as brilliant as crystal' and guarded by 500 Bhairavas (10-13). The following passage concerns the protection and care of the *Śrīmata*. Note that amongst those belonging to other traditions who should not be shown the scripture are Somasiddhāntins (14-21). A description of how the *Śrīmata* should be worshipped (*arcana*) and the benefits of doing so concludes this *sūtra* (22-48).

Chapter Twenty-one: The Venerable *Sūtra* of Thirty-two (verses concerning the goddess) consisting of Thirty-two (syllables). *(Śrīdvātriṁśikāsūtra)*[2] (56)

This interesting *sūtra* opens with a portrayal of Kapālīśabhairava drinking many kinds of liquor and divine drinks (1-12ab). Amongst them we find *vijaya,* a drink prepared from marijuana. References to *vijaya*, are common in the later Kaula sources from about the thirteenth century onwards. Knowledge and use of this intoxicant was probably introduced into the subcontinent by Muslims. Kapālīśa is said to 'play in sixty-four different ways in the world'. This allusion to his sixty-four energies alerts us that he is the god of the Bhairava Krama taught in this section of the MBT.

After presenting the purifying and liberating form of the god, we turn to the main subject - his consort the Thirty-two lettered Vidyā. Inwardly, each syllable is a sacred seat and so the Vidyā is fit for the Yoginīs who attend the gatherings in the sacred seats and similar places. We are again reminded of its power in rites of black magic for which the Vidyā is visualized as being of various colours according to the desired result. It should be visualized in the form of the Moon if one desires wealth and like the Sun to obtain the Command (12cd-22). In order for the Vidyā to be effective it must have a location (*sthāna*). Accordingly, the eighteen places in the body and beyond into the End of the Twelve where the Vidyā is located are listed next (23-28ab).

After referring to the three forms of the goddess in the lineages of the Aged, Youth and Child as Raktā or Ambā, Klinnā or Siddhā, Nityā or Ghorā, respectively, come thirty-two forms of the Vidyā each written out in full. In these

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[1] Is this one of the *Pūjāsūtratraya* (entries 23-25 in the list)?
[2] The list refers to three *sūtras* (51-53: *dvātriṁśikātraya*) concerning the Vidyā of Thirty-two syllables.

permutations the goddess is commonly referred to as Kubjikā, Bhagavatī, Cāmuṇḍā, Aghorāmukhī, and sometimes as Ghorā. After this comes the short ***Sūtra* Concerning the Thirty-Two (Syllable Vidyā) (*Dvātriṁśasūtra*) (57)** in which the benefits and powers, yogic and magical are listed for each of the forms of the Vidyā.[1]

Chapter Twenty-two: The *Sūtra* concerning (the Sacrificial) Substances of the Krama *(Kramadravyādhikārasūtra)* (58)

This *sūtra* is chapter 13 of YKh (2) where it is called the *Sūtra* of the Sacrificial Substances and the Flowers used for Purification (*dravyasaṁskārapuṣpāṇāṁ sūtram*). It lists the flowers and other offerings that are considered to be auspicious and inauspicious and their spiritual and magical properties (1-23ab).

Next comes **the *Sūtra* concerning the Transmission of the Teachers (*Gurukramādhikārasūtra*) (59)**. This *sūtra* is an explanation of the following lines: `It is said that there are five in the Siddhānta, four in the area of the Left, and three in the Right. There are said to be two in the eastern tradition while the teacher is the only one in the Kujā Āgama in the western tradition (*olikramāmnāya*).'[2] These lines have already appeared twice before at the beginning of the *Vṛkṣadvādaśakasūtra* which is also found in the first half of chapter 51 of the KuKh. They are completely out of context there. Moreover, they add an extra verse and a half to the *sūtra* which, as its very name says, is just twelve verses long. This *sūtra*, on the other hand, is solely dedicated to an explanation of these lines. Thus there can be little doubt that they were somehow taken from this *sūtra* and suffixed to the beginning of the *Vṛkṣadvādaśakasūtra* by mistake.[3]

Chapter Twenty-three: The *Sūtra* concerning the Rules *(Samayādhikāra-sūtra)*[4] (60)

This *sūtra* lists the Rules (*samaya*) an initiate must observe. The same subject is treated more extensively in chapter thirty-seven of the *Kumārikākhaṇḍa* (1-11ab). Next come the ***Sūtra* dealing with the Seven Rebirths**

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[1] See KuKh vol. 4, appendix 2.

[2] *siddhānte pañcakaṁ [kh: pacakaṁ; ṅ: caṁpakaṁ] proktaṁ catuṣkaṁ vāmagocare* ǀ *dakṣiṇe [k, kh, gh: * kṣiṇe] trikam ity āhuḥ pūrvāmnāye dvikaṁ matam* ǀǀ *paścimolikramāmnāye gurum ekaṁ kujāgame* ǀ YKh (1) 22/24-25ab = KuKh 51/1-2ab.

[3] This *sūtra* has been quoted in full in the note to KuKh 51/1-2ab.

[4] Entry 12 in the list of *sūtras* is the *Mahāsamayasūtra*.

(***Janmādhikārasūtra)*** **(61)** (11cd-29ab) and the **Visualization that Resurrects the Dead (*Mṛtasaṁjīvanīdhyāna)* (62)**. The latter is one of several *sūtras* that describe a visualization (*dhyānasūtra*). Especially beneficial for the sick and the short lived, it is also meant for Siddhas, Yoginīs, the king, teacher and, of course, oneself. Inspired by similar visualizations centred on the medicine god Mṛtyuñjaya Śiva, the Conqueror of Death, it is centred on the image of streaming nectar that flows from the energies of the Moon at the End of the Twelve and fills the body (29cd-46). The subject of the next *sūtra* is the seventeen syllable **Vidyā that Resurrects the Dead *(Mṛtasaṁjīvanīvidyā)* (63).** It describes how the *maṇḍala* of the Vidyā should be drawn on a birch leaf along with the Thirty-two syllable Vidyā of the goddess, Navātman of the god and other seed-syllables and the rites that should be performed. The adept who wears this talisman does not suffer an untimely death. He is free of disease and old age and is protected from ghosts, demons and his enemies. (47-80ab)

Chapter Twenty-four: Concerning Gesture *(Mudrādhikāra)*[1] (64)

This *sūtra* consists of 104 verses. They describe eighteen ritual gestures (*mudrā*) that are varieties of Khecarī, the Skyfaring Goddess, the Supreme Energy who energizes both their external and inner forms.

Chapter Twenty-five: Concerning the Signs of Practice (*sādhana*), Accomplishment (*siddhi*), Kaula practice (*caryā*), the Yogi, Kumārī, Teacher (*ācārya)* and Yoginī[2] (65)

The first part of this chapter (verses 1-57) is very similar to the *Sūtra* of the Practice (*ācāra)* of Siddhas and Yoginīs (*Siddhayoginyācārasūtra*) **(31)** which is the first part of chapter nine (9/1-53). Here and there we find virtually the same lines. The rest appears to be a rewriting of the same *sūtra*. The topics follow one after another in the same way in both cases, that is, descriptions of the true teacher (25/2-18ab = 9/1-15) and the false one (25/18cd-26ab = 9/16-23) followed by those of the true (25/26cd-35 = 9/24-30ab) and false Yoginī (25/36-41 = 9/30cd-34). Then comes a description of the four types of initiate (25/42-50 = 9/35-39). The *sūtra* concludes with a description of Kumāra (25/51-56 = 9/40-41) and Kumārī (25/57 = 9/42-48). The former is treated more extensively in this *sūtra* and the latter in chapter nine.

The version of the *sūtra* in this chapter is a fully fledged chapter (*ānanda*) that closes with the standard long colophon. Its name is a long version of the name of the *sūtra*, thus confirming the close relationship between them. One

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[1] The *Mudrāsūtra* is entry 58 in the list.
[2] The *Ācāryalakṣaṇasūtra* and the *Śiṣyayoginīlakṣaṇa* are entries 98 and 99, respectively in the list.

wonders whether the *sūtra* is a brief, earlier version of the *ānanda* which developed from it. Evidence supporting this possibility is the relationship this chapter has with chapter four. There we find the *Sūtra* concerning the Lineage of Siddhas (*Siddhasantānasūtra*) **(15)** (4/43-75), which describes the adept who is practicing correctly (4/44-50), the Siddha (4/56cd-68) and one who is not (*asiddha*) (4/51-56ab). The essential points made there are repeated in this chapter (25/97cd-113). In addition, chapter twenty-five adds a section on the three types of yogi - Śāmbhava (25/114-122), Śākta (25/123-124ab) and Āṇava (25/124cd-125). After a short passage dealing with good places to practice (*siddhasthāna*) (4/69-75), which has no counterpart in chapter twenty-five, the *Siddhasantānasūtra* of chapter four goes on to talk about the Octet of Kula (*kulāṣṭaka*) (4/76-85). There the treatment is quite brief. Although it does contain material not found in this chapter, the subject is not treated systematically and with the thoroughness we find here. The *Siddhasantānasūtra* continues with the worship and characterization of the four type of initiates, concluding with a brief mention of Kumārī (4/86-96ab). Several of these few line are virtually the same as 25/43cd-57, and similar to 9/35-39. However, both versions in chapters nine and twenty-five are more systematic. The *Sūtra* of the Practice (*ācāra)* of Siddhas and Yoginīs (*Siddhayoginyācārasūtra*) in chapter nine ends there, whereas chapter twenty-five continues with a passage concerning the Octet of Kula (*kulāṣṭaka*) (25/58-97ab). This is presented in three forms. The first is the Octet of the Rule (*samayāṣṭaka*) which consists of the eight types of Yoginīs. The second is the group of eight low caste women who represent the Eight Mothers in their sacred sites. These are the eight Yoginīs 'born in the sacred field' (*kṣetrāṣṭaka*). The third set are the Eight Mothers themselves.

The more disordered *Siddhasantānasūtra*, reverts back to talking about the eight Yoginīs (4/96cd-101) after having talked about the four types of initiates (4/86-96ab). Then other kinds of Yoginīs are briefly described (4/108-111) after which the topic again reverts to the eight Yoginīs (4/112-115). The *sūtra* ends with a section on four Yoginīs said to be in the body which are identified with four of the eight Yoginīs (4/116-137ab). However, in chapter 25, after discussing the eight Yoginīs, the subject reverts to the true and false Siddha (25/97cd-107ab and 107cd-113) to conclude with the three types of yogi and the Yoginī. The passage on the eight Yoginīs, inserted as it is into the middle of another topic, is clearly an interpolation there as it is in the *Siddhasantānasūtra*, although this is less evidently so there.

In brief, there are substantial similarities in the layout and contents of the *Siddhayoginyācārasūtra,* the *Siddhasantānasūtra* and chapter twenty-five. However, the latter is more inclusive and systematic than the *sūtras*, although it does suffer from discontinuities, notably, the insertion of the passage concerning the eight Yoginīs. We may conclude that chapter twenty-five is essentially a

reworking of the *Siddhayoginyācārasūtra* and *Siddhasantānasūtra*. Moreover, we may hazard to suggest that the former *sūtra,* which is well ordered and one-pointedly concerned with one basic topic, is an edited version of the latter. As each version contains material the others do not, instead of selecting one of the three, or integrating them into one, all three versions were incorporated into the final text.

Chapter Twenty-six: Concerning the Hymn to the One (Goddess and her) Twelve (aspects namely, her Six) Faces and (Six) Limbs *(Vaktrāṅga-dvādaśaikāstavādhikāra)*[1] (66)

This chapter begins with a hymn to the goddess in thirty-three verses set in *Śārdūlavikrīḍita*.[2] She is represented, in the typical manner of these rich and complex hymns, simultaneously in her sonic, mantric form and as the goddesses she incorporates into her body with which she is identified as a complex whole. The passage that follows is accordingly concerned with her sonic source - the grid of Meru which is 'the abode of the fifty Siddhas who (govern the letters and) belong to the temple mountain of Sumeru whose form is a Liṅga.'[3] After listing the names of the letters,[4] the goddess is again eulogized in seventeen verses as present within the letters, seed-syllables, and major sacred seats associated with them, all of which are her body. These divine forms are 'the Śāmbhava plane which is all things (*samasta*) manifest and unmanifest. It is the Kaulika transmission of the Command (*ājñākrama*) and the sacred Skyfarer in the Void which is both divine (transcendent) (*divya*) and otherwise (*adivya*) (who is the Divine Fire) Saṁvarta, the abode of the universe'[5] and the goddess. After this comes a hymn addressed to the goddess's six faces and six limbs.[6]

Chapter Twenty-seven

This chapter begins with **the *Sūtra* of the Previous Tradition (*pūrvāmnāyasūtra*)**[7] **(67)**. It lists in just eight verses the *sūtras* one should know

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[1] This *sūtra* may be the *Vaktra*- and *Aṅga* – *sūtras* which are 55 and 56, respectively in the list.
[2] Each quarter (*pāda*) consists of nineteen syllables as follows: - - - ^ ^ - ^ - ^ ^ ^ - - - ^ - - ^ -
[3] *liṅgākārasumerumandiragireḥ paṁcāśasiddhālayaṁ* || YKh (1) 26/42cd.
[4] These verses are quoted in commentary to KuKh 8/34cd-40ab, which is concerned with the same subject.
[5] *vyaktāvyaktasamastaśāṁbhavapadaṁ ājñākramaṁ kaulikaṁ*
divyādivyasudivyaśūnyakhecaraṁ saṁvartaṁ viśvālayam | YKh (1) 26/59ab.
[6] This has been translated in notes 33 ff. of KuKh chapter 29.
[7] This *sūtra* is YKh (1) 27/1-8ab. The same passage is found in YKh (2) 11/30cd-37 with which that chapter ends. The colophon there reads: *iti caturviṁśatisāhasre sarvāmnāyasūtrādhikāraḥ*. As there is a separate colophon that closes the previous passage in chapter 11 of YKh (2), this colophon refers only to this *sūtra*. As this *sūtra* is not about the *pūrvāmnāya*, it is possible that this

to be a true member of the tradition (*anvayin*) and a bearer of the command of the Śrīkrama. The rest of the chapter consists of three *sūtras*. The first is **the *Sūtra* of Emanation and Withdrawal *(Sṛṣṭisaṁhārasūtra)***[1] (**68**). Like the *Sūtra* of Emanation (*Sṛṣṭisūtra*) **(27)** and the *Sūtra* of the Conjunction of the Principles (*Tattvasaṁghātasūtra*) **(28)**, this one also describes a series of stages of emanation and merger. In this case emanation ranges from the Unmanifest (*avyakta*) to the Triple World and withdrawal from the Wheel of the Universe (*viśvacakra*) to the reality Free of Defects (*nirāmaya*) beyond the Unmanifest. It concludes with ten verses on the highest state beyond the Transmental (8cd-39).

Next comes **the *Sūtra* of the Tradition of the Scripture *(Āgamāmnāyasūtra)*** (**69**). No colophon marks the end of this *sūtra* of thirty odd verses (27/40-72), the last line simply declares that this is the *Āgamāmnāyasūtra* of the Ciñciṇī Kula.[2] The same *sūtra* with a few additions is chapter seven of YKh (2), where it is called *Pāramparyāgamāmnāyasūtra.* This *sūtra* extols the importance of the seed-syllable Navātman as the sonic form of the First Teacher and the transmission of its power through the teachers of the tradition in Koṅkaṇa and the Deccan. Without it scripture alone would be useless. In the second recension it is followed by a few verses defining the essential elements of the tradition.[3]

Next comes **the *Sūtra* of the Hermitage of the Lineage *(Santānāśramādhikāra)***[4] (**70**). The Hermitage of the Lineage is the Circle of the Teachers (*gurumaṇḍala*), which this brief *sūtra* (73-82ab) purportedly describes. In fact this *sūtra* consists only of an enumeration of the groups of mantras that constitute the Mahākrama. First amongst them is the Transmission of Twenty-eight, the basic form of the Krama. Said to be common to the three lineages (*oli*), it is in the middle of the Great *Maṇḍala*. This is probably the *maṇḍala* of the eight sacred seats, which in this way accommodates the *Kramamaṇḍala* in the centre of it.

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is a misreading of the name *sarvāmnāya*. It begins with a declaration by the goddess that she will expound the teaching concerning the *caryāmnāya* – 'the tradition concerning practice' which may equally well have been the original name of this *sūtra*. However, as we have seen (above p. 128), there is reason also to accept the reading as it stands. It has been translated above on p. 127-128.

[1] In YKh (2) this *sūtra* is called *sṛṣṭisaṁhārakūṭasūtrādhikāra*. YKh (2) 11/1-30ab. The order of this and the previous *sūtra* are reversed in YKh (2) with respect to that in YKh (1).

[2] *āgamāmnāyasūtredaṁ [k: -statredaṁ] ākhyātaṁ [k: ākhyāṁtaṁ] ciñciṇīkule* ||

YKh (1) 27/66cd.

[3] Translated in intro. vol. 1, p. 326.

[4] See entries 7 and 8 of the list of *sūtras*. See above entry 12. The colophon reads: *iti caturviṁśatisāhasre santānāśramādhikāravarṇano [k: -varṇane] nāma sūtram* || 27 ||. Although the colphon is numbered 27 to indicate that it marks the end of the entire chapter 27, it actual relates to just the eight verses (YKh (1) 27/67-75) of this *sūtra* with which this chapter ends.

Chapter Twenty-eight: Concerning the Explanation of the *Sūtra* (*Sūtrabhūmikādhikāra*) (71)

This chapter is reproduced in chapter fifty-eight of the KuKh**.** There it is an *ānanda*, not a *sūtra*, and is called an Explanation (*bhūmikā*) of the Root *Sūtra*. The Root *Sūtra* is entry (6) in the list of 107 *sūtras*. Although there as many as three versions of it in the KuKh, it is not amongst the *sūtras* of the YKh. This is surprising as this, its explanatory *sūtra*, is listed (as entry (5)) amongst the 107 *sūtras*. The Root *Sūtra* may have been lost in the course of the redaction of YKh (1) or else it was amongst the *sūtras* that formed the original nucleus of the KuKh.

Concerning this and the following chapters incorporated into the KuKh, the reader is referred to the annotated translation of the corresponding chapters in the KuKh.

Chapter Twenty-nine: Concerning the Plane *(bhūmikā)* of the Siddhas *(Siddhabhūmikādhikāra)* (72-74)

The three parts of this chapter are reproduced in the KuKh as chapters 59, 60 and 61. Chapter 59 of the KuKh is called Concerning the Plane of the Four Sacred Seats (*pīṭhacatuṣkabhūmikādhikāra*). The equivalent in YKh (1) is simply called **Concerning the Authority of the Explanation *(Bhūmikādhikārādhikāra*) (72)**.[1] **C**hapter 60 of the KuKh is called Concerning the Plane of the Sacred Seats (*Pīṭhabhūmikādhikāra*). Due to a lacuna in the sole manuscript of this part of the text of the YKh (1) the colophon is missing **(73)**. The name of the third part of this chapter **(74)** is as noted above, whereas chapter 61 of the KuKh is called Concerning the Plane of the Siddhas and the Goddess (*Siddhadevyābhūmikādhikāra*).[2] This chapter explains the first unit of the Krama, namely, the four sacred seats.

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[1] There is only a very short colophon in YKh (1) here so even though it is called an *ānanada* I treat it as the first of three *sūtras* that make up this chapter, the end of which is signaled, as usual, by a long colophon.

[2] Chapter 59 of the KuKh corresponds to YKh (1) 29/9-97. Verses 12cd to 191 of chapter twenty-nine of YKh (1) are found only in MS G. MSs K, Gh and Ṅ resume from 192. KuKh 60/1-92ab, with some omissions and changes in the serial order of the verses (see note to KuKh 60/32ab), correspond to YKh (1) (MS G) 29/97cd-186. One folio of MS G is illegible. It may well have contained the remaining eight verses at the end of chapter 60 of the KuKh and the colophon **(73)** along with the first sixteen verses of chapter 61 of the KuKh, the rest of which corresponds to the remaining part of chapter 29 of YKh (1). YKh (1) 29/188-268ab (which is the end of the chapter) corresponds to KuKh 41/17cd-101ab (which is also the end of the chapter there).

Chapter Thirty: Concerning the *Sūtra* of the Five Jewels *(Pañcaratnasūtrādhikāra)* (75)

This and the following two chapters deal with the remaining five of the six groups of mantras that constitute the Sequence of Twenty-seven (*saptaviṁśaktikrama*), namely, the groups of 5, 6, 4, 5 and 3. Chapter 30 of YKh (1) corresponds to chapter (*ānanda*) 62 of the KuKh which is called Concerning the Explanation of the Five Jewels *(Pañcaratnabhūmikādhikāra)*. Thus, in the course of its transfer from YKh (1) to the KuKh this *sūtra* has been restored to its original status as a *bhūmikā,* that is, an 'explanation'[1] and it is indeed one, in this case, of the series of mantras called the Five Jewels (*pañcaratna*).

Chapter Thirty-one: Concerning the Plane (*bhūmikā*) of the Group of Six *(Ṣaṭkabhūmikādhikāra)* (76)

This chapter of YKh (1) corresponds to chapter (*ānanda*) 63 of the KuKh where it is called the Plane of the Sextet of the Command *(Ājñāṣaṭkabhūmikādhikāra)*.

Chapter Thirty-two: Concerning the Stainless Pentad and the Triad *(Vimalapañcakatrikādhikāra)* (77)

Chapter 32 of YKh (1) corresponds to chapter 64 of the KuKh where it is called the Plane of the Five and the Triad *(Pañcatrikabhūmikādhikāra)*.[2]

Chapter Thirty-three: The Teaching concerning the Planes of the Octet of Kula *(Kulāṣṭakabhūmikānirṇaya)* (78)

The first part of this chapter (i.e 33/1-99) ends with a short colophon stating that it is an *ānanda*.[3] It is chapter 66 of the KuKh. The last verses of this chapter explain the importance of the *bhūmikā*s ('explanations' and 'planes') and so concludes the six *bhūmikās* that extend from chapter 28 to 33[4] concerning the six components of the Sequence of Twenty-seven of the Transmission of the Youth (*kaumārakrama*).

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[1] See above, p. 107 concerning the definition of a *bhūmikā*.

[2] The colophons of these chapters in the KuKh are all long ones, whereas in the YKh (1) they are short.

[3] *iti caturviṁśatisāhasre kulāṣṭakabhūmikānirṇayo [g: bhūla-] nāmānandaḥ*

[4] The colophon (after 33/123ab) here confirms that this unit is now complete. The colophon reads: *saptāviṁśabhedakrame bhūmikādhikāravarṇanaṁ samāptam* i.e. The description of (the section) concerned with the explanations (*bhūmikā*) belonging to the transmission of twenty-seven divisions is complete.

Chapter Thirty-four: The *Sūtra* concerning the Skyfarer *(Khecarasūtra)* (79-81)

This *sūtra* is number 11 in the list of *sūtras*. It is chapter 30 of YKh (2). There it is called the *Sūtra* (concerning) the Command of the Skyfarer composed in Twelve (verses) *(Khecarājñādvādaśavṛttasūtra)*. It is a hymn in twelve verses set in *sragdharā* addressed to the goddess to whom the Command of the Skyfarers (*khecarājñā*) and Bhairava bow. She is, as the Tantra says:

> consciousness (*vijñāna*), the supreme (goddess), superior (transcendent) and inferior (immanent), and Bhairava's will applied (*niyuktā*) within the End of Sound above the *maṇḍala*, (where she is) endowed with the parts of the Transmission (*kramapada*) and is the light that has emerged (*utthitā*) within Śiva (*śivānte*). Due to the contraction (of finitude), she wanders in the lotus of the three worlds.[1]

The final verse declares that: 'the Command contemplated in the three worlds is in the City of Gems', that is, in *maṇipuracakra* in the navel. It is a hexagram that contains the sacred seats, the Siddhas and the Six Yoginīs. The goddess is worshipped there in each of its parts.

After this comes **the *Sūtra* of Twelve Verses dedicated to Vakrikā *(Vakrikādvādaśaśloka)* (80).** They describe the five centres in the body - the Root, the navel, the heart, the throat and the uvula - where the Five *Praṇavas* are located within which the goddess resides as their inner energy.

The next section begins with a list of the six currents (*ogha*) that constitute the sixfold Divine Current (*divyaugha*). They are: 1) Guru 2) Krama 3) Vidyā 4) Kula 5) Puruṣa and 6) Divya. This is the Supreme Group of Six[2] (27-28). The following verses describe the Six Wheels in the body where the six are projected and the Krama is worshipped by the movement of Kuṇḍalinī through them. (29-33)

Next comes **the *Sūtra* concerning the Plane of the Skyfarer *(Khecarabhūmikā)* (81).** It focuses on the 'Command of the Skyfarer that has emerged in the form of the fifty principles'.[3] They are the fifty goddesses who

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[1] *yā sā vijñānabhūtā para - aparaparā bhairavecchā niyuktā [k, gh: bhairavasthā niyukto; ṅ: bhairavesthā niyukto]*
*nādānte [g: nādāte] maṇḍalordhve [k, gh: maṁtralorddha; g, ṅ: maṇḍalorddha; 2: k: maṇḍalārddha; kh: maṇḍalorddha] kramapadasahitā [g: kramapadisahitā] utthitābhā [g: uthitābhā; 2: kh: utthitā *] śivānte |*
saṁkocāt saṁcarantī tribhuvanakamale [g: tribhuvanaṁ-] YKh (1) 34/1abc.

[2] See intro. vol. 1, p. 320.

[3] *tattvapañcāśarūpeṇa khecarājñā vinirgatā* || YKh (1) 34/100cd.

govern the letters in the triangle of the goddess. Their names are listed in chapter eight of the KuKh. They are described both as individual manifestations of the goddess and as phases or aspects of her energy that moves in the Void of consciousness and operates in various ways purifying, vitalizing, awakening, expanding and radiating light, life and bliss. Thus, as the Tantra promises: 'Those who realise this secret are freed from the bondage of phenomenal existence. The glory of the arising of the innate nature is supreme. They attain Bhairava's liberation by the means of the stainless nature (*nirañjanasvabhāva*).'[1]

Accordingly the stainless nature of the goddess is revealed next in a beautiful hymn to the goddess (102cd-127ab). As she is praised, her essential metaphysical identity is described in the following verses with which the hymn begins:

> For one whose mind sports in the beginning (of emanation) on the beginningless plane of the Skyfaring (goddess), pulsating, she is unconditioned. (She is) Śiva's state (*śāmbhava*) on the great Śāmbhava (plane). She is the awareness of the bliss of the essential nature (*svabhāva*) (of all things) and is free of the Principles and the qualities (of Nature). She resides within the plane of the unsupported and is the plane of existence (*bhūmikā*) of the Supreme Goddess (*parameśvarī*). Perpetually merged within the centre of the *maṇḍala*, she is established in the state Beyond Mind (*unmanatva*). Free of inhalation and exhalation, she certainly bestows liberation. Within the unsupported (transcendental reality) the mind is forcefully freed of desire for Māyā. One certainly attains liberation by abandoning all duality. Above is expansion (*prasara*), below vision (*dṛṣṭi*), while the Kaulinī of consciousness (*caitanya*) is in the middle. He who reaches the unsupported is a Kaula, he is a skyfarer.[2]

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[1] *ye [k, g, gh, ṅ: yad] budhyanti [gh: vudhyati] rahasyedaṁ [k, gh, ṅ: rahasyaṁdaṁ] te muktā [k, gh: nukṣā] bhavabandhanāt [g: -vadhanāt]* |
svabhāvodayanāmaṁ tu māhātmyaṁ [g: mahātmā] paramātmakam || *nirañjanasvabhāvena mokṣaṁ [g: mokhyaṁ; gh: -kṣa] yāsyanti bhairava [g: bhairavaḥ]* | YKh (1) 34/101-102ab.
[2] *yasya cittaṁ [gh: citaṁ] ramed ādau anādikhecarīpade [k, gh, ṅ: ānādiṁ-]* ||
lolībhūtā [k: līlā-; gh: nīlā-; ṅ: lolā-] na [k, g, gh, ṅ: ma] vicchinnā [k, gh, ṅ: vachinnā] mahāśāmbhavaśāṁbhavī [k, gh, ṅ: mahāsāṁbhavasāṁbhavaṁ; g: -sāmbhavam] |
*guṇatattvavinirmuktā [g: guṇavanta-] svabhāvānandacetasā [gh: svabhā *-]* ||
anāśrayapadāntasthā bhūmikā pārameśvarī |
maṇḍalānte sadā līnā unmanatve vyavasthitā ||
*śvāsocchvāsavinirmuktā [kn ṅ: śvāsochāsavinirmukto; g: śvāsaucchāsa-; gh: -vinir * *] muktidā [g: bhukti *] sā na saṁśayaḥ [gh: -ya]* |
nirālambe mano [ṅ: mato] māyā nirāśīkṛta yatnataḥ ||

The *sūtra* concludes appropriately with a few verses concerning the inner rite.

Chapter 35: Concerning the Plane of Saṁvartā *(Saṁvārtabhūmikādhikāra)* (82)

This chapter deals with the dynamism of the energy of the goddess that operates in the centre of the *Saṁvartāmaṇḍala*. Both the Full Moon and the New, repleat with all her energies, the goddess flows up into the immanence of the *maṇḍala* and into the Void above it. She is both the lunar Kālī and Saṁvartā - the Fire that consumes the worlds and from which they are generated. As the very first verses say:

> She who is (both) supreme (transcendental) (*parā*) and immanent (*aparā*) bliss, the Unmanifest, transcendent, supremely existent, and subtle and whose abode is the Bliss of Stillness and is omniscient, eternal, primordial, beyond action and (yet) ever active, is the Transmental, Kālī, the energy of consciousness (*citkalā*). This is the Lineage of the Divine Current (*divyaughasantati*).
>
> Above, within the reality without defects, (She is) the will (*icchā*) which is the vital Self (*haṁsa*). She knows the mantra, which is mad with the passion for expansion. She is the power of consciousness (*cicchakti*) and her nature is consciousness (*bodha*). Established in the End of the Sixteen, she pervades the Void and discerns (*cinoti*) (reality) in the Darkness (of Māyā).[1]

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sarvadvandvaparityāgād [k, ṅ: -gā; g: -dvaṁdvaparigān; gh: -dvadvaṁparityāgā] mokṣaṁ [gh: mokṣa] yāti na saṁśayaḥ [k, gh: -ya] |
ūrdhve prasaram adho [k, gh, ṅ: praśara-; g: prasaramādho] dṛṣṭir [k, g, gh ṅ: dṛṣṭi] madhye [gh: madhya] caitanyakaulinī [g: -kaulikī] ||
*yo [g: śo] yasyati [g: madhyati; ṅ: * syati] nirālambaṁ [g: -laṁba] sa kaulīśaḥ [k, gh: -ma; g, ṅ: -sa] sa [k, g, gh, ṅ: na] khecaraḥ* | Ibid. 34/102cd-107ab.

[1] *yā sā parāparānandā [ṅ: -nantā] yā [g: nāsti] sā [g: nāsti] avyaktarūpiṇī* |
atītā sattamā [k, ṅ: saṁtanā; g: ?; gh: maṁtatā] sūkṣmā [g: ?] nirānandapadāśrayā [k, gh: -yaṁ; g: ?; ṅ: -ya] ||
*sarvajñā śāśvatī [k: pāśva *; g: sāsvatī?; gh: yāśva; ṅ: sāśva] ādyā [k, gh, ṅ: ājñādyā; g: adyā] kriyātītā [k, g, gh: -te; ṅ: -bhīte] sadoditā* |
*unmanā citkalā [k, ṅ: citakalā; gh: cittakalā] kālī etad divyaughasantatiḥ [k, ṅ: vivyaumasaṁtatī; g: devyāmasaṁ * *?; gh: vivyaumasatatī]* ||
ūrdhve nirāmaye tattve icchā haṁsasvarūpiṇī | *[g: ?]*
prasaronmattamantrajñā [ṅ: praśaron-] cicchaktir [g: cicchakti-; ṅ: cichakti] bodharūpiṇī [k, gh: vādha-; ṅ: vedhi-] ||
*cinoti [gh: vi-] ṣoḍaśāntasthā [g: -śātasthām; gh: -śātasthā] timire [k, gh, ṅ: miti; g: timite] śūnyavyāpinī [ṅ: śūnya * vyāpinī]* | Ibid. 35/2-5ab.

This chapter expounds the Śāmbhava state and 'the energy Śāmbhavī elucidated in the *Ciñciṇīmata'* (6) and the manner in which it displays itself in and through the *Kramamaṇḍala*. The focus is on the centre through which the goddess flows as the power of the Transmental, creating and dissolving away the cosmic *maṇḍala* through the phases in which it unfolds and retreats back into itself.

Chapter Thirty-six: Concerning the Explanation of the Divine Current which belongs to the Method of the Skyfarer of the *Śrīmata* in the Transmission beginning with the Transmental (*unmanādikrame śrīmatakhecaravidhi-divyaughabhūmikādhikāraḥ*) (83)

This chapter expounds in detail, step by step, the eighteen phases of the activity of the energy of the Command within the transcendent. Each phase an energy and power-holder, it is part of the Lineage of the Divine Current presented in more general terms in the previous chapter. It is reproduced in the KuKh as chapter fifty-seven.

Chapter Thirty-seven: The *Sūtra* concerning the Method (*vidhi)* of Emanation and Withdrawal (*Sṛṣṭisaṁhāravidhisūtra*) (84)

The god wants to know about emanation and withdrawal and especially about the plane between them (1-5ab). The goddess begins by outlining the visualized form of Śrīkaṇṭha who is identified with the Earth (5cd-13ab). He is in the centre of a series of polarities understood as aspects emanation and withdrawal that are on his left and right, respectively (13cd-17ab). The goddess Raudrī moves along these three 'paths'.

The Path of Emanation begins in the east and, moving clockwise, ends in the north-east. When the goddess assumes a fierce form (*raudrarūpa*), she withdraws her emanation moving in an anti-clockwise direction beginning with the east and ending with the south-east. Brahmā is emanation which takes place progressively beginning with Brāhmaṇī, the first of the Eight Mothers, and moves through them progressively in each of the primary and secondary directions. Indra and the other deities of the directions, reside there. Strung along the circuit are the eight sacred seats worshipped successively in the forward order (*anuloma*). The Tantra admonishes that this is the order that should be observed, not the reverse one (*viloma*). This is a general principle. The *Saṁvartāmaṇḍala* should also to be worshipped in the same way in accord the modality of emanation (*sṛṣṭinyāya*).[1] The black rites (*kṣudrakarman*) are performed by worshipping the deities beginning in the south-east. The Six Yoginīs, Ḍākinī and the rest, bestow their

[1] See KuKh 1/1.

grace when worshipped in the forward order, whereas in reverse 'they eat the fat and flesh of the enemy'[1] (29).

The Tantra goes on to explain that: 'the gross is associated with ritual (*karmakāṇḍa)*, the subtle consists of thought and that which is devoid of thought is said to be supreme'[2] (32). The supreme reality is the goddess who, in the form (*vigraha*) of AIṀ, is the emanation (*sṛṣṭi*) of all the elements (*bhūta*). Residing in the middle of the *maṇḍala*, she is Śāmbhavī, the New Moon. When she is the Full Moon, she bestows both liberation and worldly benefits. She is also the Vidyā of thirty-two syllables. By adding the Five *Praṇavas* at the beginning and end she is the Full Moon and the New Moon when recited in the reverse order, without them.[3] The same energy moves through the Six Wheels within the body. It moves in the forward order (*anuloma*) from the Topknot to the feet. Then, after this has been experienced, the rite of adoration, which takes place in both the *maṇḍala* and the body, is performed in the reverse order (*vilomāt*) in such a way that the energy finally merges into the plane of the goddess (45-47). The *sūtra* concludes with the various benefits of worshipping in the eight directions successively marked by the eight sacred seats, the eight Mothers and their eight energies. (51-57ab)

The *Sūtras* of the Faces of the Goddess *(Vaktrasūtras)* (85-90)

The following section is called **Concerning the Limbs and Faces of the Goddess *(Devyāvaktrāṁgādhikāra)***[4] **(96)**. The first part deals with the goddess's faces. Perhaps, originally there was just the one *sūtra* of the (Goddess's Six) Faces (*vaktrasūtra*), which is entry 55 in the list of *sūtras*, that has been split into six *sūtra*s, one for each of the goddess's faces. They are the 1) *Parāvaktrasūtra,* 2) *Amaravaktrasūtra,* 3) *Pūrvavaktrasūtra,* 4) *Uttaravaktrasūtra,* 5) *Dakṣiṇavaktra-sūtra,* and the 6) *Paścimavaktrasūtra*. These describe the goddesses face as Parā (the Supreme) at the top, the Immortal (*amara*) face below and the eastern, northern, southern and western face (which is the one in front), respectively (57cd-106).

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[1] *vilomena te śatror bhakṣayanti vasāmiṣam* || YKh (1) 37/29cd.

[2] *sthūlaṁ [k: sthalaṁś; gh: sthaleś; ṅ: -laś] ca karmakāṇḍasthaṁ sūkṣmaṁ cintāmayaṁ bhavet* | *cintayā [g: cintāyā] rahitaṁ yac ca tat paraṁ parikīrtitam* || Ibid. 37/32.

[3] *amā sā saṁpuṭe hīnā saṁpuṭasthā tu pūrṇimā* || Ibid. 37/49cd.

[4] According to the colophon, this is a separate chapter (*ānanda*). It does not also include the previous *sūtra* that deals with quite a different topic.

The *Sūtras* of the Limbs of the Goddess *(Aṅgasūtras)* (90-95)

Similarly, the *Sūtra* of the (Goddess's Six) Limbs (*aṅgasūtra*), which is entry 56 in the list of *sūtras,* may have been split up into the following six *sūtras* that describe the goddess's six limbs. They are her Heart, Head, Topknot, Armour and Eye, which are described in the 1) *Devyāhṛdayasūtra*, 2) *Śiraḥsūtra*, 3) *Śikhāsūtra*, 4) *Kavacasūtra*, and 5) *Netrasūtra*. The last section of this chapter (*ānanda*) deals with the goddess's Weapon, the sixth limb[1] (107-168ab).

Chapter Thirty-eight: Concerning the *Sūtras (Sūtrādhikāra)* (97)

This section is where the names of the 107 *sūtras* are listed (1-25ab). The verses in the next section are numbered separately in the MSs from one onwards. The first is set in *śārdūlavikrīḍita*. The following six are set in *vasantatilaka*. All the remaining verses are set in *sragdharā*. [2] These seven verses are numbered separately from one to seven and were probably a separate unit. Here the goddess is called Khañjinī who, along with Śrīnātha, governs the Transmission of the Skyfarers (*khecarakrama*). This is pure consciousness. The Divine Current (*divyaugha*) is also called the Current of the Flower (*puṣpaugha*) because it flows through the Point in the centre of the *maṇḍala* where the goddess resides as the uninterrupted Command which is the Flower of Knowledge, that is, the Transmental (*unmanā*). She is Śāmbhavī, the Nityā Malinī who is venerated in these verses in the Transmission of the *maṇḍala* of the Teachers of the Command. Encapsulated by the Five *Praṇavas*, she is the Vidyā of the Full Moon (25-31)

All the following verses up to the end of this chapter are also in *sragdharā*. The first twelve of them are numbered separately in the MSs. The first six (33-38) present the goddess as Śāmbhavī, 'the mother of liberation' who resides in the End of the Sixteen. She is in the six sacred seats of the hexagram and is accompanied by eighteen phases. These are the Skyfaring Siddhas of the Divine Current of the Flower. Then come three verses praising the Vidyā who, divided into sixteen pairs of syllables is the sixteenfold Command preceded and followed by the Five *Praṇavas*, identified with the five sacred seats. Her Vidyā is given in the reverse order. Here it is:

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[1] Although this section begins with the goddess saying: Next, O Kuleśvara, I will talk about the Western Weapon (*ataḥ parataraṁ vakṣye [g: vakṣe] paścimāstraṁ [g: -mātraṁ] kuleśvara*), it is not labelled, as one would expect, '*astrasūtra*'. The chapter simply ends here.

[2] Each quarter of the metre *Śārdūlavikrīḍita* consists of nineteen syllables, as follows: - - - | * * - | * - * | * * - | - - * | - - * | - / *). Each quarter of *Vasantatilaka* consists of fourteen syllables: - - *| - * * | * - * | * - * | - */-. Each quarter of *Sragdharā* consists of twenty-one syllables: - - - | - * - | -, * * | * * * | * -, - | * - - | * - - .

BHAGAVATI GHORE HSKHPHREṀ ŚRĪṀ KUBJIKE HRĀṀ HRĪṀ HRAUṀ ṄAÑAṆANAME AGHORAMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE[1]

How the Meru grid (*prastāra*) is drawn is described next (41-44). A series of thirty-two verses in *sragdharā* follow numbered separately, in each one of which a syllable of the Vidyā is given in the code names of the letters of *Meruprastāra*.[2] The metaphysical identity of each one, as an aspect as well as the totality of the flowing, lunar goddess who is the entire thirty-two syllable Vidyā is described and eulogized (45-68).

The Vidyā is stated in its entirety in reverse in the next verse (69). The following verse eulogizes the syllables of the goddess (70). She is praised as Nityaklinnā (71). She is praised as Kālakubjī present in the wheels and apex of the axis of the body (72) and as Rudraśakti (73). She is invoked as Kaulinī, who is the Command, and Saṁvartā (74). She is Khañjinī who is 'the stainless Kālī, the dense black sound (*ravā*) well accomplished in the End of the Sixteen'[3] (75). She is Kāpālinī who, unmanifest, pulses radiantly (*prasphurantī*) like the autumn moon (76). Next comes a eulogy of the Five Siddhas (77) and the *maṇḍala* with six parts (78) and the Triangle with its seats (79-83ab).

Chapter Thirty-nine: The *Sūtra* of (the Hymn) in Thirty-six Verses (*ṣaṭtrṁśadvṛttyadhikāro nāma sūtram*) (99)

This *sūtra* is a hymn in thirty-six verses set in *sragdhāra* followed by a postscript of twenty-nine *ślokas*[4] eulogizing its importance and effectiveness especially if recited in front of the *maṇḍala*. The first two verses praise Nirvāṇa. It is perfectly pure consciousness (*caitanya*) and the uncreated and undying Sound (*rava*) of the Lords of Mantras and Vidyās. It is attained on the path of the Siddhas. Intensely brilliant, it emerges spontaneously from the mouths of the teachers. The deity is the lord of the wise (*sādhvīśa*). It is unfailing knowledge, aesthetic delight (*vitaritarasa*) and complete insight (*parijñānamātra*) (1). Incomparable, it draws strength from itself (*svaprabhāva*) and, inaccessible to any means of knowledge, is solely one's personal experience (*svānubhāvaikamātra*) (2).

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[1] Cf. YKh (1) 16/100ff and 17/3-7ab. See chapters 9 to 12 of the KuKh which deal with the goddess's Vidyā and its varieties.

[2] See KuKh 8/34cd-40ab and YKh (1) 34/34 ff..

[3] *sā kālī niṣkalaṅkā asitaghanaravā ṣoḍaśānte prasiddhā* || Ibid. 38/75d.

[4] Although this passage ends with a long colophon, it is not numbered as a separate chapter.

The next two verses are dedicated to Bhairava and the following ten (5-14) to the goddess who is variously named according to aspects of her metaphysical (*niṣkala*) nature. As 1) Kulālī[1] she is the bliss of the Command and Kuṇḍalinī. As 2) Saṁvartā, she is the all consuming Fire of Time (*kālāgni*). As 3) the goddess of the Tradition (Āmnāyadevī), her body is the Skyfarer and threefold, she is the Supreme Power (*parā śakti*). As 4) Kālī she is identified with Rohiṇī, the goddess of the constellation by that name, auspicious for those who seek victory in battle and the 'plane of victory' itself. 5) She is the threefold Nityaklinnā,[2] the Triangle aflame with the Point (*bindu*) and light of the Void. Finally, she is 6) Śāmbhavī who is -

> Śambhu's energy (*śakti*) who, when awakened, destroys the fear of phenomenal existence and is endowed with (the powers to) attract, paralyse, (arouse) passion (*rati*), control, melt, delude and (bestow) the Command of bliss (*āhlādājñā*). She is the stream of the qualities (of Nature). She rotates anti-clockwise and fills all things with the juices (generated by) the churning of passion (*mada*). Profound, she (has a) pulsing (*lola*) stick-like body whose form is crooked (*kuṭila*) and moves by the power of the lightning flash of consciousness (*bodha*).[3]

Next come the teachers. They are generated from the goddess and are aspects of her nature. First come the Five Siddhas and then the Kaula teachers of the cosmic Ages and their consorts. Belonging to the previous tradition (*purvāmnāya*), they prefigure the Siddhas who propagated the teachings of the subsequent (*paścima*) tradition. Similarly, the Five Siddhas who govern the five gross elements preceded them. They are linked by their common identity as the five cosmic forces. Next come the lauds of Vajrabodhi, who is identified with the First Siddha and then Vatsagulma.[4]

After these thirty-six verses the text returns to *śloka*. We are told that the cause and agent (*kāraka*) of the Principles is the goddess who is the supreme group of six (*parāṣaṭkā*). As she is the one universal cause, she is present

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[1] See intro. vol. 2, p. 107-108 where some of these verses are translated.
[2] See intro. 2, p. 242-243.
[3] *vāmāvartyā [g: -vartā] bhramantīṁ [g: -ntī] madamathanarasaiḥ pūrayantīṁ [g: -ntī] samastaṁ [g: -stad]*
gambhīrām bodhavidyudbalacalakuṭilākāralolāṅgayaṣṭim [g: bhoda-] |
āhlādājñāsamohadravaṇavaśaratistobhamākarṣaṇādyair [g: -dajñā- -vasarati- -dyai]
yuktām vande guṇaughāṁ [g: guṇaugha] bhavabhayadalanīṁ [g: -nī] bodhitāṁ [g: -nā] śambhuśaktyā || Ibid. 39/14.
[4] See intro. vol. 2, p. 499 ff..

everywhere, as a part of the group of six (37). These are the six aspects of the goddess. They are not outer, iconic forms, rather they are aspects of her profound metaphysical identity. It is this knowledge, above all, that is transmitted in the teaching of the MBT, not ritual. Liberation is the goal and this can only be achieved by attaining the state which is the goddess's essential nature. Thus, after outlining the form and transmission of the Mata,[1] the *sūtra* concludes: 'It is said in the *Vakrikāmata* that he who reads (this), the entire meaning of the Mata, with good faith is a liberated soul and possesses the Command' (55).[2]

Chapter Forty: The *Sūtra* of the Extraction of the *Maṇḍalas* of the Teachers (*Gurumaṇḍaloddhārasūtra*) (100)

This *sūtra* deals with the extraction of five mantras for the *maṇḍalas* of the five elements beginning with Earth up to Space (1-133ab). The extraction is done variously in the reverse or forward order, mostly in the code of the `Extraction of the Chalk' (*khaṭikoddhāra*),[3] that is, the grid of Meru (*merumaṇḍalaprastāra*). Another code is derived from the sonic iconic form of the goddess Mālinī. The goddess begins by announcing that she will expound the *kramoddhāra* of the *maṇḍalas*. These should be worshipped first and then the lineage of the transmission (*kramasantati*) (1-2). The five *maṇḍalas* are those of the Five Nāthas who are the first teachers represented by the Five *Praṇavas* projected into the centre of the *maṇḍalas*. These should be present at the beginning and end of each mantra. Thus the five *maṇḍalas* are an important part of the worship of the Krama and its *maṇḍala*. Worshipped together, they form the nucleus of the *Gurumaṇḍala*. A sixth *maṇḍala* completes the *Gurumaṇḍala* which is described next. The extraction of a secondary mantra from the *Merugahvara* associated with those of the Circles completes this topic (133cd-155). The *sūtra* moves on to the extraction of the Kaulika Gāyatrī, the Vidyā of twenty-four syllables (*caturviṁśatikā*). It is in three parts of eight syllables each. These are the Vidyās, Vajrā, Anāyakā and Mālinī (156-173ab). The *sūtra* concludes that this teaching should only be given 'to one who is devoted to the Kumārīs and yogis and intent on the *Kālikāgama*. One who is consecrated here and a teacher (*bodhaka)* of the *Kālikāgama*. One attains Mahatārikā once abandoned the Tāntrika state (*bhāva*)'.[4]

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[1] Quoted above on p. 115.
[2] *suśraddhayā ca sakalaṁ matārthaṁ yaḥ paṭhiṣyati* |
ājñādharaḥ sa muktātmā ity uktaṁ vakrikāmate || Ibid. 39/55.
[3] *evaṁ te maṇḍalāḥ pañca (g: nāsti) khaṭikoddhāre (k: ṣaṭikodvāre) prakāśitāḥ (k: -tā)* |
YKh (1) 40/123cd.
[4] *kumārīyogibhaktāya [k, gh: kumārīyogibhakṣāya; g: -yoni-; ṅ: kumārīyogi-] kālikāgamatatparaḥ [k, ṅ: kārikāgamatatparā; gh: kārikāgamatatpara]* ||
atraiva [ṅ: + va] cābhiṣiktaśca kālikāgamabodhakaḥ |

Chapter Forty-one: The *Sūtra* of the Extraction of the Sequence of Twenty-Seven *(Saptāviṁśatikramoddhārasūtra)* (107)

The colophon says that this is a *sūtra*. Even so, I treat it as a separate chapter (*ānanda*) subdivided into *sūtras*, which is more appropriate. It deals with the extraction of the mantras that make up the Transmission of Twenty-seven, into which `the inner principle is divided' and is the form of the specific Krama taught in the YKh. A separate *sūtra* is dedicated to each group. The yogic planes (*bhūmikā*) and their permutations corresponding to each group were taught in an occult way in the *bhūmikās* in chapters twenty-nine to thirty-two. Here we find the mantras of the Krama presented in code. The code is in most cases derived from the Meru grid which here is called the *Merugahvara* (rather than *Meruprastāra*). It is also called the *Khaṭikā*. This word literally means 'chalk' probably with reference to the powdered chalk used to draw it. As usual, this triangular *maṇḍala* is drawn first (3-9ab). Then the teacher should extract the letters from it one by one as indicated by the text.[1] An important feature of these mantras is that the entities of each group to which they refer are projected into the Wheels (*cakra*) of the subtle body. These may be six Wheels or just three depending on the number of mantras in each group.

The names of the *sūtras* speak for the mselves. They are:

1) **The *Sūtra* of the Extraction (of the mantras of) the Group of Four Sacred Seats *(Pīṭhacatuṣkoddhārasūtra)* (101)** (9cd-74)

2) **The *Sūtra* of the Extraction (of the mantras of) the Group of Five Jewels (*Ratnapañcakoddhārasūtra)* (102).** These are a series of mantras dedicated to the myriads of Yoginīs in the sky, space, the wind, the mortal world, and the world of snake gods (75-142).

3) **The *Sūtra* of the (mantras of the) Six *(Ṣaṭkārasūtra)* (103)**. These are the mantras of the Six Yoginīs, also called the Group of Six Mothers (*mātarīṣaṭka*), who govern the vital constituents of the body (*dhātu*). They may be worshipped in two modalities. One is to grace, which nourishes, and the other is restraint, which punishes the enemy. In this case, they are worshipped in the latter modality as the Sextet of Restraint (*nigrahaṣaṭka*). This, the Tantra tells us, is quite proper as the use of this modality in the Krama makes one 'hard to look at' by one's enemies. As they differ in this respect from the others (that all serve to grace), these mantras are extracted from a different grid called the *Vajraprastāra*[2] (143-194).

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tyaktvā [k, gh, ṅ: tyaktā] ca tāntrikaṁ bhāvaṁ sādhayen mahantārikām [k, gh, ṅ: mahatāritā] ||
Ibid. 40/177cd-178.

[1] See the introduction and notes to chapter eight of the KuKh for an explanation of how this is done.

[2] See Schoterman 1981: 189 ff. for a description and diagram of this grid drawn from the ṢSS and

4) **The *Sūtra* of the Group of Four Siddhas *(Siddhacatuṣkasūtra)*[1] (104) (4)** (195-206).
5) **The *Sūtra* of the Extraction (of the mantras of) the Pure Pentad *(Vimalapañcakoddhārasūtra)* (105) (5)** (207-230ab).
6) **The *Sūtra* of the Triad of the Command *(Ājñātrikasūtra)* (106) (6)**. This *sūtra* concludes with the extraction of two ancillary mantras and the declaration that 'the essence of the secret of the Yoginīs has been revealed.'[2] (230cd-269ab).

Chapter Forty-two: The Extraction of the Mantras Required to Purify the Substances Offered in the Rite of Adoration *(Pūjādravyasaṁskāra-mantroddhāra)* (107)

This long passage is not labelled as a *sūtra* or separate chapter (*ānanda*). However, like the previous *sūtras*, it is concerned with the extraction of a series of mantras and so has been treated as a separate unit. The previous chapter dealt with the mantras of the Krama, this one deals with a set of sixteen mantras used to purify the sacrificial offerings. They are: 1) the mantra used to fashion the *maṇḍala* (*maṇḍalikamantra*) (13-19); 2) Navātman (20-28ab); 3) Devīdūtī, also called Bhairavadūtī Vidyā, used to purify the sacrificial vessel and the sacrificial substances in it (28cd-47ab). The following mantras serve to purify and 'give life' (*saṁjīvanī*) to 4) the vessel for the sacrificial water (*toyapātra*) (47cd-50), 5) the flowers offered in the rite (51-57), 6) the sandalwood (58-65), 7) the lamp (66-69); 8) the incense (70-75), 9) the sacrificial food (*naivedya*) (76-88), and 10) the libation (*argha*) (89-95). 11) The next mantra is used to worship the Vidyāpīṭha (where the scripture is placed) (96-97ab). The next two mantras 12) and 13) are uttered when eating *caru* (97cd-100ab). The last three mantras are used 14) to separate the rite into sections (*pūjāvidhāraṇa*) (100cd-102), 15) throw away the remnants of the offerings (*nirmālyakṣepaṇamantra*) (103-107ab) and 16) consecrate the skull (*viśvāmitrakapāla*) (107cd-112ab).

After the colophon come five terse verses that summerize very briefly the form of the rite and the offerings. Their function is, as the text says, to define the 'convention' (*saṁketa*) that establishes the form of the rite and are, effectively, a *sūtra* (*saṁketa*) **(108)**. Once the offerings have been made `the great soul' is invoked to stay firm in order to protect the Vidyāpīṭha where the scripture is kept

its commentary.
[1] One would expect a colophon here saying '*iti siddhacatuṣkasūtram*' in accord with the general form of presentation. Nonetheless, this is clearly one of this set of *sūtras*.
[2] *yoginīnāṁ ca [g: nāsti] sarvasvaṁ [gh: -sva] rahasyaṁ saṁprakāśitam [k, gh, ṅ: sapra-]* || Ibid. 41/268cd.

and worshipped. And then, in the middle, presumably of the Vidyāpīṭha, Manthānabhairava manifests.[1] Thus his direct relation with the Tantra is evident.

Chapter Forty-three: Concerning Tripurābhairavī

There is no colophon at the end of the previous passage although the subject changes abruptly. Accordingly, I treat this as the beginning of a new chapter dedicated to the cult of the goddess Tripurabhairavī which the Tantra calls the Tripurākrama taught in the following passages, numbered (1) to (8).

This long section is introduced by three and a half verses in *sragdharā* which describe the outpouring of energy from the Triangle out into the sacred seats in the six corners of the surrounding hexagram. This is the Yoni (*bhaga*) identified initially with Yakṣiṇī Raudrī who is 'aroused by the five arrows' of the god of love. Called the excellent abode of the Three Cities (*tripurapura*), it is the tripartite unitary energy of the Transmental. However, instead of being identified and praised as usual as the goddess Kubjikā, it is lauded as Ekavīrā, whose six aspects are projected into the sacred sites located in the corners of the hexagram. These seats are the usual four along with Kulūta and Ujjayanī.[2] Thus Ekavīrā, an aspect of Tripurabhairavī, is dovetailed into Kubjikā's essential attributes whilst avoiding her characteristic association with Candrapura which regularly figures in the expanded format of six seats.

This section, dedicated to the goddess Tripurabhairavī, as are the chapters dedicated to her in the KuKauM, are important for the historian of South Asian religions. This goddess, who still continues to be worshipped independently,[3] is an immediate precursor of her well known namesake Tripurasundarī, the goddess of the Śrīvidyā tradition. We have seen that the triangle in the centre of her *maṇḍala*, the famous Śrīcakra, is essentially Kubjikā's Triangle. In this passage we find it still in place, as it were, in the hexagram and identified with Tripurasundarī's precursor who is, in her turn, implicitly equated with Kubjikā, the goddess who embodies the energy of the Transmental.

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[1] *tiṣṭha [k, gh: tiṣṭa] ādau [g: ścādau; ṅ: mvādau] mahātmānaṁ [g: -māna; ṅ: madātmānaṁ] vidyāpīṭhasya [g: -pīṭhaṁ] rakṣaṇe* ||
tathā [g: ?] madhye [k, g, gh, ṅ: madhya] samutpannaṁ mahāmanthānabhairavam [k, gh, ṅ: -va; g: ?] | YKh (1) 42/113cd-114ab.

[2] See intro. vol. 1, p. 665-666, for translation of this passage and diagram.

[3] Tripurabhairavī is worshipped for example in Benares where she has a small temple close to a ghāṭ named after her. There her presence is represented, as gods and goddesses commonly are, by a brass mask. A piece of cloth hangs from her lips which is said to be the remains of the garment worn by a victim offered to her she is believed to have eaten. Concerning Tripurabhairavī see intro. vol. 2, p. 216 ff..

The following passage describes the 'visualization of the thirty-six principles' (*ṣaṭtriṁśattattvadhyāna*) beginning with Earth and ending with Śiva (5-21ab). This is the body (*piṇḍa/preta*) pervaded by Vāgbhava, Kāmarāja and Śakti, which are the three syllables of Tripurabhairavī. Above that are six ascending levels of Unstruck Sound. By 'abandoning the six' one attains the liberated condition of the Transmental in the End of the Twelve, which is the City of the Moon, the abode of Kubjikā's tradition (*paścimāmnāya*). The last six stages are six aspects of the goddess Tripurabhairavī arranged in the hexagram with Ekavīrā in the central triangle as the seventh beyond where liberation is attained (21cd-36). The Mata refers to this as the 'descent of Tripurabhairavī'[1] who is thus essentially Kubjikā, the energy of the Transmental and the Śāmbhava state (40).

Then comes what the text calls her 'staff' (*daṇḍa*) and the Deposition of the Fifty relating to Tripurā (*pañcāśattripurānyāsa*), that is, fifty Yoginīs corresponding to the letters. In this way the adept acquires the goddess's body.[2] The Tantra calls this the *Tripurādhārasūtra* (1)[3] (41-70).

After projecting thirteen of these fifty goddesses into as many sacred seats (71-81), the next passage begins concerning the mantras of the 'great transmission of Ekavīrā' (*ekavīrāmahākrama*) (82-83ab). It opens with the root mantra of Ekavīrā followed by the projection of the goddess's six limbs (*aṅgaṣaṭka*) (2). These are a series of six mantras all of which refer to the goddess as the Yoni (*bhaga*). This is followed by the mantras of the five 'great arrows' (*mahābāṇapañcaka*) (3), then a deposition of sixteen mantras on the body (*ṣoḍaśakalānyāsa*) (4) and ends with the mantras accompanying four ritual gestures (*mudrācatuṣṭaya*) (5), all of which are related to Kāmadeva.

Next come a series of visualizations (*dhyāna*) of aspects of this goddess. First comes her 'root form' (*mūlasvarūpa*) as Kuleśvarī. She is Śāmbhavīśakti, Bhairavī and Kāmeśvarī who, as the energy of passion (*kāmaśakti*), is in the Point. She is Ekavīrā whose first descent into the world is in the Western House and is the arousing and passionate Bhairavī in the 'northern face'.[4] We note that according to the description of Kubjikā's form with six faces in chapter 29 of the KuKh,[5] this face is indeed Tripurā. She is the Kuleśvarī of this Kula She is alone,

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[1] *ity avatāraṁ [k, gh: itye-] prathamaṁ jñātvā tripurabhairavīṁ [g, ṅ: -vī; gh: -bha * vī]* ||
YKh (1) 43/40cd.

[2] *kulanyāse [k, gh, ṅ: -vyāse] kṛte samyak devyādehadharo bhavet* |
tena dehena [g: dehana] siddhyati [k,g, ṅ: -yanti] muktirasti [k, gh: bhuktirasti; ṅ: bhuktiramvi] kulāgame || Ibid. 43/69cd-70ab.

[3] *tripurādhārasūtro 'yaṁ* YKh (1) 43/70c.

[4] *niṣkalā sakalā sā tu ekavīrā mahābalā* ||
avatāraṁ tu prathamaṁ kurute [g: kauṅkaṇe] paścime gṛhe |
bhairavī uttare [k, gh: uttara] vaktre kṣobhaṇī sarvakāmikā ||
sā tu mūlasvarūpe tu madirodadhimadhyataḥ [g: ma i ro-] | YKh (1) 43/89cd-91ab.

[5] See KuKh 29/49.

without a consort (*ekavīrāvidhāna*). After describing her inner nature, the text goes on, as usual, to describe her outer form. She has one face and four arms. She holds five arrows in the left hand and a bow in the right (83cd-101ab). We are not told what she holds in the other two hands; they probably hold a noose and gaud, as does Kāmeśvarī, who is still commonly depicted and worshipped by the Newars in this form as Tripurā.[1]

As her name suggests, she has three aspects. These correspond to her three syllables: Vāgbhava, Kāmarāja and Śakti. The first is the energy of the will that emerges from Śiva within Vāgbhava as the white Sarasvatī. She has one face and four arms. She holds a book and a rosary, makes the gesture of knowledge and holds a waterpot (101cd-104ab). The second is Kulavāgeśvarī who belongs to the division of Manthānabhairava. According to the prescription (*vidhāna*) of Ekavīrā, she is red and holds a fetter and goad, bow and arrows. She is linked to Kāmarāja (104cd-107). The third form is Viśveśvarī and her syllable is Śakti. She is white like crystal and has four arms. Only two are described. These are the gesture that grant boons and free from fear. (108-110)

These are the three aspects of Ekavīrā. The other three Bhairavīs are Kumārikā, Klinnā and Mahantārikā. The first is the goddess of the 'first division'. She is related to Vāgbhava and corresponds to the Transmission of the Child of the Śrīkrama. The second is the goddess of the 'division of the youth' (*kaumārabheda*) who is linked to Kāmarāja and corresponds to the Transmission of the Youth. Mahātārikā is old (*vṛddhā*) and so corresponds to the Transmission of the Aged. These are the forms of Tripurā in the hexagram. Kuleśvarī alone, as Ekavīrā, is in the middle of the first triangle surrounded by her three aspects corresponding to the seed-syllables on the corners of the triangle. presumably, these may be worshipped in the triangle alone. The hexagram is formed by adding the other three who are in the corners of the second triangle. So this Krama is 'sevenfold'

Kumārikā has one face and is red and 'comes into being in the great forest of lotuses within the Liṅga with the western face'.[2] She utters all the scriptures and is blood-red. She 'oozes and is ecstatic, with her mind formed from the energy of the consciousness of passion'.[3] She is mounted on a 'ghost' and is seated on a solar disc. She holds a skull, trident and scalpel in her right hands and an ascetic's staff, mirror and citron (*bījapūraka)* in the left (111-126).[4] Thus she is virtually the same as the form of Tripurā described in the KuKauM.[5]

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[1] For a modern Newar image of Tripurasundarī as Kāmeśvarī see Dyczkowski 2004: plate 6.

[2] *mahāpadmavane jātā liṅge [k, g: liṅgaṁ; gh: liṁga] vai paścimāmukhe [k, g: paścimāṁ-]* | YKh (1) 43/116ab.

[3] *sravantī ullasantī ca kāmacitkalacetasā* || Ibid. 43/123cd.

[4] The text says Kumārikā has four arms but lists these six attributes in her hands.

[5] See below, p. 346 ff..

Mahāklinnā, also called Tripurā Klinnā, belongs to the second division, which is that of the Youth (*kaumāra*). She is also red and oozes (*sravantī*) into the *Kramamaṇḍala*,[1] filling it with her blissful energy. 'Not troubled by passion' (*akāmārtā*) she sports with Kāmadeva, the Lord of Love (Kāmarāja), who is on her left in Kāmarūpa. She has five faces and twelve arms. With her six right hands she hold a book, makes the gesture of knowledge, holds a noose, the bow of passion, makes the gestures of bestowing boons and Yoga. With her left hands she holds a rosary made of a garland of severed heads, an ascetic's pot (*kamaṇḍalu*), noose, goad and makes the gestures of fearlessness and Yoga. A garland of Yonis hangs from her neck and she sits on a ghost in the middle of the lunar orb and is accompanied by Kāmadeva (126-142).

Mahantārikā, who is 'penetrated with *tamas*'[2] and is 'very red' (*mahāraktā*), is the goddess of the third division, which is that of the Transmission of the Aged. Alone, without Kāmadeva, she is mounted on a Great Ghost. She has six faces and eighteen arms. Unfortunately, we are not told what she holds. She is within the *maṇḍala* of the New Moon. She resides in the Nandana forest as do all the forms of Tripurabhairavī but, fiercer than the other forms, she wears a garland of severed heads and lives in cremation grounds and solitary places. Free of the illusion of passion and the God of Love (Kāmadeva), she is without passion when her nature is not passion and she is passionate when it is.[3] (143-163)

To conclude, the Tantra explains that: Kuleśvarī, Kumārikā, Mahāklinnā and the Mahantārikā are the four types of Tripurā who are worshipped along with the three types of Bhairavī. The seven, Ekavīrā, Vāgeśvarī, Kāmeśvarī, Viśveśvarī, Bhairavī, Klinnā Bhairavī and the aged Bhairavī, Mahantārikā are her names when she is projected into the hexagonal *maṇḍala* with Ekavīrā in the centre. This passage concludes with the statement:

> (Thus, this) has been explained according to the Path of the Left in the *Manthānabhairavatantra* as in a division (*bheda*) of nine and seven which is in the transmission of the great Nityā. I (the goddess) have spoken about (this) reality (*tattva*) hidden in all the Tantras. The sevenfold *Dhyanasūtra* (7) that belongs to the Tripurākrama has been taught (in this way).[4]

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[1] *saṣaḍaṁgā [ṅ: ṣaṁḍaṁgā] akāmārtā śravantī kramamaṇḍale* || YKh (1) 43/129cd
[2] *mahāntatamasāviṣṭhā [k: mahāṁtaṁtamasā-; g: mahāntaṁ--viṣṭān; gh: mahātaṁtamaṣā?-; ṅ: mahāntaṁ tamasāviṣṭā] bhairavī [k, gh: -vīṁ] mahatārikā [k, g, gh, ṅ: -kāṁ]* || Ibid. 43/143cd.
[3] *kāmamāyāvinirmuktā [g: kāmanāya-; ṅ: kāmarāgavinirmuktā] kāmadevavivarjitā [g: -deva * jitā] sadā [ṅ: nāsti]* || *[k, gh: nāsti]*
akāmākāmarūpeṇa [g: akāmāt-] kāmarūpeṇa kāmikā | Ibid. 43/148.
[4] *navasaptakabhedena mahānityākrame [k, gh: mahānitya-] sthitam* ||

The concluding verses list the benefits. An interesting one is that the adept does not feel fear whether in the court of a king or a cremation ground. In short: 'if in the midst of enemies the body of the Vidyā is without stain (*nirañjana*) (one has both) worldly benefit and liberation otherwise (neither) develop'.[1]

This consideration leads to the next topic which is the Liturgy of Ekavīrā ***(ekavīrāpūjākrama)* (114)** (8). Entirely in prose, it begins with the drawing of the *Prabhāmaṇḍala* and the worship of nine Yoginīs by means of which the Vidyā can be purified. Then comes the method of worshipping the house ***(gṛhayāgavidhi)*** in which the rite is performed. This consists of projecting a set of eight mantras into various parts of the building. The manner in which the *maṇḍala* of the Tripurākrama is drawn and worshipped is described next. This consists of a lotus with eight petals in the centre of which is Ekavīrā who, also called Maṅgalyā, is surrounded by her aspects, which form part of the Tripurākrama.

After the series of mantras comes a long prose section describing the external worship (*pūjā*) of the Nine Nityās. This is coupled with the inner ascent through the stages of Unstruck Sound, that is, Kuṇḍalinī, that mark the rise of the vital breath.[2] After this comes the liturgy (*krama*) of Ekavīrā proper, first in verse, which then reverts to prose. The main subject here is a description of the stages in the development of Sound beginning with the vowel A I E and the syllable AIṀ. This is coupled with the movement of the breath. Then the offering of lamps is described which ends with the Samayavidyā of Bhagamālinī, the main goddess (*pradhānā*) of Kāmarūpa. After a few more concluding ritual actions, the next rite begins. Then come a series of mantras and depositions for the worship of Kumārī that is called the *Kulakumārikākrama*.

Concerning the Sacrifice of the Nine Nityās in (the section) called Ekavīrā Tripurā *(ekavīrātripurābhidhāne navanityāyāgādhikāra)*

The chapter[3] concludes with the worship of Nityaklinnā and the mantras for the Nine Nityās associated with Tripurā. They are: 1) Kulanityā 2) Vajreśvarī

ākhyātaṁ vāmamārgena [g, ṅ: -ṇa] bhede [k, gh: bheda] manthānabhairave |
khyātaṁ tattvaṁ [k, g, gh, ṅ: tatva] mayā deva sarvatantreṣu gopitaṁ [k, gh: mopitaṁ] ||
saptadhā dhyānasūtraṁ ca nirṇītaṁ tripurākrame | Ibid. 43/169cd-171ab.

[1] *arimadhye yadā [k, gh, ṅ: yatna; g: yanna] bhaved [k, gh: bhavad] vidyādehaṁ niraṁjanam* |
*tadā [g: sadā] bhogaṁ ca mokṣaṁ ca anyathā naiva [g: ?; ṅ: nai *] vardhate [g: ?]* ||
Ibid. 43/179cd-180ab.

[2] It concludes with the statement: This, the excellent sacrifice (dedicated to) Tripurā has been explained according to the division of the places (that mark the stages of Sound).
ity uktaṁ sthānabhedena tripurāyāgam uttamam || Ibid. 44/2cd.

[3] This chapter is numbered forty in the manuscripts.

3) Tvaritā 4) Kurukullā 5) Lalitā 6) Bheruṇḍā 7) Nīlapatākā 8) Kāmamaṅgalā and 9) Vyomavyāpinī.

All the MSs except one end here. Although there is the long final colophon which marks the end of a text, it is clear that the text has been cut short. The numbering of the folios of the sole manuscript[1] that continues further indicates that twenty-one folios are missing after the previous colophon. So it is not possible to ascertain what has been lost there. The remaining part of the text consists almost entirely of short *sūtras*. The first three *sūtras* deal with the mortuary rites performed for a deceased initiate (*kulaśrāddha*). Through this rite (*śrāddha*) a worshipper of the Krama is liberated. They are: **(115) the *Sūtra* dealing with the Funerary Rites (*antyeṣṭisūtra*), (116) the *Sūtra* concerning the Prescription for the Offerings to the Ancestors *(śrāddhavidhisūtra)*, (117) the *Sūtra* concerning the Prescription for the Offerings to the Ancestors in Another Way. *(aparapakṣaśrāddhavidhi)*.** Next comes the ***Pañcapraṇavasūtra*** which is reproduced in chapter 54 of the KuKh. This is followed by the ***Dvādaśāślokasūtra*.** The core of this disordered *sūtra* is reproduced in the KuKh[2] and is commented in the *Ṭīkā*.[3] *Dvādaśaśloka* is a name for the syllable HSKHPHREṀ. After the first introductory verse that refers to this as the Single Peak Syllable (*ekākṣarakūṭa*), six mantras are presented for the six sacred seats that correspond to the six letters of this seed-syllable. Then the syllable is extracted in code. The ***Caitanyamāhātmya*** is a brief eulogy of the power of this syllable, which is also called *Caitanyakūṭa*.

The next passage is called **A Description of the Glory of the Repetition of the Vidyā in the Prescription concerning the Current of the Vidyā (*vidyaughavidhāne japamahātmyavarṇanam*)**. It is labelled as a separate chapter (*ānanda*). All of it up to the last but one line is largely reproduced in the KuKh.[4] Most of this passage is also found in the ŚM,[5] although a few verses there are not in the same order. It is followed by the ***Sūtra* of the Teaching of the Convention (*Saṅketanirṇayasūtra*)** The first verses of this *sūtra*, in which the goddess questions the god concerning the nine 'conventions', is found in the KuKh.[6] This *sūtra* supplies replies to these questions. An **unlabelled passage**[7] comes next

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[1] This is MS G. See bibliography.
[2] KuKh 9/2cd-9ab.
[3] See notes to the translation for details.
[4] See KuKh 12/22cd-42 and notes. The colophon in YKh (1) reads: *iti śrīcaturviṁśatisāhasre vidyoghavidhāne [vidyāgha-] japamahātmyavarṇe kramodayo nāmānandaḥ*. The colophon in the KuKh ends: *vidyāmāhātmyavarṇanādhikāre kramodayo nāmānandaḥ.*
[5] See notes ibid. for details.
[6] See notes to KuKh 39/113-115ab, where this *sūtra* has been quoted and translated.
[7] Folio 196 of the MS is illegible. It contained the end of this section and the colophon. Perhaps this passage was called *melakasūtra* or the like.

concerning the inner assembly (*melaka*) of Yoginīs and Siddhas. This is the projection of the sacred seats into the centres within the body coupled with the higher principles that are traversed in the upward ascent of the breath. After this comes the ***Sūtra* concerning Gestures *(Mudrādhikārasūtra)*** This *sūtra* deals with *mudrā*s mostly in terms of the movement of the vital breath, location of the metaphysical principles, the sacred seats and the like. The next **unlabelled passage**[1] is in *sragdharā*.[2] It integrates the material of the *Saṁvartāsūtra* and the Root *Sūtra* which describe the progressive emanation of the parts of the Sequence of Twenty-eight and the formation of the *maṇḍala*. Next comes the ***Sūtra* concerning the End of the Sixteen** (***ṣoḍaśāntamuktisūtra***). A few lines at the beginning of this *sūtra* are missing. It describes the sixteen stations up to the End of the Sixteen beginning with the Wheel of the Foundation.[3] The last passage which concerns the same *sūtra* **(*ṣoḍaśāntamuktisūtrādhikāra*)** begins with a few beautiful verses describing the black lunar goddess who resides in the End of the Twelve. This is followed by the concluding verses of the KMT with which this *khaṇḍa* ends.[4]

The Second Recension of the *Yogakhaṇḍa*

There are two recensions of the *Yogakhaṇḍa*. Although a substantial part of the second recension of the YKh is common with the first recension - enough for us to speak of two recensions - we also find there important contributions to the development of the doctrine of the *Śrīmata* in twenty-four thousand verses. Amongst them is the extensive development of the goddess's myth in novel perspectives.[5] Another is the full development of the lineages of teachers.[6] We should not be mislead by the name I have given this text. Its high quality and the numerous passages drawn from it that are incorporated into the KuKh and other Kubjikā Tantras, amply attest to its importance and substantial individual identity. Unfortunately, only two manuscripts have been recovered so far. They are very closely related and both start and break off in the same places, suggesting that one may well be the copy of the other, or that they are both copies of the same original. About half the text is common to the first recension from which the second appears to have been derived. The places where the two tally are recorded below in the notes to the summary of YKh (2).

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[1] Folio 200b, where this section ends along with the colophon, is illegible.
[2] The first four verses are in the notes to KuKh 2/7cd-8ab. The rest are in the notes to KuKh 26/25.
[3] See intro. p. vol. 1, p. 417 ff. for a translation.
[4] These are KMT 25/189-199, 221.
[5] See intro. vol. 1, p. 157 ff..
[6] See intro. vol. 2, p. 536 ff..

Both recensions are built up in the same disordered manner out of *sūtras* loosely arranged into chapters. The first five chapters of the second recension correspond to chapters 12 to 15 of the first recension. Even though the material is essentially the same, (although there are a good number of substantial variants) and presented in the same order, the divisions between the *sūtras* and chapters differ in several instances. This may be because their earlier fragments - *sūtras* and *stotra*s - existed initially independently or as part of an earlier recension. These chapters are mostly concerned with a description of the eight sacred seats. YKh (1) is particularly fond of the system of eight sacred seats where it is presented in numerous ways as the main *maṇḍala* of the Bhairavakrama that is worshipped and expounded in parallel to that of the goddess, the Śrīkulakrama. This is not the case in the YKh (2) or, indeed, in any other Kubjikā Tantra.

The passages that are common to the two recensions of the YKh may be the result of a reworking and supplimentation in the second recension of these passages drawn from the common source of both, namely, the original *sūtras*. The presence of additional *sūtras* in the second recension is for the same reason and because new ones were written after the compilation of the first recension. There are evident developments in the teachings of this recension, with respect to the first one. For example, we have observed that the first recension hardly refers to the lineages of Siddhas established after the first transmission. The situation in the second recension is much more developed. There they are presented in an extensive and systematic manner. Thus one can surmise that the final redaction of the second recension post-dates that of the first one.

The substantial number of chapters YKh (2) shares in common with YKh (1), especially those that describe the eight *pīṭha* system, YKh (2) are a clear sign that it was intended to be aligned to YKh (1). Indeed, it is not unlikely that it was redacted with the intension either of inserting it into YKh (1) or as an alternative, authoritative version. The divisions of the sections into *sūtras* and *ānanda*s is another sign that this was intended. Hardly more than a quarter of the material in the second recension is found only there. What is not common to the first recension is found mostly in the *Kumārikākhaṇḍa*. While it is probable that the second recension is drawing from the first, it is more likely that the KuKh is drawing from YKh (2). The KuKh may have drawn from a common, original source which may have been a more complete version of the YKh that contained all the extra material found in the second recension, but this is unlikely. Some, at least, of the extra *sūtras* must be later than those of the first recension. When we find the same material in both recensions, it is usually presented in a more ordered and polished manner in the second one, although the division of the text there also is not entirely coherent. The reader is referred to the summary of the first recension for accounts of chapters and *sūtras* common to the second one and to the corresponding passage in the KuKh and translations where they are noted.

Summary of Contents

1) The Hymn to the First Descent (*Ādyāvatāradaṇḍaka*)
2) The Descent of the Scriptures (*Āgamāvatāra*)

These two Ānandas are two parts of chapter (*ānanda)* 12 of YKh (1) and so may be treated conveniently together. As the usual introductory dialogue between the goddess and the god is missing, it is possible that this recension did not originally begin here. However, one does not get this impression. The text does not start abruptly as if after a sudden break. On the contrary, it opens with a verse in praise of the goddess that may be taken to be the standard *maṅgalācaraṇa.*[1] It goes on to describe in theological terms first Bhairava and then the goddess. The god is astonished to see the goddess in an elevated state and intones a hymn to her modelled on the *Mālinīstava*. Although her emergence from the Liṅga is not mentioned here, it is clear that this is meant to be a re-enactment of that primal theophany. As in the original myth, the goddess is pleased by the hymn and imparts the Command to the god. However, in this case there is an extra crucial detail. The goddess transmits the scripture to him. The *Sūtra* of the Descent of the Krama Scripture (*kramāgamāvatārasūtra*)[2] which describes the stages in which the scripture was 'brought down to earth' follows naturally after this. In YKh (2) this *sūtra* is presented as a fully fledged chapter (*ānanda*) with a long colophon and called *Āgamāvatāra* as is the hymn and the preamble that precedes it. There is no break in YKh (1) between the hymn and the *sūtra*. After the hymn in YKh (1) the goddess responds by saying that she is pleased and goes on to describe herself again briefly, declaring that the hymn is part of all the transmissions (*krama*). The god then tells her that he is frightened and pleads to be saved from the 'terrible ocean of saṁsāra'. This is missing in YKh (2). There the second chapter begins directly after the hymn with the goddess's declaration that she is pleased with the god and then goes on to impart the *sūtra*. We find the same lines in YKh (1) but there they are redundant. She has already said that before. In YKh (1) the hymn is called *Ādyoghadaṇḍakastotra* - the Hymn to the Primordial Current. In YKh (2) it is called *Ādyāvatāradaṇḍaka* - the Hymn to the First Descent implying that it is not only the 'descent' of the goddess into the world but also of the scripture. In short, one gets the impression that the redactor of YKh (2) has tidied up the text. However, was it originally drawn from the first recension or from another common source?

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[1] YKh (2) 1/1 ff. = YKh (1) 12/1 ff.. See intro. vol. 2, p. 130-131.
[2] Most of this *sūtra* has been translated above p. 42 ff..

3) 3) **The *Sūtra* concerning the Descent of the Sacred Seats (*Pīṭhāvatārasūtra*)**

The third *ānanda* of YKh (2) corresponds to chapters 13 to 15 of YKh (1) where the eight sacred seats are described.[1] In keeping with the generally more ordered arrangement of the material in this recension, an *ānanda* is made up, as one would expect, of *sūtras* related to a single subject. This, the first *sūtra*, is the first part of chapter 13 of YKh (1). It lists the sixty-four units that constitute the basic four sacred seats.

5) 4) **The *Sūtra* concerning the Great Iconic Form of the Goddess (*Devyāmahāmūrtisūtra*)**

This *sūtra* describes the six sacred seats and their arrangement in the hexagram. It corresponds to the second part of chapter 13 of YKh (1).

5) **The *Sūtra* of the Teaching (*Upadeśasūtra*)**

This *sūtra* corresponds to chapter 14 of the first recension.

6) **The *Sūtra* of the Teaching concerning the Sacred Seat of Oṁ which belongs to the Khecara Transmission (*khecarakramādhikāre oṁkārapīṭhanirṇayasūtraM*)**

This and the following four *sūtras* constitute the Transmission of the Sacred Seats (*pīṭhakrama*). They expound the group of eight sacred seats and cover the remaining part of chapter 14 and most of chapter 15 of the first recension.

7) **The *Sūtra* concerning Jālandhara (*Jālandharapīṭhasūtra*)**

8) **(The *Sūtra* concerning Pūrṇagiri) (*pūrṇagirisūtra*)** colophons mark the end of the passages dealing with the seats Oṁkāra, Jālandhara and Kāmarūpa each stating that it is the *sūtra* concerning that particular seat. However, there is no such colphon at the end of the passage dealing with Pūrṇagiri. Similarly, the conclusion of the *sūtras* concerning the remaining four seats after Kāmarūpa are also missing.

[1] See intro. vol. 1, p. 666 ff..

9) **The *Sūtra* of the Sacred Seat Kāmākhya (*Kāmākhyapīṭhasūtra*)**

5) 10) **A Description of the Liturgy of the Kula tradition divided into Sixty-four divisions with relation to the Sacred Seats (*Pīṭhādhikāracatuḥṣaṣṭhibhedabhinnakulāmnāyapūjākramavarṇana*)**

The entire section dealing with the eight seats is marked by a concluding colophon as the end of an *ānanda*. While, one would think that it should be numbered, it is not, whereas the *Oṁkārapīṭhasūtra* is numbered as the fifth. I have therefore moved that number to the end of the colophon of this *ānanda*. This minor emendation sets the rest of the numbering, as we find it in the manuscripts, in relative order. Nonetheless, however, some inconsistencies remain. These are due, as this case exemplifies, to the irregular division of the text into *sūtras* and *ānandas*.

Note also that although it makes good sense to order these *sūtras* into a single chapter, the title of the chapter is not entirely congruent with its contents. The 'division into sixty-four' refers to the group of four sacred seats each of which contains sixteen units. This is the subject of the first *sūtra* in this series (i.e. the *sūtra* concerning the Descent of the Sacred Seats). Thus the corresponding passage in first recension is called that 'the group of four sacred seats divided into the sixty-four divisions of the *Śrīpīṭha'* (*śrīpīṭhacatuḥṣaṣṭibhedabhinnapīṭha-catuṣka*).

6) 11) **The *Sūtra* concerning the Descent of the Scripture (*Āgamāvatārasūtra*)**

The *sūtra* proper is prefaced with a few verses concerning the Ninefold Krama (1-10). The *sūtra*, a part of which has been translated above,[1] concerns the revelation of the scriptures (11-29).

7) 12) **The *Sūtra* of the Tradition of the Scripture belonging to the Lineage of Teachers (*Pāramparyāgamāmnāyasūtra*)**[2]

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[1] See p. 42 ff..

[2] YKh (2) 7/2-3ab; 5cd-9; 13cd-24; 26cd; 27ab; 28-29ab; 29cd-30ab = YKh (1) 27/ 38cd-39; 40-44ab; 46-58ab; 59cd; 59ab; 60-61ab; 62. The last line of YKh (2) 7 is missing in YKh (1) 27. Just after the last line in YKh (2) comes this colophon: *iti caturviṁśatisāhasre pāramparyāgamām-nāyasūtram || 7 ||*

Instead of that last line YKh (1) read *pūjayet tat prayatnena sarvasvañ ca nivedayet | (k: nāsti)* 27/63ab. Then after a short digression, the last line of this passage in the YKh (1) declares that this is the *āgamāmnāyasūtra* (*āgamāmnāyasūtredaṁ [k: -statredaṁ] ākhyātaṁ [k: ākhyāṁtaṁ] ciñciṇīkule* || YKh (1) 27/66cd). See above, p. 166.

This *sūtra* is the second of three that constitute chapter 27 of the first recension. There no colophon marks the end of it although the last line, missing in the second recension, notifies the reader that it is the *Āgamāmnāyasūtra*. It is followed by a few verses that have little connection with the *sūtra*. In the second recension the *sūtra* appears as a compact whole. This is achieved by adding verses to the end that relate well to the subject, namely, the importance of the scripture. The core of this addition is drawn from the last chapter of the KMT where the scripture of 24,000 verses is mentioned. The purpose is to identify it with the MBT. Again one gets the impression that the *sūtra* was drawn from the first recension and them redacted with more care (30 verses).

8) 13) **The *Sūtra* of the Teaching concerning the Seat (*Āsanāmnāyasūtra*)**

This *sūtra* describes the formation of the seat upon which the officiant sits. It is essentially a *maṇḍala* of the quarters guarded by five lions for the main directions and the centre and eight lions and Mothers around them. It serves to generate a divine body (*divyadeha*) for the officiant who does this by depositing the six limbs of the Vidyā on his body and its vital constituents (*dhātu*) while sitting on the seat (1-28ab)

9) 14) **(?)**

The colophon of this *sūtra* or chapter is missing and so we do not know its name. The topics discussed in it are the drawing of the *maṇḍala* (1-11), the projection of the sacred seats and the Krama of Twenty-seven Divisions into the *maṇḍala* (12-16), the projection of the sacred seats into the directions and six limbs (17-21), the projection of the Sixteen Teachers (*puruṣa*) into the *maṇḍala* and the body along with their worship in the directions (22-37ab)

10) 15) **The *Sūtra* concerning Liberated Worship (*Nirvāṇapūjāsūtra*)**

These nineteen verses layout a series of homologies with the parts of the body, senses and the like and the objects, offerings and rites of purification and adoration.

11) 16) **Concerning the *Sūtra* of the Peak syllable of Emanation and Destruction (*Sṛṣṭisaṁhārakūṭasūtrādhikāra*)**

This and the following *sūtra* are also found in the first recension (1-30ab, 30cd-37).[1]

17) **Concerning the *Sūtra* of all the Traditions (*Sarvāmnāya-sūtrādhikāra*)**

12) 18) **The Liturgy of the Wheel of Klinnā (*Klinnācakrapūjākrama*)**

This rite is also called *Śāntayoga* or *Bhagayāga*. It is essentially Kaula ritual intercourse (*maithuna*). The *maṇḍala* is drawn first and food offerings are made to the deities in it and the Kaula partner. The text continues:

> Once (the female partner) has been made blissful with mantras, worship the secret place (*guhyasthāna*). Consecrating it with the three seed-syllables of the Liṅga, touch it. O lord of the gods, first of all insert the right index finger. Move the tongue around there and insert the Liṅga. Then by means of (the movement of the vital breath called) the weapon of intercourse (*helādaṇḍanaya*) merge into the supreme power. Contemplate one's own Self in the form of Bhairava and that beautiful Yoni (*bhaga*). The expert should kiss (the consort's) eyes and ears with vigour (*yatnāt*) and slowly kiss (her) navel, heart, and throat. O lord of the gods, one should contemplate the divine form (*mūrti*) (of the Yoni) until it flows (with sexual juices). Then having produced the mixture of male and female fluids (*kuṇḍagola*) along with five nectars (of the bodily fluids) and worshipped the Krama and the scripture, O Bhairava, the Kula yogi, along with (his) partner (*dūtī*), should eat it with effort.[2]

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[1] This *sūtra* is also found in YKh (1) 27/9–39 which corresponds to YKh (2) 11/1-30ab and YKh (1) 27/1-8 corresponds to YKh (2) 11/30cd-37. See above, p. 128 for a translation.

[2] *mantreṇānanditāṁ kṛtvā guhyasthānaṁ prapūjayet* |
liṅgabījatrayeṇaiva abhimantrya [k, kh: abhimantrā] ca saṁspṛśet ||
prathamaṁ tāvad deveśa dakṣiṇāṁ tarjaniṁ [k, kh: tairjani] kṣipet |
rasanāṁ [k, kh: resanā] lolayet tatra liṅgaṁ paścād vinikṣipet ||
*helādaṇḍanayāstreṇa [k: - nayastreṇa; kh: helādaṇḍenayasreṇa] parāśaktyāṁ [k: -śakte; kh: *(?) rāśakte] layaṁ nayet* |
ātmānaṁ bhairavākāraṁ subhagāṁ [k, kh: śubhagā] tāṁ [k, kh: sā] vicintayet ||
akṣāṁś ca cumbayed yatnāt tāsāṁ karṇau [k, kh: karṇo] vicakṣaṇaḥ |
*nābhiṁ ca [k, kh: nāsti] hṛdayaṁ [k: -ya; kh: hṛ * *(?)] kaṇṭhaṁ [k: +ca; kh: (?)] cumbayet [k: cumvaye; kh: (?)] śanaiḥ [kh: (?)] śanaiḥ* ||
yāvad [k: yāva] dravati [kh: (?)] deveśa tāvad [k: tava; kh: tavan] mūrtiṁ vicintayet |
saṁśritya kuṇḍagolaṁ tu pañcāmṛtasamanvitam ||
pūjayitvā kramaṁ pūrvam āgamaṁ [k, kh: pūrvaṁmā-] kulayoginaḥ |
paścāt taṁ prāśayed yatnāt [kh: yannāt] saha dūtyā ca bhairava || YKh (2) 12/7-12.

The section concludes with a brief reference to the worship of *Viddhicakra*, also called *Bhagacakra*, that contains ten Klinnā Yoginīs and five Puruṣas (1-20ab)

19) The *Sūtra* concerned with the Worship of the Goddesses who preside over the Sixty Years (*Ṣaṣṭisaṁvatsarādhikāriṇīdevīnpūjādhikārasūtra*)

This *sūtra* teaches how the goddesses and gods presiding over the cycle of sixty years are to be worshipped. The topic includes: the names of the Sixty Years in the Age of Strife in the Deccan[1] (21cd-27ab), the names of the Sixty Years and the auspicious and inauspicious events associated with them in accord with their names (27cd-43), the goddess in authority over each of the years (44-53ab), the way to worship the sixty goddesses at inauspicious times (53cd-57), the goddesses worshipped each year and the benefits of doing so (58-88). They should be worshipped in their corresponding year on the eighth and fourteenth of the bright fortnight of each lunar month. They give accomplishment (*siddhi*), liberation and bestow boons.

13) 20) **The *sūtra* of the Sacrificial Substances and the Flowers used for Purification (*Dravyasaṁskārapuṣpasūtra*)**

This short *sūtra* of just 19 verses is the same, apart from a few lines missing at the end as the *Sūtra* concerning the Krama (Sacrificial) Substances with which chapter twenty-two of the first recension begins.

14) 21) **The *Sūtra* of the Extraction of the thirty-two (syllable Vidyā) of the Goddess and Aghora** (*dvātrīṁśaddevyās tathā aghorasyoddhārasūtram*)

This *sūtra* is virtually the same as chapter 16 of YKh (1).

15) 22) **The Teaching concerning the lineages of the Divine and other currents in the Descent of the Four Ages (*caturyugāvatāre divyaughādi-pāramparyāmnāya*)**

This chapter is dedicated to a description of the lineages of teachers.[2]

The mantra is: AIṀ GUHYAKUBJIKE HRĪṀ HA HA HA

[1] *ṣaṣṭisaṁvatsarāḥ [k, kh: -rā] khyātāḥ [k: -tā; kh: -sarā * *(?)] kalau vai dakṣiṇāpathi* || YKh (2) 12/43cd. Concerning the cycle of Sixty Years, see KuKh 32/1-15 and note.

[2] See intro. vol. 2, 536 ff. where most of this chapter has been translated.

16) 23) **The Descent of Śrīnātha in the Authority of the Divine Command (*divyājñādhikāre śrīnāthāvatāraḥ*)**

This chapter is essentially a version of the goddess's myth. Although recognisable as such, it is retold with considerable differences in many details.[1] (1-240)

24) **The *Daṇḍakastotra*, a Kaulika (*stotra* dedicated) to Vaiṣṇava bliss (*daṇḍakastotraṁ vaiṣṇavānandakaulikam*)**

This is Śrīkaṇṭha's hymn to the goddess when she appears out of the Liṅga. She is praised as Viṣṇu and other deities, many of whom are mentioned in the original *Mālinīstava* on which it is modelled. It is in prose and inserted between verses 143 and 144

17) 25) **The Descent of the Siddhanāthas and concerning the Observance of the Initiation Performed in relation to the Years (*siddhanāthānāmāvatāre sāṁvatsarakramadīkṣānuṣṭhānādhikāraḥ*)**

This chapter, like chapter 15, is concerned with the line of teachers (*gurupaṅkti*), otherwise known as the Current of Teachers (*gurvogha*). In the initial preamble the teachers are delineated in their standard groups of three along with the Nine and Sixteen Nāthas initiated in Koṅkaṇa (1-10). Next come the three lineages (*oli*), their founding Siddhas and their transmissions (*krama*) in relation to the three sacred seats of the intellect, mind and ego and the forms of the Command that operate in them (11-35ab). The following topics are: cosmogony and the generation of Navātman in relation to the Divine Current (35cd-40), the descent of the Couple, Śrīnātha and Ciñcinī (*yugmāvatāra*) (41-44ab), the Current of the Persons (*puruṣaugha*), namely, the Nine Siddhas, their location in the subtle body and worship (44cd-61). Next come the sixteen disciples of the three Persons. Externally, they are the sixteen disciples in Koṅkaṇa in the Kali Age (70cd). Full of the sixteen energies of the lunar vowels, they are in the Supreme Self (62-65). The inner locations of the Sixteen Persons are listed next (66-70), the distribution of the sixteen in the three Olis (71-2) and conclusion (73-79). Next come the birthdays and places of descent of the Nine Siddhas (80-95), the birthdays (*abdodaya*) of the Sixteen Siddhas (96-112ab), the location of the Teachers in the *maṇḍala* where they are worshipped (112cd-117), the liturgy (*krama*) of the worship of the groups of the lineages of teachers (118-

[1] This chapter has been translated in intro. vol. 1, p. 157 ff..

121) and, finally, the convention (*saṁketa*) concerning the places in the body where the disciples are projected (122-126ab).

18) 26) Concerning the Rite of Restraint and the Worship of the Venerable Group of Six (*Śrīṣaṭkakramapūjānigrahādhikāra*)

The topics of this chapter are the Five Jewels[1] (1-20), the group of six peak syllables (*kūṭaṣaṭka*), the Six Wheels and the Six Yoginīs[2] (21-48ab), the worship of the Six Yoginīs (48cd-52ab), the drawing of the hexagonal *maṇḍala* (52cd- 56ab), the projection of the seats onto the hand (56cd-57), and animal offerings for the rite that restrains the wicked (*nigraha*) (58-75ab).

19) 27) The Descent of the Śāmbhava Command (*Śāmbhavājñāvatāra*)

The first six verses of this chapter deal with the Vow of Knowledge (*vidyāvrata*). Drawn originally from the TS, they are also found in the KuKh.[3] As there is no connection with what has gone before and what follows, it appears that these verses are misplaced here. This is all the more apparent as Śrīnātha now goes on to say that he has heard what was discussed in the previous chapter and wants to know more, namely, the teaching concerning the Śāmbhava state of Ādinātha which is 'beyond mantra and Tantra' (7-12). The goddess responds by telling him about the inner teaching (*adhyātma*) that should be kept secret. This is Khecarīmudrā (13-34), which is the Transmental (31).[4] Next comes inner, mental worship of the Transmental (35-39ab), the excellence of a true yogi (39cd-42), in praise of the mother and Śrīnātha (43-4), concerning the Āgama (45-50ab), the goddess Kālikā and Kumārikā, the Śāmbhavājñā, and the Skyfaring goddess who is the lunar energy of the Void (*khakalā*) (50cd-54).

The goddess is pleased with the god's praises. Penetrating one another, they are an inseparable couple. She is the seventeenth energy and the couple is the eighteenth. The true nature of the Divine Current can only be taught by the goddess to one such as Bhairava, who is truly devoted to her and is in his last birth. The goddess extols Bhairava and describes his inner nature as Navātman (55-85). The Goddess Khecarī declares her excellence and describes her subtle metaphysical nature. She goes on to describe herself as the energy of

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[1] Concerning the group of mantras called the Five Jewels, see chapter 62 of the KuKh.

[2] Concerning the Six Yoginīs, see chapter 63 of the KuKh.

[3] KuKh 14/1-6.

[4] Here Kubjikā is implicitly identified with the goddess Kālī who is 'in the middle of the twelve suns and abides as the twelve (forms of) light (*bhāsā*)' (*dvādaśārkādimadhyasthā bhāsā dvādaśasaṁsthitā* || YKh (2) 19/33cd). These are the Twelve Kālī's of Anākhyacakra - the most important Wheel of the Kālīkrama.

HSKHPHREṀ. She is the energy who binds and liberates (86-90ab). Born to Dakṣa and reborn in the mountains to marry Bhairava in the Void for the sake of emanation. Her differentiated (*sakala*) form is clothed with the network of energies (90cd-94). The undifferentiated (*niṣkala*) form is neither male nor female. The essence of all the energies, she is established in the Transmental. Subtle like a woollen fibre, she emits the three worlds by means of Viṣṇu's Māyā. She is Kālasaṁkarṣiṇī[1] (95-101).

The goddess describes her iconic form and her essence, which is Mind beyond Mind. She is Vaiṣṇavī, Guhyakaulinī and Khecarī (102-109ab). The goddess now talks to the god, tells him who he is and describes him (109cd-117ab). Śrīnātha responds by describing himself (117cd-122ab). Śrīnātha now modestly tells the goddess how she is in relation to him (122cd-134). Then the god falls at the goddess's feet with eyes full of tears in adoration. Seeing him in this condition the goddess lifts up the god and, telling him to not feel shame, enlightens him as to his true eternal nature. (135-146ab).

20) 28) The *Sūtra* of Twelve Verses (*Ślokadvādaśakasūtra*)

These twelve verses describe Kubjikā as Kuṇḍalinī in the centres in the subtle body and as the Skyfaring Goddess - Khecarī - in the Void beyond.

21) 29) The Great *Sūtra* (*Mahāsūtra*)

This *sūtra,* consisting of six and verses and an extra line in *śragdharā*, is another description of the *maṇḍala*. In many respects it is an expanded version of the long *Saṁvartāsūtra* and serves, effectively, as a commentary on it. In this version the units of the Krama, the deities, Siddhas and other elements of it are located in the *maṇḍala* and concisely described in the usual cryptic style of these texts. It deals mostly with the hexagram. This is described first, then the lotus with eight petals around it, followed by the inner triangle with Siddhanātha, that is, Bhairava, in the middle.

22) 30) The *Sūtra* that explains the Descent and Re-birth of the Goddess (*Devyāvatārapunarjanmāvabodhasūtra*)

This is a short hymn to the goddess set in seven verses in *sragdharā*. Her form and activity in the End of the Twelve is described and how nectar rains down from the Cavity of Brahmā. She is also present in the Six Wheels and is

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[1] *sṛjantī bhuvanānīha [k, kh: -nāstrīṇi] trīṇy ahaṁ [k, kh: sṛjantī] viṣṇumāyayā* ||
kālasaṁkarṣaṇī ghorā amoghāghorarūpiṇī [k: amāghā-] | YKh (2) 19/99cd-100ab.

Kuṇḍalinī, the Command of the Skyfarers (*khecarājñā*). She descends into Dakṣa's sacrifice and Voidness. She moves within the Void by means of the Six Wheels. She is the energy of the Triangle and is called Koṅkaṇā. She is the Yoni, the Mother, Nityā and graces the whole universe. She is manifest in the Triangle amidst the three Siddhas. She is Carcikā, the Skyfarer and the Mother of the Three Worlds (*tribhuvanajananī*).

23) 31) **The *Sūtra* called the Description of the Iconic forms relating to the Six, Ḍākinī and the Rest (*Ḍādiṣaṭkādhikāramūrtivarṇanasūtra*)**

This *sūtra* is a hymn to the Six Yoginīs.[1] One verse in *sragdharā* is dedicated to each one, all of whom are equally said to be the 'mother of the three worlds'. A seventh verse is dedicated to the one called Kuṇḍalā who 'on the seat of the Command' is within these six modalities and on the path of liberation. The last verse is in praise of the Divine Skyfaring (*khecara*) Liṅga.

24) 32) **The *Sūtra* of the Meruprastāra consisting of the fifty sacred seats (*Pañcāśatpīṭhameruprastāra*)**
33) **(*Gahvarakramasūtra*)**

The first ten verses of this chapter correspond to the second half of chapter 51 of the KuKh,[2] which draws its name from this *sūtra*. The following four and a half verses deal with the same subject and can be read in continuity with the previous *sūtra* even though they are considered in both YKh (2) and the KuKh to be separate *sūtras*.[3] The MSs of YKh (2) signal that another *sūtra* ends there but its name is missing. The manuscripts of the KuKh label these verses simply 'the Sequence of the Grid' (*gahvarakrama*) which is presumably the name of the *sūtra*.

34) **The Main *Sūtra* of the Lineage (*Pradhānasantānasūtra*)**

This *sūtra,* consisting of just 15 verses, and the following one are found in the KuKh. The colophon in YKh (2) is a simple short one whereas in chapter 53 of the KuKh it the usual long one. There the chapter is simply called Concerning the *Sūtra* of the Lineage.[4]

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[1] See chapter 51 of the KuKh concerning these Six Yoginīs.
[2] KuKh 51/15cd-26ab.
[3] They correspond to KuKh 52/1-3ab.
[4] *santānasūtrādhikāro nāmānandaḥ*. See below, concerning other lineage *sūtras*.

25) 35) **The *Sūtra* concerning the *Maṇḍala* which is the Object of Worship (*Ārādhyamaṇḍalasūtra*)**

This *sūtra* is only nineteen verses long. It is chapter 55 of the KuKh.[1]

26) 36) **The *Sūtra* of the Fifty Verses Concerning Kaula (*Kaulapañcaśikāsūtra*)**

This *sūtra* presents fifty explanations of the meaning of 'Kaula' in as many verses (1-48).[2] In these definitions Kaula is presented as the supreme yogic state and hence ultimate reality realised in a number of ways. The first two verses can serve as an example of the tone of this *sūtra:*

> Once known the teaching of one's own Kula, (the state of) pervasion prevails by the practice of the Yoga of Concentration (*samādhi*). That is (the reality called) Kaula of the votaries of (the doctrine of) Kaula.
>
> (The reality that is realised in the body) beginning from the toe and ending with the topknot by contemplating the (body consisting of the) six aspects (through which Kuṇḍalinī moves in the Six Wheels)[3] is that Kaula (reality) of Kaulikas and the complete conquest of death (*kāla*).[4]

27) 37) (?)

The name of this *sūtra* is not legible in the two available manuscripts. At the beginning of the following *sūtra* the goddess says that she has heard the *Ādisūtra*, which may be the name of this one. It consists of thirty-six and a half verses. The goddess begins by describing her own metaphysical nature (1-3ab). The *sūtra* goes on the explain that the supreme plane is the *Paścimāmnāya* (3cd-5), Pentads - the Five Brahmās – and the path of emanation is fivefold separately

[1] The colophon of chapter 55 of the KuKh simply says: *iti śrīkādibhede ārādhyamaṇḍalavidhāna-sūtram*.

[2] MS Kh numbers the verses of this *sūtra* from 1 to 50 which confirms that this was the original number of verses. However, due to scribal errors some numbers are missing and with them, presumably, the two verses that would make the full compliment of fifty.

[3] The body is said to be Kula and the body consists of the six aspects.
kulaṁ śarīram ity uktaṁ śarīraṁ ṣaṭprakārakam | YKh (2) 26/49cd.

[4] *svakulasya vicāraṁ tu jñātvā vyāptiḥ [k, kh: vyāpti] pravartate* |
samādhiyogasyābhyāsāt taṁ [k, kh: tāṁ] kaulaṁ kaulavādinām ||
aṅguṣṭādiśikhāntaṁ vai ṣaṭprakāravicāraṇāt [k, kh: -prakārai-] |
taṁ kaulaṁ kaulikānāṁ ca kālasya [k, kh: kālāsyā; k: + pari] parivañcanam || YKh (2) 26/1-2.

in each particular division of it (6-11), the Kula tradition at the end of the Age of Strife and the goddess's descent into the world (12-16), liberation is attained at the extremity of the three Voids and the End of the Sixteen (17-20ab), the Four Siddhas who have authority in Koṅkaṇa (20cd-27), the sixteen disciples and their countless spiritual descendents, the descent of the scripture when barbarian rule is established and conclusion (28-37ab).

28) 38) The Topknot *Sūtra* of the Kādi Division (*Kādiśikhāsūtra*)

The name of this *sūtra* is explained in the body of the text. This is the Topknot *Sūtra*, the *sūtra* which is above (the other) *sūtras* (of the MBT).[1] It is forty-seven and a half verses long. The Topknot - Śikhā - is the goddess herself:

> The Topknot of (the Transmissions) of the Child, Youth, Aged and that of Mātaṅga, the Skyfarer, abides in the sequence *sūtras*, that is, in the Supreme Brahman which is called Śaiva. She is the supreme Command, the energy called Bhaga (i.e. the triangular Yoni) which is the threefold modality.[2]

This *sūtra* is dedicated to the goddess in her two aspects - undifferentiated (*niṣkala*) and differentiated (*sakala*). The first is her essential 'waveless', (*nistaraṅga*) tranquil form within Śaṁkara in the centre of eight-spoked Nirvāṇa Cakra at the end of the Topknot in the End of the Twelve. She is Ciñcinī, the Mother of the universe, the Void, and consciousness established in the Śāmbhava state.

> She is realised to be beginningless consciousness and is well known in the Ciñciṇī Kula. She is Vakrikā (and as Kuṇḍalinī) her form is crooked. She is the Moon with beautiful radiant energy. Pervasive in her supreme form she stands at the head of (all) the transmissions.[3]

The differentiated (*sakala*) form is the main Goddess of the Command (*ājñāmūladevī*). She is the one syllable mantra and is within each living being (*jīva*). She is visualized as having four arms. In the right hand she holds a jar full

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[1] *śikhāsūtram idaṁ sūtraṁ sūtrāṇām upari sthitam* | YKh (2) 28/46ab.
[2] *bālakaumāravṛddhasya [k, kh: -kaumāla-] mātaṅgakhecarasya [k, kh: mātaṁgokha-] ca* |
parabrahmaṇi [k: -brahmavi; kh: -ni] śaivākhye śikhā sūtrakrame sthitā ||
ājñā sā paramā śaktir bhagākhyā yā gatis tridhā [k, kh: gati-] | YKh (2) 28/26-27ab.
[3] *anādibodhasaṁsiddhā prasiddhā ciñciṇīkule* |
vakrikā kuṭilākārā candrarūpā [k: andra-; kh: aṁḍarūpā] sutejasā ||
vyāpinī pararūpeṇa kramāṇāṁ mūrdhni saṁsthitā | YKh (2) 28/8-9ab.

of lunar nectar and in the left a blooming lotus filled with nectar. The other two make boon-bestowing and fear dispelling gestures (9cd-25). As the Command she is both the threefold energy of the Yoni (*bhaga*) and the Point that sprinkles the four transmissions with its current of energy. She is the supreme Kubjikā who resides in the Moon. This is the Transmission of the Topknot (Cūlikākrama) which is the measure (*pramāṇa*) of the deity whose body is the Vidyā. This visualization (*dhyāna*) of Kujā is the supreme plane of reality. Also called Kujā Yoga, it is the supreme goal. Those who attain it are liberated. (26-48ab)

29) 39) The *Sūtra* concerning the Great Sacrifice (*Mahāyāgasūtra*)

This *sūtra* concerns the inner Yoga associated with the performance of the fire sacrifice (*mahāyāga*). First the *Kramamaṇḍala* is prepared in the sacrificial area (*yāgamandira*) (lit. 'the temple of the sacrifice') followed by the preparation of the firepits representing the Moon, Sun and Fire by the utterance of seed-syllables (1-6ab). Once reached the Transmental level externally in this way the sacrifice is performed within the body. This begins with the piercing of the Foundations (*ādhāra*) in the subtle body of the officiant by the rise of Kuṇḍalinī until it reaches the End of the Twelve. Next the lunar nectar generated from the energy there is described (6cd-15). Then come six depositions onto the body. These are: 1) the Root deposition (*mūlanyāsa*). This is the purification of the hands (*karaśuddhi*) accomplished by two kinds of depositions onto the hands (16-23). 2) Kujā's deposition from the feet to the head (24ab). 3) and 4) The deposition of the goddess's faces and limbs (24cd-25). 5) The deposition of the sixfold energy (*ṣoḍhā*) (26). 6) The deposition of the mantra called the Twelve Verses and summary (27-29).

The six depositions generate the sixfold body of Kujā endowed with which the sacrifice (*yajana*), including Yoga, visualization and austerity can be performed. As the text says: 'all the worship associated with the Krama is accomplished by means of Kujā's body'[1] (30-33).

The worship of the three *Khaṇḍas* of the Āgama (34-52ab)[2] is followed by that of the *Svacchandatantra*, Bhairava (who reveals the Mantramārga), the five lords of the lineages (*olinātha*) and the *maṇḍala* (52cd-56ab). Next comes the projection of the Five *Praṇavas* onto the body and hands, the worship of Olinātha (the teacher of the universe) and the ninefold *Gurumaṇḍala*. Once this has been done the worship of the Transmission (*kramārcana*) can take place (56cd-61ab).

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[1] *kramāyātārcanaṁ [k: kramayātā-; kh: kramacātārccanaṁ] sarvaṁ kujādehena siddhyati* ||
YKh (2) 29/32cd.

[2] This passage is quoted and translated above, p. 98-99.

30) 40) The Yoga of the Siddhas who are on the Plane of the Divine Current (*Divyaughapadasiddhayoga*)

The colophon does not specify that this is a *sūtra*. Moreover, it appears that two distinct passages have merged into one. The first passage concerns spiritual authority (*adhikāra*), that is, the sphere in which the energy of the Command operates. It opens with a brief account of the descent of the Great Transmission (*mahākrama*) from the Transmental down to the Abode of the Vehicle of Power (*śaktiyāna*), that is, the Triangle in the End of the Twelve where the goddess, as the essence of authority (*adhikāratā*), is the teacher in the three lineages (1-6). Descending further, the text refers to projection into the body from the head to the feet of the threefold reality and knowledge along with the sequence of letters, the seats and the 28 energies (7-9). Next come the 28 Oghas, the names of which are simply listed. These are subsidiary groups of mantras used in the worship of the Krama[1] (10-17). The list of units to be worshipped along with the Krama continues. These are the 86 divisions, the line of teachers, the limbs and faces of the Puruṣas (presumably the Nine and Sixteen Nāthas), the *maṇḍalas*, seats and pillars of the *maṇḍala* (18-20ab). Next comes a list of the set of ten teachings (*āmnāya*) one should know to be a teacher (20cd-24) and the six descents (*avatāra*) (25-29ab).

The following verses up to the end appear to constitute a separate passage which is named, as noted above, in the colophon. We find it at the beginning of chapter 69 of the KuKh.[2] Śrīnātha asks the goddess for the Command. She responds by ordering him to grace the world by means of the Command. Then comes a list of the Siddhas in the Ages and the day and lunar month when they received the Command. These include the fifth Siddha - Piṅgalarudra - who will come into the world at the end of the Kali Age (29cd-45ab). This Siddha went to Candrapura in the South India where other four Siddhas came into the world in the four Ages. (29cd-55)

31) 41) The *Sūtra* of the Goddess set in Twelve Verses (*Khecarājñā-dvādaśavṛttasūtra*)

This *sūtra* corresponds to the first twelve verses set in *sragdharā* of chapter 36 of YKh (1). There it is called the *Khecarasūtra*.

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[1] *aṣṭāviṁśatir oghānāṁ [k, kh: -oghāni] mantrarūpā [k, kh: matra-] prakāśitāḥ* |
YKh (2) 30/17ab.

[2] YKh (2) 30/29cd-39ab, 42cd-55 = KuKh 69/1-24 to which the reader is referred. The passage missing in the KuKh (i.e. YKh (2) 30/39cd-42ab) is also missing in MS K of YKh (2). It refers to the evil portents and wars that will take place at the end of the Age of Strife to protect the Dharma. It appears to be an interpolation.

32) 42) **The *Sūtra* of the Goddess set in Twelve Verses (*Devyādvādaśavṛttasūtra*)**

The first twelve verses of this *sūtra,* set in *sragdharā,*[1] are a beautiful hymn to the goddess Kubjikā. She is eulogized in her *maṇḍala* where she is present in the mantras and its parts as various goddesses. This is followed by five and a half *ślokas* listing typical places where Kaulas practice (*vīrasthāna*) and this hymn is best recited and its fruits. (1-17ab)

33) 43) **The Eternal *Sūtra* (*Śāśvatasūtra*)**[2] This consists of 26 verses.

34) 44) **The *Sūtra* of the Group of Six relating to Parā (*Parāṣaṭka-nirṇayasūtra*)**

This *sūtra* is also found in the KuKh and the first recension of the YKh.[3]

35) 45) Both MSs break off before the end of the following chapter.

The *Siddhakhaṇḍa*

The *Siddhakhaṇḍa* differs considerably in its layout from the other two sections of the MBT. About two thirds of it is taken up by the presentation of mantras projected onto the body of the adept and those of the Krama projected onto the *maṇḍala* he worships. A specific feature of this section of the MBT, from which it derives its name, is that these mantras are all given in full, not in code. Thus, this is the section of the MBT dealing with '*siddha*', that is, 'completed' mantras - '*siddha(mantra)khaṇḍa'*. When mantras are not '*siddha*' in this sense, they are kept hidden in a coded form and need to be 'completed' to be useable. There are various codes that we will have occasion to discuss elsewhere.[4] In the KuKh the mantras are denoted by short abbreviations,[5] as they are in the *sūtras* of the *Siddhakhaṇḍa* and elsewhere, for example, in the *Ṭīkā*. However, in the SKh, as in the *Ṭīkā*, after they are presented in this abbreviated '*sūtra'* form, they are given in full. In those cases, the complete mantras are integral parts of the texts. The *Ṭīkā* is a commentary and so there this is as one would expect. The

[1] They are followed by the statement: 'these are the twelve *sūtras* that have come forth from the Kaulika Command (*ity ete dvādaśa sūtrāḥ [k, kh: sūtrā] kaulikājñā vinirgatāḥ [k, kh: -tā]* | YKh (2) 31/13ab).
[2] The MSs read: *śamlatsūtram*
[3] YKh (1) 29/169cd ff= KuKh 60/75-100.
[4] See chapter eight of the KuKh and the notes there.
[5] Concerning the use of abbreviation in the Kubjikā texts, see KuKh 2/28, note 54.

anonymous commentator of the ṢSS assists us in the same way in his commentary. In other cases, for example in some manuscripts of the ŚM, the full mantras have been inserted into the text by a learned scribe but are not really a part of it. Finally, we do occasionally come across mantras presented in full in the main body of the text.

Here we find a prototype of the liturgical text (*paddhati*) which, in practice, came to virtually replace the Tantras from which it is derived. A major concern of most Tantric texts is ritual. However, what they require for their performance and how they are to be executed are often presented in the Tantras in a manner that does not allow immediate application. Mantras are commonly in code and the rituals are simply outlined without exact prescriptions for their actual performance. Much was left to the teacher who transmitted the procedure he learnt from his teacher to his disciple. Thus, the *Siddhakhaṇḍa*, we are told, is obtained 'from the teacher's mouth' because success (*siddhi*) is only possible in that way.[1] However, as time passed, conditions changed and it became increasingly difficult for aspirants to spend the many years required to study the Tantras and to hear them explained. Thus, liturgical manuals (*paddhati*, *pūjāvidhi*) came to be written that furnished step by step instructions as to how rituals should be performed. Resolving many practical difficulties at a stroke, it is not surprising that, despite its obvious conceptual deficiencies, liturgical literature of this sort ultimately effectively replaced the Tantras themselves.

Despite the importance of liturgical literature for practicing Tantrics, very little research has as yet been done on it apart from Brunner's extensive work on the Siddhānta *Somaśambhupaddhati*. Although the earliest Tantric texts may well have been just collections of mantras, the absence amongst the earliest surviving Śaiva and Vaiṣṇava manuscripts of liturgical manuals is remarkable. Abhinava, writing in the first quarter of the 11th century, declares that there are many liturgical texts (*paddhati*) for the many traditions (*srotas*) of Śaivism.[2] Perhaps further research will uncover some of them. However, even if they existed in Śaivite or Vaiṣṇava Tantric circles in the 11th century or earlier, there can be no doubt that they were rare. This is a striking fact if we consider the immense proliferation of such texts subsequently. The details of these developments can only be learnt by specialised studies of single traditions to observe how this took place in specific cases. Such studies will, moreover, allow us to emerge out of the ideal world of the scriptures and their commentaries and the actual practice of Tantric cults, or at least their rituals.

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[1] *evaṁ gurumukhāt prāpya siddhakhaṇḍaṁ [k g: -khaṇḍa] vidhānavit* |
guruvaktreṇa [g: -na] caikena [kh: -vaktrabhavaikena] siddhir bhavati śāśvatī [g: sāśvatī] ||
SKh 11/48.

[2] TĀ 1/14.

In the context of the Kubjikā Tantras we can observe the early formation of this type of text taking place in the Tantras themselves. The *Siddhakhaṇḍa* is an example of this phenomenon. However, although the mantras are presented in full, directions for the performance of the rituals are very brief. The most developed early example of a liturgical manual in the Kubjikā tradition is the *Kubjikānityāhnikatilaka*. This is an independent work by an author who takes care to make himself known and so distinguish his work from the anonymous Tantras.

A Summary of the Siddhakhaṇḍa

The division into *sūtras* is a prominent feature of the structure of the SKh, as it is of the YKh. About a third of the SKh consists of hymns. The rest is concerned with the presentation of mantras, both in groups and individually, and depositions (*nyāsa*) of them onto the body. These are systematically arranged in groups within sections and subsections that are labelled at the end with the name of the mantra, group of mantras or deposition. Although the SKh is divided up in this way into many passages, I have divided it into chapters. Four of these have a long colophon that contain to varying degrees most of what is found in the colophons of the KuKh. The others are short.[1] Four of the chapters are called '*sūtra*s'. One is called an *ānanda,* as are most of the chapters in the KuKh. The name of one chapter ends with *sūtrādhikāra*, one with *sūtrānanda* and one with just *adhikāra*. The remaining three, which are all concerned with the presentation of the mantras of the Kramas, are just the names of the chapters.

1) The *Sūtra* concerning the Liturgy of the Rite of Adoration (*Pūjāpaddhatisūtra*)

The SKh opens with the statement that the deity will explain the teaching of the *Pūjāsūtra*.[2] It consist of 212 and a half *ślokas.* It is called the *Pūjāpaddhatisūtra* in the colophon[3] and belongs to the *Kādibheda*. This may be a name of the MBT. However, it is not impossible that this *sūtra* originally existed independently and was affiliated to the Kubjikā corpus, which is designated here generically as the *Kādibheda* belonging to the 'original descent (of the scripture into the word)' (*ādyāvatāra*). We do in fact find the *Pūjāpaddhatisūtra* as an isolated fragment in a (12th or 13th century?) palmleaf manuscript.[4] However, the

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[1] Two of them simply say *iti śrīcaturviṁśatisāhasre*, to which one adds *kādibhede* followed by the name of the chapter. Eight of them begin with *ity ādyāvatāre* seven of which continue with *mahāmanthānabhairavayajñe*.
[2] *athātaḥ saṁpravakṣyāmi pūjāsūtrasya nirṇayam [g: nirnarṇṇayaṁ]* | SKh 1/1ab.
[3] *ity ādyāvatāre kādibhede pūjāpaddhatisūtram.*
[4] NAK MS no. 1/1697 - 7/5 reel no. B 27/12.

colophon in that manuscript is the typical long one we find at the end of most chapters of the KuKh and the *sūtra* is converted, as it were, into a chapter (*ānanda*) that deals (*adhikāra*) with this *sūtra*.[1]

According to YKh (1), there are three *Pūjāsūtras*.[2] Section nine of the SKh is the *Mahākramapūjāsūtra* concerned with the worship of the transmission (*kramārcana*). A longer and more complex rite, the *Mahākramārcana*, was probably meant to be performed, as modern Newars still do, on special occasions, not daily. This *Pūjāsūtra* describes the basic rite prescribed (*vidhi*) for both the regular (*nitya*) and occasional rites (*naimittika*). In the former case it is done in brief in the latter extensively. As it is such a basic rite, it is worth summarizing the contents of this chapter in more detail.

The rite is performed by the initiate in a 'temple of the sacrifice' (*yāgamandira*) to which only he and other initiates have access. He begins with the purifying ablution. After he has bathed and made offerings, at the juncture of the day (*sandhyā*), he enters the temple and takes his seat in it (1-12ab). Then he deposits the deities onto the hands and body and makes a preliminary purification of the place and the offerings (12cd-15ab). The *maṇḍala* is drawn and the sacrificial jar is prepared. Ciñcinīnātha as Navātman and the goddess as the Vidyā are worshipped in it. The area is cleaned with the sacrificial wine in the jar (15cd-27). The *maṇḍala* is prepared with the purified substance in the jar and its five seats with the Five *Praṇavas* (28-39ab). This is followed by the purification and worship of the jar (called *mantrapātra* lit. 'vessel of mantra'), which is filled with the Five Sacrificial Substances[3] and meat. Then Rudraśakti is visualized as Śaśinī who is projected into the jar and fills it with nectar (39cd-50). The Five Nāthas and the Five Yoginīs representing the five Commands and the Five Elements are placed in five *maṇḍalas* around the *Śambhumaṇḍala* (51-71ab), which is then worshipped (71cd-74ab). Now the movement of energy within the adept first burns away (*dahana*) his impurities and then nourishes (*āpyāyana*) his pure body (74cd-84). This is followed by an analogous 'divine bathing' (*divyasnāna*) of the directions. This takes place by visualizing the supreme energy (*kalā*) and iconic form of the goddess of the adept's lineage (*oli*) and inwardly sprinkling his body with nectar (85-89ab). This is followed by the depositions of groups of mantras (*oghanyāsa*) (89cd-96) along with the limbs and faces of the goddess on the fingers of the hands and the five limbs of the body (97-111ab). Finally the adept contemplates himself as Bhairava surrounded by the eight Yoginīs (111cd-112).

Once the sacrificial area, *maṇḍala* and jar and the adept have been purified in this way, he can proceed with the rite of adoration. This begins, as usual, with the

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[1] The colophon ends: *pūjāpaddhatisūtrādhikāro nāmānandaḥ* ibid. folio 25a.

[2] See above p. 124.

[3] See KuKh 29/43, note 30.

worship of the teachers. This is called Kramayoga and relates to the Great Current (*mahaugha*) of teachers from the Transmental to Śrīnātha (113-114ab).[1] The six parts of the Krama of Twenty-eight is then projected along the axis of the body from the heart down to the feet (114cd-118ab) and the six parts of it are worshipped in the six Wheels of the subtle body starting from the Command between the eyebrows down to the Foundation (*ādhāra*), in due order. Then the six parts of the Krama are worshipped on the face and the body by projecting the twenty-eight deities of the Krama into them (118ab-131). The goddess of the Kula is invoked and she is worshipped here with her faces and limbs. The Eight Mothers (*kulāṣṭaka*), the Nine Siddhas who are associated with Brahmāṇī, the Sixteen Siddhas in the Foundation, the girdle of the *maṇḍala* and the eight fields outside it, set in the directions, are worshipped next (132-136ab). After worshiping the Supreme Energy and projecting the limbs and faces onto the body, the icon of the goddess is placed on the syllable Vāgbhava (AIṀ) in the centre of the *maṇḍala* and the six faces and limbs of the goddess are energized with mantras (*sakalīkaraṇa*) (137cd-143ab). The vessel is filled with liquor (*ali*) and a liquid offering (*arghya*) is made to the goddess (143cd-145). The Principle of the Command (*ājñātattva*) is projected onto the six faces and limbs and worshipped (146-7) in the sacred seats (148-149ab) as is Gāyatrī in the middle and then the Eight Mothers (*kulāṣṭaka*) on the first, the nine Siddhas on the second and the sixteen Siddhas on the third girdle surrounding the triangle and hexagram in the centre of the *maṇḍala* (149cd-152ab). Once the main *maṇḍala* has been worshipped in this way, offerings are made to the 28 subsidiary *maṇḍalas*[2] and other groups (*ogha*) around the couple (*yugma*) in the centre of the *maṇḍala*. The offerings are described next (152cd-158ab). The goddess's Vidyā and other mantras are recited repeatedly (*japa*) at the end of the rite of adoration. This is followed by the contemplation (*dhyāna*), which is a vision of the supreme principle. Leading to the descent of the Vidyā in union with Śrīnātha (158cd-162ab).

The remaining rites concern the liquor and meat offerings along with lamps and their consumption by means of which the adept acquires magical and yogic accomplishments and even attains liberation. They begin with the offering of lamps to the Vīras, Yoginīs, Vīreśas and the Krama. The preparation of the lamps and the sacrificial food (*caru*) (162cd-164) and how it is cooked in a copper pot (165-8) is described next. A large lamp is fashioned with six faces in the company of the consort (*dūtī*), above which is placed a seventh one (169-170ab). The size, placement and colour of the remaining lamps in the triangle and the hexagram and those for the faces and limbs are outlined next (170cd-179ab). Next comes the preparation of a lamp with human or bovine fat (*mahātaila*) mixed with meat and

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[1] This is also called *Divyaugha*. See intro. vol. 2, p. 408 ff..

[2] Concerning these *maṇḍalas* see KuKh 48/81cd-82 and notes.

the offering of the lamp to the three lineages, the *Śāmbhavamaṇḍala* (179cd-183ab) and to the Eight Mothers (*kulāṣṭaka*), Yoginīs and the rest (183cd-5). A triangular Yoni (*bhagākāra*) is made in the middle of the *Kramamaṇḍala* with vermillion and worshipped by placing a lamp on it and lighting it (186-7). Kneeling, the adept makes animal offerings (*bali*) to the Yoginīs and the rest and bows to the Krama (188-192). This is followed by a salutation to the goddess, the recitation of hymns (193-195ab) and the worship of young virgins (195cd-8). Vessels full of liquor are then offered to the Samayins and Vīras (199-201ab). Then, sitting on the 'tortoise seat' he consumes the 'lamps', meat, liquor and sacrificial food (*caru*) (201cd-207). Finally, the concluding rites include the dismissal of the deity and a plea for forgiveness of offences (208-211).

2) The *Sūtra* of the Depositions (*Nyāsasūtra*)

The following section of the SKh is quite long. It begins with the *Nyāsasūtra* which may be the same as the thirty-first entry in the list of 107 *sūtras*. This consists of just nineteen verses (*ślokas*)[1] in which the names of 47 depositions (*nyāsa*) are listed. The projection of mantras onto the body, gross and subtle, serve to purify it and transform it into that of the deity whose body is made of mantras (*mantratanu*). Thus identified with the deity, the adept is ready to undertake the sacrifice, that is, the worship of the Krama. First come a series of preliminary depositions (1-7ab). These are followed by those of the Transmission of the Elders (7cd-10) the Youth (11-12ab), the Child (12cd-13ab) and universal ones (13cd-19).

The depositions listed in the *sūtra*, are then presented in full in a long passage that follows. This concludes with six forms of Gāyatrī mantra (called *gāyatrīṣaṭka*) dedicated to six founding Siddhas.[2]

Then comes a short passage of just three *ślokas* which describes the visualized forms of the goddess at the three times of day. It is simply labelled the 'three iconic forms of the (three) times of day'.[3] Was this originally a short *sūtra*?

3) The *Sūtra* concerning the Body (*Dehasūtra*)

The next part of the SKh opens with the god remarking: 'how can one who does not possess a divine body, sacrifice with the body of a fettered soul (*paśu*)?'[4]

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[1] These verses end with the colohon: *iti caturviṁśatisāhasre nyāsasūtram*

[2] These are: 1) Mitranātha - Śrīkaṇṭha; 2) Ṣaṣṭhanātha - Śrīkumāra; 3) Śrīcaryanātha - Śrīnandirudra; 4) Oḍḍanātha [MS K: Odunātha; MS Kh: Oḍunātha] - Durvāsa; 5) Tūṣṇīśanātha - Sadyojāta; 6) Vṛkṣanātha - Śrīciñciṇīnātha

[3] The colophon reads: *iti sandhyāmūrtitrayam*

[4] *divyadehavinirmuktaḥ [k g: -mukto] paśudehena kiṁ yajet [g: jayet]* | SKh 3/1ab. The play on

Accordingly, he requests the goddess to tell him about the *Sūtra* of the Body (*dehasūtra*), the visualization and the crooked form of the goddess as *Kuṇḍalinī*. The goddess then responds by saying: 'O Śambhu, this is the best of *sūtras* that has been generated by Śambhu's will.'[1]

From these references it appears that these 10 odd verses are the *Dehasūtra*. They explain how the three forms of the goddess that are worshipped in the three lineages (*oli*) are related to the depositions and so, implicitly, their projection into the body. The concluding colophon calls it the 'division of the iconic forms (of the goddess in the) lineages' and presents it as a part of the *Nyāsasūtra,* [2] although the previous colophon had already signalled the end of this *sūtra*.

4) The *Sūtra* of the Descent of Śakti (*Śaktyavatārasūtra*)[3]

This may be the *Śaktisūtra,* which is the sixteenth in the list of 107 *sūtra*s. This *sūtra,* which is 38 verses long, describes the process of 'nourishment' (*āpyāyana*) or the 'generation of nectar' (*amṛtīkaraṇa*) in the body previously transformed into mantras by the depositions. This takes place in two phases. First the goddess, as Kuṇḍalinī, the energy of the New Moon (*amākalā*), rises and pierces through the centres of the body and so burns away impurities and comes to rest in the extremity of the Transmental in the End of the Twelve. This is followed by the second phase, which is the one described here, in which she, as the Full Moon, rains down nectar.[4] After the adept has been purified in this way, he is ready to begin the worship of the Transmission (*kramārcana*). Accordingly, the opening line of the following chapter announces the beginning of the next part of the rite, namely, the worship proper (*pūjākhaṇḍa*).[5] The *sūtra* closes with nine mantras to the Siddhas who govern the nine letters of the seed-syllable Navātman, so that worship can take place by the grace of Vṛkṣanātha, the first Siddha who is embodied in this seed-syllable.[6]

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words here cannot be translated into English. The word '*paśu*' literally means 'fettered one'. The word originally denoted the sacrificial victim who is tied to the sacrificial post. So the god is asking here: how can the sacrificial victim offer the sacrifice?

[1] *dehasūtraṁ tathā dhyānaṁ kuṭilārūpakaṁ [g: kuṭikāṁlārūpakaṁ] tathā* ||
idaṁ [k kh g: eṣa] sūtravaraṁ śambho śambhor icchāsamudbhavam ||

[2] The colophon reads: *iti caturviṁśatisāhasre nyāsasūtre [k: -sūtra; kh: nyāsa * *; g: nāsti] olimūrtivibhāgaḥ.* The visualized form of the goddess Kubjikā is described in KuKh 29.

[3] The colophon reads: *ity ādyāvatāre mahāmanthānabhairavayajñe [kh: -bhairave-] śrīcaturviṁśatisāhasre [kh: -sahasre] śaktyavatārasūtram [k kh g: śaktyā-]* ||

[4] The passage has been translated in note 95 to KuKh 13/111.

[5] *athāntaraṁ [g: atha anaṁtaraṁ] pūjākhaṇḍaṁ [k: -khaṇḍa] prārabhyate tad yathā* || SKh 5/1.

[6] The Nine Nāthas worshipped in these mantras are 1) Kulanātha 2) Anantanātha 3) Kadambanātha 4) Vimalanātha 5) Advaitanātha 6) Tūṣṇīśanātha 7) Samayanātha 8) Śilāśekharanātha 9) Śāmbhavājñānātha.

The next two chapters are long *sūtra*s. They describe the worship of the Krama. This takes place in several modalities. The first part of the following chapter describes in brief the components of the first form of the Krama and how it is to be worshipped. This is followed by 'another teaching of the *Kramasūtra*'. The first of these chapters is called the *sūtra* of the Teaching concerning the Sequence of the Ten Currents (*Daśaughakramanirṇayasūtra*) and the second that of Twelve Currents (*Dvādaśaughanityakramasūtra*). A 'current' (*ogha*) in this context means a group of mantras.

5) The *Sūtra* of the Teaching concerning the Sequence of the Ten Currents (*Daśaughakramanirṇayasūtra*)

This *sūtra* begins with a few lines praising Raudrī, the 'mother of awakening' (*prabodhajanani*) and is followed by the Six Parts of the Bālakrama of Twenty-eight Units (1-9ab), the seat of 28 *maṇḍalas* and the 42 syllable Vidyā (9cd-11ab), the eight depositions that form Kujā's body which is the abode of the Self (11cd-13), a list of nine teachings (*saṁketa*) required to worship the Krama (14-18), salutation, prostration, circumambulation and conclusion of the first *Kramasūtra* (19-25). Now comes another teaching of the *Kramasūtra.*[1] This begins with the formation of the *Gurumaṇḍala* and projections into it. Śrīnātha is worshipped in the centre with flowers. Formation of the subsidiary *maṇḍalas* to the right and left that serve as the seats for Vaṭuka and the Yoginīs and the five *maṇḍalas* in front, along with the *maṇḍala* of the *mudrāpīṭha* (26-42), and two *bali* offerings to Vaṭuka and the Yoginīs (43-45). The burning away (*dahana*) of the officiator's impurities by the rise of Kuṇḍalinī is described next (46-53ab), which is followed as usual by the phase called 'nourishment' (*āpyāyana*) (53cd-55ab). Next comes *Kujānyāsa* the first part of which is the deposition onto the hands of the Six Faces and Limbs (55cd-59), followed by their projection onto the body (60-66), visualization with *Yonimudrā*, the projection of the Five *Praṇavas* into the seats prepared for the five offerings (67-70), and the projection of the six limbs into the offerings (71-74ab).

Next comes the worship of the scripture. This begins with the projection of the three parts of the Trikhaṇḍā Vidyā into the seats and the main *maṇḍala* (74cd-76) followed by the worship of the Kulāgama - the *Kulālyambāmata* (77-79ab).

[1] Or is another *Kramasūtra* meant? The first set of teachings end with the statement: 'The *Kramasūtra*, that has come through the transmission of the root lineage, has been spoken'. *kramasūtraṁ samākhyātaṁ mūlānvayakramāgatam* | SKh 5/25ab.
Now I will explain another teaching of the *Kramasūtra*.
athānyaṁ [k: athānyat] saṁpravakṣyāmi kramasūtrasya nirṇayam || SKh 5/26ab.

Then comes the worship of the *Gurumaṇḍala*[1] and the lineages of Siddhas (79cd-81ab). Then the Krama and its subsidiaries are projected onto the body (81cd-101ab), followed by the waving of lamps to the goddess Kujā and the offering of lamps to the Āgama (101cd-107ab). Then comes the repetition of the main mantra (*japa*) at the end of the rite of adoration (*pūjā*), then visualization which is the vision of the supreme principle (107cd-109ab), worship of Mahāsamayabhairavī with Yonimudrā, the *Mūlasūtra* and hymns, prostrations, circumambulations of the *maṇḍala*, recitation of Gāyatrī and bowing to the Krama (109cd-115). Seated on his 'tortoise seat' (*kūrmāsana*) the officiant finally consumes the *caru* (116-117). To conclude, the officiant rinses his mouth, bows to the Vidyā, dismisses the occupants of the *maṇḍala*, withdraws the flux of mantras into his heart, removes the *maṇḍala*, draws a square, offers flowers in it and leaves (118-123).

6) The *Sūtra* of the Twelve Currents (*Dvādaśaughanityakramasūtra*). The same rite is described in this *sūtra* as in the previous one with some variants. It consists of 85 verses.

7) After these two *sūtras* have outlined the ritual procedure, the SKh continues with a presentation of the mantras mentioned or alluded to in the *sūtras* that are required for it.

This section deals with the mantras of the preliminary rites common to all forms of the Krama that prepare for its worship. These include mantras for the internal and external preliminary ablutions (*sabāhyābhyantarasnānavidhi*), the offering of water (*tarpaṇa*) to the deities of the directions (*lokapāla*), those of the Five *Praṇavas*, and the nine planets (*navagrahadeva*). This is followed by the worship of the door (*dvārapūjā*) and the house (*gṛhapūjā*) where the ritual is performed and the procedure for the fashioning of the *maṇḍala* (*maṇḍalanirmāṇavidhi*). Then come the purification of the six kinds of sacrificial offerings (*ṣaḍvidhadravyasaṁskāravidhi*) and the worship of the vessel containing the sacrificial liquor (*viśvāmitrakapālapūjā* and *alipātrapūjā*). Animal sacrifices (*balidāna*) are offered to Vaṭuka, the Yoginī, the protector of the place (*sthānakṣetrapāla*), and the lord of the cremation ground (*śmaśānādhipati*) in the south, north, east and west, respectively and to the Yoginīs in all the sacred sites. The Vidyā of Mahābhairavī Juṣṭacaṇḍālī[2] the consort of the god (*devāṅganadūtī*)

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[1] It contains the verses, probably originally from the ŚM, found also in the KuKh (48/12-14ab) and commented in the *Ṭīkā* that refers to them as the *Gurumaṇḍalasūtra* (Ṭ MS K fl. 87b). These describe succinctly the manner in which the *Gurumaṇḍala* is laid out. See intro. vol. 2, appendix 2, where the *Gurumaṇḍala* is described in detail.

[2] The visualized form of Juṣṭacaṇḍālinī Kubjikā is described in KuKh 49/23cd-43. See there and notes for details. She is born from the hair of Kubjikā's head and presides over this limb of her body.

is stated next and the Kula Gāyatrī. Then come the mantras for the worship of the Vidyāpīṭha where the Āgama is placed. Then those of the sixteen Śāmbhavasiddhas and the five Śāmbhava teachers and those used to worship the five teachers and the Five Dūtīs of the *Śambhumaṇḍala*. This is followed by the goddess's Vidyā of thirty-two syllables (*dvādaśākṣarī*),[1] the deposition of the goddess's six faces (*vaktraṣaṭka*), the deposition of the energies of sixty-four Yoginīs associated with the six faces (*vaktraṣaṭke catuḥṣaṣṭidevatā-yoginīkalānyāsa*), and the mantras of the six gestures associated with the six faces (*vaktranyāsamudrāṣaṭka*). After the mantras related to the six faces come those of the deposition of the goddess's six limbs (*ṣaḍaṅganyāsa*), the six gestures relating to the deposition of the limbs (*aṅganyāsamudrāṣaṭka*), projection of the thirty-two goddesses of the Vidyā onto the body (*dvātriṁśabhedamātṛnyāsa*), deposition of the sacred seats of the nasal syllables in the goddess's Vidyā (*pīṭhānunāsikanyāsa*), the deposition of the twelve Yoginīs (*divyayoginī-dvādaśāṅganyāsa*), purification of the sacrificial vessel (*pātrasaṁskāra*), and the mantras of the five seats (*āsanapañcaka*).

8) The Three modalities of the Liturgy of the Lineage of the Child (*Bālolikramatraya*)[2]

Next comes the worship of the Krama of each lineage beginning with that of the Child. Each of them are in three modalities, namely, those of the Elders, Middle and the Child. Schematic summaries in verse listing the groups of mantras are appended to each section. They are dedicated to both deities and teachers. They are worshipped serially by reciting the mantras dedicated to each one. These are all *Kramasūtra*s. The first part of the text which deals with the worship of the Krama is made up in this way of a series of *Kramasūtra*s[3] that introduce and conclude the series of the groups mantras that are given in full.

9) The Three modalities of the Liturgy of the Middle Lineage (*Madhyamolikramatraya*)

10) The Three modalities of the Liturgy of the Lineage of the Elders (*Jyeṣṭholikramatraya*)

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[1] Chapters ten to twelve of the KuKh deal with the goddess's Vidyā, to which the reader is referred.
[2] The Krama of each of the three lineages includes the worship of all three. Thus each Krama is in three modalities.
[3] Chapters 48 and 50 of the KuKh are also *Kramasūtras*, see below. p. 265-267.

11) The *Mahākramasūtra*

After presenting the mantras and rites of the three lineages, the SKh moves on to the Mahākrama which is a liturgy common to all the lineages and is especially linked to the *Mahāmanthānamaṇḍala*.[1] This is an occasional rite that should be performed on special days (*mahānaimittika*) of the lineages (*oliparvan*) and teachers (*guruparvan*). The latter are the teachers' spiritual birthdays. The former are the fourth, eighth and fourteenth days of the lunar month, the equinoxes, the transition of the sun into the northern hemisphere and the fourteenth of Śiva's night.[2] After briefly describing how the *Gurumaṇḍala* should be made and prepared, the *sūtra* lists the location of the groups of mantras (*ogha*) within it. It ends with the simple statement that this is the *Mahākramasūtra*. However, the main, medium length colophon[3] comes at the end of the following section in which the mantras are listed and to which it refers as a 'chapter' (*ānanda*) 'concerning the *Mahākramasūtra*'. The format is the same as that of the previous sections. The mantras are listed first. At the end of each set of groups of mantras a few verses list their names with an occasional cursory comment. Possibly the original form of these and the preceding chapters were just these verses in between which the 'accomplished' - *siddha* - mantras were inserted later.

12) The mantras begin with those of the four 'pillars' of the *maṇḍala* (*khambhacatuṣka*). Then come those for the preparation of the adept's seat (*ātmapretāsana*) and projections into it (*pūrvādibrahmaśilānyāsa*). Next the mantras of the Yogapīṭha where the scripture is kept and the mantra invoking the goddess Parā into the wheel of thirty-two energies of the goddess's Vidyā in the centre of it (*avatāravidyā*). Then come four groups (*ogha*) of four mantras dedicated to the four seats, Siddhas, trees and Samayadevī that are placed in the four directions.

After groups of four come five groups of five, namely, the mantras of the Jewels, (*ratnapañcakam*), the five mantras of the energy that Pervades the Void of the Arising (of the Goddess) (*udayavyomavyāpinī*), the Five Pure Ones (*vimalapañcaka*), the Five of the Mahantārī of the Rule (*samayamahantārī-pañcaka*), and the Five Siddhas.

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[1] *mahākramasya yāgo 'yaṁ mahāmanthānamaṇḍale* | SKh 11/46ab.

[2] *caturthī cāṣṭamī caiva tathaiva ca caturdaśī [g: caturdasī]* ||
viṣuve [g: visuve] caiva saṁkrāntau tathā caivottarāyaṇe |
śivarātrau caturdaśyāṁ oliparvasu [k, kh, g: -eṣu] śaṅkara || SKh 11/9cd-10.

[3] *ityādyāvatāre mahāmanthānabhairavayajñe anvaye saptakoṭipramāṇe [k g: nāsti] merumārgavinirgate [k g: nāsti] lakṣapādādhike [k g: nāsti] śrīcaturviṁśatisāhasre [k: -sahasra] saṁhitāyāṁ kādibhede [k g: nāsti] mahākramapūjāsūtrādhikāro [k: mahākramasūtrādhikāro; g: mahācakaṁpūjā-] nāmānandaḥ* |

Then comes what is called the group of six mantras of Restraint of the Lineage of Deceit (*chadmavallīnigrahaṣaṭka*). Actually there are seven mantras in this group. They are dedicated to the seven Yoginīs concerned with the magical rite of restraint (*nigraha*). In these mantras they are linked to the Siddhas of the main sacred seats. Perhaps this is why this is called the 'lineage of deceit' (*chadma*) as the Siddhas are engaged in this way. These are followed by Two mantras belonging to the *Mahākrama* for use in rites of restraint (*nigraha*). One is dedicated to mother Kālasaṅkarṣaṇī and the other to the Khecarī Samayavidyā in its modality used for restraint. A few verses follow that appear to be out of place, dedicated to animal sacrifice (*balikarma*) in which the animals offered are listed.

Then come six mantras of the Pure Sportive Goddess engaged in dispensing grace (*vimalavilāsinyanugrahaṣaṭka*), the Life-giving (*saṁjīvanī*) Vidyā, six mantras of the Command (*ājñāṣaṭka*), the Five Siddhas, the Six Mothers (*ambāṣaṭka*) and Gestures (*mudrāṣaṭka*). Then come three groups of three mantras dedicated to the goddesses Sundarī, Kubjikā and Vimalavilāsinī ending with one dedicated to Paramahaṁsa Śrīnātha.

After the presentation of the mantras projected into the triangle and hexagram in the core of the *maṇḍala* come those of the surrounding eight petal lotus. There we find first eight groups of eight (*aṣṭāṣṭaka*). These groups are arranged on the petals of a lotus beginning with 1) the Eight Mothers (*kulāṣṭaka*)[1] who are on the eastern petal along with eight attendant Yoginīs. Then come the groups of eight 2) Mālinīs: south; 3) sacred fields (*kṣetra*): west; 4) Vīras: north; 5) Bhairavas: south-east; 6) Cremation grounds: north-east; 7) Goddesses: south-west; 8) Mothers (*ambā*): north-west and eight Svabhāvasiddhas.[2]

The mantras for the worship of the six faces and six limbs of Kubjikā, the goddess of the thirty-two syllable Vidyā (*dvātriṁśadevyāvaktrāṅgapūjā*), are then, presumably, projected into the hexagram. Then come the mantras of the Nine and Sixteen Siddhas and the worship of the thirty-two goddesses of the syllables of the Vidyā in association with thirty-two sacred sites (*dvātriṁśati-kramamekhalāpūjā*). These three sets are possibly to be projected into the three 'girdles' between the hexagram and the lotus.

Finally comes the second Group of Eight times Eight (*aṣṭāṣṭaka*). In some versions of the *maṇḍala*, there are two more lotuses beyond the one of eight petals. The first of these consists of sixteen petals and accomodates the thirty-two

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[1] The Eight Mothers in this case are: Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī, Īśvarī, and Cāmuṇḍā.

[2] There are some discrepancies with the summary in verse that follows this layout. There the cremation grounds are said to be in the south-west, whereas in the full account they are said to be located in the north-east. Again, two entries are missing in the summary. Devyā is in the south-west and Ambā is in the north-west. Finally, the last group of eight is not given a direction. Indeed, as a ninth group of eight, it does not seem to belong to the eight groups of eight.

goddesses of the syllables of Kubjikā's mantra arranged in pairs. Further out is a sixty-four petal lotus for the sixty-four Yoginīs. However, in this case, they are arranged in eight groups that attend (*paricāradevatā*) on the eight Mothers and so are to be worshipped in the eight petal lotus. The rite concludes with mantras for the subsidiary *maṇḍalas* (*ṣaḍaśītimaṇḍalakrama*) normally drawn around the main *maṇḍala*. In this case they are eighty-six.

The *sūtra* ends with a list set in verse of the twenty-eight groups of mantras (*ogha*) of the Mahākrama and the nine teachings (*āmnāya*) integrated into the Mahākrama, concerning the groups of mantras and deities for particular occasions (*naimittikaparvan*).

13) The Offering to the Sacred Sites of the World (*Kṣetrāvalībhūcakrabali*)

This section is not found in one of the manuscripts and may be an interpolation. It begins with seven verses on the importance of reciting the Vidyā to get rid of evil beings, which does not fit the rest of this section which is the *Vīrāvalīstotra*. Consisting of fourteen verses in *sragdharā* it is, essentially, a list of sacred places and sites where Siddhas reside and bestow 'divine accomplishment' (*divyasiddhi*). After listing a number of such accomplishments, the hymn closes with a eulogy of Kubjikā who is the goddess that resides with various identities in the main seats. She is herself the main 'guardian of sacred places in this universe'[1] and, especially, Kaulinī who resides in Koṅkaṇa.[2] It concludes in the usual way with an enunciation of the benefits (*phalaśruti*) of reciting this hymn and making animal offerings (*balidāna*) on special days (*mahāparvan*).

14) The Venerable Great Liturgy of Khecarī (*Śrīkhecarīmahākrama*)

This Krama is often presented as a fourth one along with the basic three of the Eldest, Youth and the Child. As it belongs to the transcendent lineage of the Skyfarers, unlike the other three, it has no modalities.

15) The Daily and Occasional Worship of the Great Transmission (*Nityanaimittikamahākramapūjā*)

This Krama liturgy, like the one described in the *Mahākramasūtra* above, is common, it seems, to all the lineages and so has no modalities. Moreover, unlike that liturgy it can also be performed on a daily basis. An interesting and significant feature of this liturgy is that there is no *maṇḍala* or outer icon. It

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[1] *kṣetrapālī jage 'smin*. *Vīrāvalistotra* 11d.
[2] *kaulinī koṅkaṇasthā [k, kh: -sthe]*. Ibid. 12d.

appears that all the mantras are projected into the body. Even so, they are considered to be acts of worship (*pūjā*) and depositions (*nyāsa*). The difference, it seems, depends on the phase of the liturgy and the function the rite serves in it. Depositions are part of the essential preliminaries that serve to purify the officiant by transforming his body into that of the deity whose limbs are the attendent deities deposited on the body. The deities in this 'divine body' are worshipped in this phase.

This liturgy (*krama*) begins with the Worship of the Great Liturgy consisting of Thirty (*triṁśātmakamahākramapūjā*). These are the mantras invoking the Siddhas and goddesses in the Six Wheels, the Sixteen Foundations, the Five Voids and the Three Targets (*lakṣa*) in the body. The reader is referred to chapter 25 of our text where they are explained. Note that the thirty-two goddesses of Kubjikā's Samayā Vidyā[1] are appropriately worshipped in the Wheel of the Command of which the goddess and her Vidyā are embodiments.

After this comes the Worship of the Lineage of Sixteen (*santānaṣoḍaśātmakapūjā*) in which eighteen (not sixteen) Siddhas are worshipped in as many places in the body. Then forty-nine Siddhas and their consorts (but with no mention of their locations in the body) are the objects of the Worship of the Great Liturgy of the Command of the Twelve Verses (*dvādaśaślokājñāmahākramapūjā*).

Thus, once the deities in the body, and the macrocosm it represents, have been worshipped along with the Siddhas, who are the forty-nine teachers that impart the spiritual energies of the letters, the stage is set for the worship of the goddess. This begins with nine mantras dedicated to nine Cāmuṇḍās. Collectively they are called the Liturgy of the Samayā, that is, Kubjikā the main goddess (*samayā*) of the tradition. We are told that it accords with the triadic division of the goddess's Vidyā.[2] Presumably, the nine Cāmuṇḍās are the forms of Kubjikā who preside over the three modalities of the liturgies (*krama*) of the three lineages. Then come the basic (*samayā*) Vidyās of the three lineages (*samayātrika*) and that of the fourth lineage (*kulamātaṅginīsamayavidyā*). These are followed by Trikhaṇḍā. The KMT draws this important Vidyā from the *Tantrasadbhāva*[3] and so is originally a Trika Vidyā. Nonetheless, the KMT and the later Kubjikā tradition consider it to be the 'great' or extensive form of Kubjikā's Vidyā (*bṛhatsamayā*).[4] It is divided into three parts - *khaṇḍa* - and hence its name.

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[1] See KuKh 11/12cd-16ab and notes.

[2] *samayāvidyātrikabhedena samayākramam*. Note, by the way, that the masculine noun '*krama*-' is treated as neuter in the SKh, as it is in general in the Kubjikā corpus as a whole, and the MBT in particular.

[3] KMT 5/1-30. See note 1 of KuKh 23 and note 31 of KuKh 29.

[4] The colophon of chapter five of the KMT in which the Trikhaṇḍā is presented refers to is as 'the

Then comes a short projection of seed-syllable mantras (*ambādvādaśikā*), salutations and prostrations with five and eight limbs (*pañcāṅga-* and *aṣṭāṅga-namaskāra*), worship of the Yoginīs in the body (*mātṛkāpūjā*) and the mantras that accompany the consumption of the sacrificial meat and pap (*phalgucarukabhakṣaṇavidyā, carukaprāśanavidyā, prasādavidyā*). The rite concludes with the usual plea to the goddess for forgiveness.[1]

The Hymns of the *Siddhakhaṇḍa*

After the presentation of the mantras used for the worship of the Krama, which takes up about three quarters of the SKh, it continues with the following fourteen hymns that can be recited in front of the Krama projected into the goddess's *maṇḍala* or anything that is felt to embody the goddess's presence such as a Liṅga, or even a yogi or renounciate (*yati*).[2]

16) 1) **Salutation to the Five *Praṇavas* (*Pañcapraṇavanamaskāra*)**

The first hymn is dedicated to the innermost triangular core of the *Kramamaṇḍala*. Despite the name of this hymn, these five important seed-syllables are not overtly mentioned. Instead we find two verses (*śloka*) praising Kubjikā, who is represented by the first of the Five *Praṇavas* in the centre of the Triangle. Then come four verses in *sragdharā* praising the four Siddhas in their respective sacred seats within the Triangle who are implicitly represented by the other four *Praṇavas*.

17) 2) **Salutations to the Six Aspects (*Ṣaṭprakāranamaskāra*)**

Three and a half verses in *sragdharā* are dedicated to praising the six seats in the corners of the hexagram.

18) 3) **Salutations to the Eight Limbs of the Goddess (*Devyāṣṭāṅganamaskāra*)**

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extraction of the extensive Samayā' (*bṛhatsamayodhāra*).

[1] The colophon reads: *ity ādyāvatāre [g: ityāvatāre] mahāmanthānabhairavayajñe anvaye saptakoṭipramāṇe merumārgavinirgate lakṣapādādhike ādyapīṭhāvatārite vidyāpīṭhamārge [g: -mārgaṁ] [g: + vinirgate] vimalabhedottaraṣaṭkanirṇaye kādibhede ājñāpārameśvare śrīcatur-viṁśatisāhasre nityanaimittikamahākramapūjādhikāraḥ [g: -kramakhecaracakrapūjādhikāraḥ]* ||

[2] *yogīyatikramasyāgre [kh: -yate-] liṅge vā maṇḍalāgrataḥ* ||
siddhyate cābda-m-ekena paṭhitena śubhā gatiḥ [all: subhāṁ gatim] | SKh 24/50cd-51ab.

Eight verses in *sragdharā* praise the Mother Kubjikā - Śrīkubjikāmbā - along with her main attendents, the Six Yoginīs and the Eight Mothers (*mātṛkā*) in the sacred seats projected into the hexagram and the eight petals of the lotus that surround it, respectively.

19) 4) **Twelve (Verses in Praise of) the Mother and Prostration to (her) Twelve Aspects (*Ambādvādaśadvādaśāṅgadaṇḍavannamaskāra*)**

Each verse of this hymn praises one of the following twelve forms of the Mother as: 1) Kubjikāmbā, 2) Nityā, 3) Kanyā, 4) Mālinī, 5) Candreśvarī, 6) Koṅkaṇāmbā, 7) Bhairavī, 8) Kaulinī, 9) Ratneśvarī, 10) Maṅgalāmbā (also called Śavarī), 11) Kujā, who is the 'crooked' (*kuṭilā*) or 'coiled' (*kuṇḍalākārā*) Kuṇḍalinī, and 12) Tripurāmbā.

20) 5) **Twelve (Verses Dedicated) to the Mother (*Ambādvādaśikā*)**

This hymn in twelve verses (*śloka*) is dedicated to Śrīkubjāmbā in the form of her Vidyā and the seed-syllables mantras enshrined in the triangle and hexagram in the core of her *maṇḍala*.

21) 6) **Twelve (Verses Dedicated) to the Mother of the Hymn to the Krama (*Kramastotrāmbādvādaśikā*)**

Despite its name, this hymn consists of twenty-one verses (*śloka*). The theme is that of the previous hymn.

22) 7) **Twelve (Verses Dedicated) to the Mother (*Ambādvādaśikā*)**

This hymn eulogizes the goddess as Kuṇḍalinī present in the inner Wheels and as the Transmental, Bliss, and the Command at the End of the Twelve

23) 8) **Hymn to the Supreme Goddess, the Skyfarer (*Parādevyākhecarīstava*)**

The goddess is praised in this hymn in thirty-two verses in her abstract aspect within the Voids, Foundations, Wheels and beyond them. She is related to the Great Transmission (*mahākrama*), that is, the Śāmbhava state whose will manifests as the three lineages and, indeed, as all things. The hymn concludes:

> The Great Transmission, free of change (*nistaraṅga*) is (attained) by the realisation of omniscience. It is the procedure

(*vidhāna*) concerning the sacred seats and fields, hard to acquire even by the gods. I praise (that reality whose) form is the Neuter (absolute) devoid of male and female gender. It is the supreme plane that has one form and is both with and without form. Everything has come forth by its will, (the lineages of) the Child, Youth and the Aged and they come to an end there where that energy plays.[1]

24) 9) **Hymn to Bhagamālinī (*Bhagamālinīstava*)**

The goddess is praised in this beautiful theological hymn in thirty odd verses (*śloka*) as the Divine Womb - Bhaga. As the Skyfaring Goddess (Khecarī), she is represented by various goddesses who are forms of her. As the Six Yoginīs, she is present in the Six Wheels in as many aspects. Beyond the Fourth state, above the Wheels, she is Ciñciṇī in the Wheel of the Skyfarers in her triple form as the three goddesses of the Trika, that is, Parā, Parāparā and Aparā. At the same time, this Hymn to the Transmission (*kramastotra*) is the 'treasure chest of the Kālikākrama'. Thus the goddess is portrayed as the source and embodiment of the main Kaula schools and their goddesses.

25) 10) **The Hymn to the Mistress of the Gem (*Ratneśvarīstava*)**

The goddess of this Hymn is Kuṇḍalinī, Ratneśvarī - the Mistress of the Gem - who resides in the 'middle of the Gem' that is, in the navel centre (*maṇipura*) from where she rises. Praised with 'supreme devotion' the devotee invokes her to save him. The hymn opens with the following lines that set the tone for the rest of the hymn:

> You are praised with supreme devotion in body, speech and mind. (You are) Mahāmāyā, supreme (transcendent) and inferior (immanent). (You are) Parā, Parāparā and are intent on the supreme nature. O Mistress of the Gem! Save me![2]

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[1] *sarvajñānāvabodhena nistaraṅgaṁ mahākramam* ||
pīṭhakṣetravidhānaṁ tu devānām api durlabham |
vande napuṁsakākāraṁ strīpuṁliṅgavivarjitam [g: strīpulliṁga-] ||
sākāraṁ tu nirākāraṁ ekākāraṁ paramaṁ [k kh: paraṁ] padam |
tasyecchānirgataṁ [g: -tā] sarvaṁ bālaṁ [g: vāla] kaumāravṛddhakam ||
nidhanaṁ yāti tatraiva yatra sā ramate kalā | SKh 23/11cd-14ab.

[2] *stuto 'si [kh: stunomi; g: stutomi] parayā bhaktyā kāyavākcittagocare [g: -vākvacitta-]* |
parāparā mahāmāyā aparā ca parāparā ||
parasvabhāvaniratā trāhi ratneśvareśvari [k: -rīṁ; g: ratnesvare-] mama || SKh 25/1-2ab.

26) 11) **The Prose Hymn to the Goddess (*Devyādaṇḍaka*) composed (*avatārita*) by Caryānātha**

27) 12) **The Hymn Uttered by the Venerable and Great Skanda (*Śrīmahāskandaproktastava*)**

28) 13) **The Great Hymn in Prose (*Mahādaṇḍastuti*)** by Krodhamuni

29) 14) **The Hymn to Mālinī (*Mālinīstava*)**

The last four hymns are set in the open prose metre of the *Mālinīstava* Bhairava intones in front of the goddess's Liṅga in the KMT and the KuKh to evoke her presence. Modelled on that, they are similar in style and content. Indeed, this is the last crowning hymn of the series. Interspersed with seed-syllables, this is the form of the *Mālinīstava* we find in the KuKh. It is attributed to Mitranātha in the colophon.[1] Perhaps we should understand the hymn to have been composed not only by Bhairava, the First Teacher (*ādinātha*) but also, more specifically, the Siddha who propagated the transmission that proceeds from Kāmarūpa in the last of the four Ages. Analogously, the first of these four hymns is attributed to Caryānātha who is the Siddha associated with the sacred seat of Jālandhara. There he sings this hymn to the goddess of the sacred seats.[2] Perhaps these are meant to be the hymns that were sung to the goddess in the Liṅga by the Siddhas in the four Ages.

The relationship of the mythical authors of the other hymns with the remaining three sacred seats is not immediately apparent. However, the connection is clearly established in the mantras of the SKh. Our attention is drawn to this detail by Vidyānanda, the south Indian author of the commentary *Artharatnāvalī* on the root Tantra of the Śrīvidyā tradition, the *Nityāṣoḍaśikārṇava*. There he explains that Krodhamuni ('the Angry Sage') is another name for Durvāsas who was known for his short temper. Indeed, myth portrays him as the embodiment of Śiva's anger. Mani explains:

Once a quarrel arose between Brahmā and Śiva which developed into fighting. At the sight of Śiva seething with rage the Devas ran off frightened, and Pārvatī also got frightened. She told him '*durvāsam bhavati me*', ('it has become

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[1] The colophon reads: *iti sabījamālinīstavarājaṁ [k kh g: -ja] mitranāthakṛtam [g: -nāthekṛtaṁ].*

[2] The hymn closes with: O goddess, mistress of (all the) sacred seats, who in Jālandhara is the mistress of the Net of Time! I, Caryānātha, bow (to you) Kubjeśvarī!

pīṭhapīṭheśvari devi jālandhare jālakāleśvari caryānātho hy ahaṁ naumi kubjeśvarīm ||

impossible for me to live happily with you'). Realising that it was his momentary anger which made life miserable for Pārvatī Śiva decided to transfer this trait of his character to someone else. [. . .] Śiva deposited his anger, which had caused unhappiness to Pārvatī, in Anusūyā. The child born out of that aspect of Śiva to Anusūyā was Durvāsas. The name Durvāsas was very apt as the child was born out of the anger of Śiva which had made life miserable (*durvāsa*) for Pārvatī.[1]

The author of the *Mahādaṇḍastuti* declares that he is Durvāsas.[2] He, along with Skanda and Śrīkaṇṭha (i.e. Śiva), are praised in mantras as Oḍḍīśanātha, Ṣaṣṭhanātha and Mitranātha. Vidyānanda notes that this is how they appear in modified forms of the *Gāyatrī* mantra dedicated to them which he says are taught in the MBT (the *Kādibheda*).[3] These mantras are in fact recorded in the SKh as are others that confirm these associations.[4] In other words, it would be clear to an

[1] Mani 1984: 256; the original source is chapter 44 of the *Brahmāṇḍapurāṇa*.

[2] At the end of the *stuti* the author thanks the goddess: 'You are always the way, intelligence and passion of myself, Durvāsas.'

tvaṁ gatiḥ [kh g: gati] tvaṁ [kh g: stvaṁ] matiḥ [kh: matiṁ; g: mati] tvaṁ [kh g: stvaṁ] ratiḥ [kh: rati tvaṁ] sadā mama durvāsasya.

[3] Vidyānanda writes: 'The Vedic sage (*ṛṣi*), the venerable ascetic Krodhamuni is called Durvāsas in the world. This triad can be clearly known in the Gāyatrī of the Lineages which is in the MBT (*kādibheda*) that describes the three lineages'. After quoting the main parts of the three Gāyatrīs, Vidyānanda goes on to say: 'In daily life (these three are known as) the venerable Durvāsas, Subrahmaṇya (i.e. Skanda), and Mahādeva.'

loke ṛṣir iti śrīmatkrodhamunibhaṭṭāraka iti śrīmaddurvāsasa evābhidhānam | *tad idaṁ tritayaṁ kādibhede olitritayanirūpaṇe oligāyatryāṁ spaṣṭaṁ jñāyate* | [. . .] *śrīdurvāsaḥsubrahmaṇya-mahādevā laukike*. NṢA p. 222.

[4] The SKh records a set of six (*ṣaṭka*) Gāyatrī mantras dedicated to these three Siddhas along with Caryānātha, Tūṣṇīnātha and Vṛkṣanātha. The first three are also recorded by Vidyānanda. The variants there are noted in round brackets:

AIṀ MITRANĀTHĀYA VIDMAHE ŚRĪKAṆṬHĀYA DHĪMAHE TAN NO SIDDHIḤ (KUBJIḤ) PRACODAYĀT ||
AIṀ ṢAṢṬHANĀTHĀYA VIDMAHE ŚRĪKUMĀRĀYA DHĪMAHE TAN NO LAKṢMĪḤ PRACODAYĀT ||
AIṀ OḌUNĀTHĀYA VIDMAHE DURVĀSĀYA (ŚRĪDURVĀSASE) DHĪMAHE TAN NAḤ KAULĪ (KAULIḤ) PRACODAYĀT ||

Kubjī is the goddess of the Gāyatrī mantra dedicated to Vṛkṣanātha in this series. As Vṛkṣanātha is one of the names of the First Nātha, it is appropriate that the goddess herself be associated with him just as she is associated with Mitranātha, the first Siddha of this Age of Strife.

The link between these three gods and the Siddhas is reaffirmed in two sets of mantras, belonging to two different modalities of the Krama, dedicated to a group of five Siddhas (*siddhapañcaka*). These are:

initiate that these four hymns to the goddess were composed by the first propagators of her teachings. Moreover, the order in which they are presented corresponds to that in which the teachings were transmitted from the four seats in the four successive Ages (*yuga*).

The text concludes with a description of the emergence of the goddess from the Liṅga evoked by Bhairava's intonation of the *Mālinīstava*. This would be an appropriate place for the SKh to end and perhaps at some stage of its redaction it did indeed end here. However, the text continues in a somewhat haphazard way with a *sūtra* that describes the rite of the offering of the sacred thread (*Pavitrārohaṇavidhāna*) during the rainy season to atone for transgressions of the Rule committed during the year.[1] This is followed by the *Sūtra* of the Teaching concerning the Lamps (*Dīpāmnāyasūtra*). This brief *sūtra* describes how lamps are to be offered in the rite of the 'waving of lamps' (*ārati*) to the Krama in the *maṇḍala*, especially the sacred seats there, and to the three sections of the MBT.[2] We have seen that prescriptions for the manner in which the scripture should be worshipped is the way the early Kubjikā Tantras end. Although the YKh does not end in this way, the KuKh does. Finally, this section ends, as does Krama ritual in general, with the mantras recited when offering lamps and eating the meat offered with them.[3] The colophon concludes that 'the section concerned with the rite of adoration (*pūjākhaṇḍa*) is complete'[4] that began with section five of the SKh.

However, the manuscripts continue for another few folios. These contain first a *sūtra* (called *Japavidhāna*) that explains how mantras should be repeated.

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1) AIṀ 5 **ŚRĪKAṆṬHADEVA** HSKHPHREṀ **ŚRĪMITRANĀTHA** ŚRĪMADANĀJÑĀ ŚRĪBINDUDEVĪ - AVVĀPĀDUKĀṀ PŪJAYĀMI ॥ ITI SVĀDHIṢṬHĀNE ॥
AIṀ 5 **ŚRĪSKANDADEVA** HSKHPHREṀ **ŚRĪṢAṢṬHANĀTHA** ŚRĪŚAVARIKĀJÑĀ ŚRĪKAMALĀDEVĪ - AVVĀPĀDUKĀṀ PŪJAYĀMI ॥ ITI MAṆIPURE ॥
AIṀ 5 **ŚRĪDURVĀSADEVA** HSKHPHREṀ **ŚRĪ - OḌḌĪŚANĀTHA** ŚRĪSAMAYĀJÑĀ ŚRĪ - UDAYADEVĪ - AVVĀPĀDUKĀṀ PŪJAYĀMI ॥ ITI ANĀHATE ॥

2) AIṀ 5 **ŚRĪDURVĀSADEVA** HSKHPHREṀ **ŚRĪ-OḌḌĪŚANĀTHA**PĀDUKĀṀ PŪJAYĀMI ॥
AIṀ 5 **ŚRĪSKANDADEVA** HSKHPHREṀ **ŚRĪṢAṢṬHANĀTHA**PĀDUKĀṀ PŪJAYĀMI ॥
AIṀ 5 **ŚRĪŚRĪKAṆṬHADEVA** HSKHPHREṀ **ŚRĪMITRANĀTHA**PĀDUKĀṀ PŪJAYĀMI॥

[1] Kedar Raj Rajopadhyaya of Bhaktapur informs me that this is still the practice amongst Newar initiates.
[2] See above, p. 96 ff..
[3] Perhaps similar Vajrayāna rites explain why 'lamp' – *dīpa* – is a code word in for 'meat' in the Buddhist Tantras.
[4] *iti [kh: missing] caturviṁśatisāhasre [kh: missing; g: caturvisati-] pūjākhaṇḍaṁ samāptam* ॥

Much of this is drawn from the KMT, which has taken it from the TS.[1] Additional passages have been inserted here and there. Neither of the source texts refers to this passage as a *sūtra*. As we know the source of the text in the KMT, there can be no doubt that in this case a *sūtra* has been redacted from earlier sources not cast in that form. Moreover, it appears to be just tacked onto the SKh with no effort to integrate it into the text. The following and last section consist of groups of mantras that the concluding verse tells us belong to the Krama of the Middle Lineage. It looks as if someone dropped a manuscript and failed to replace the folios correctly. This was then copied as it was and a short concluding colophon, which simply says that the *Siddhakhaṇḍa* is finished,[2] was added to bring it to an end.

The *Kumārikākhaṇḍa*

Now we have an idea of the layout, structure and contents of the YKh and SKh, we are ready to turn our attention to the *Kumārikākhaṇḍa*. Here we will focus on how the KuKh has been constructed, outlining its contents only where this is relevant to this purpose. We shall argue that, like the other two sections of the MBT, the core of the KuKh was originally made of *sūtras*. This is in keeping with the general principle that the Kula teachings (*kulakrama*) the goddess imparts to the god, according to the KuKh (and the MBT in general), is the 'sequence of *sūtras*' (*sūtrakrama*).[3]

The concluding part of the KuKh outlines the broad structure, actual and ideal of the MBT. We find similar passages in the YKh. These emphasize, as we have seen, the role of *sūtras* in the structure of the text, which is not the case in the KuKh although it contains a good number of them. Nonetheless, the Newar Mukundarāja perceived that the *sūtras* of the KuKh were a particular important part of it. Accordingly, he selected nine of them, all of which are found only in the KuKh, and wrote a commentary on them called *Saṁvartārthaprakāśa*.[4] Probably these *sūtras*, and others that, like them, not found in other sections of the MBT, are a part of the original nucleus of this *khaṇḍa*. Indeed, a good number of their names, like those of the SKh, appear in the lists of *sūtras* found in the YKh noted earlier. If they are indeed the same, it seems that there was an older original pool of *sūtras* from which the three *khaṇḍas* developed. The YKh retained the lion's share. The SKh expanded a few *sūtras* concerned with ritual, essentially, the

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[1] KMT 5/103 ff and TS 6/184 ff.

[2] *iti śrīsiddhakhaṇḍaṁ samāptam* || Normally the final colophon is long and elaborate. Moreover, in this case the Tantra to which the *khaṇḍa* belongs is not even mentioned.

[3] *itaḥ sūtrakramaṁ śambho dīyate tat kulakramam* | KuKh 5/6ab.

[4] See below, concerning the *Saṁvartārthaprakāśa*.

worship of the Krama (*kramārcana*) which is its special concern. The redactors of the KuKh were more ambitious and laborious. They sought to produce a complete, integral text.

If the oldest, original nucleus of the KuKh was made up of *sūtras*, this is not immediately apparent because, like the other *khaṇḍas* of the MBT, the KuKh has largely been re-structured into *ānandas.* Moreover, it has been supplemented extensively - more than a third of the text - by importing passages, in many cases entire chapters, as well as *sūtras*, from other sources. These are, in the order of the extent the KuKh has drawn from them: other sections of the MBT - especially the YKh, the KMT, TS, ṢSS, AS and the ŚM.[1] This is a departure from the rest of the MBT proper which draws nothing or very little directly from other sections or outside. Even the KMT, which is an important source for the KuKh, is not represented in the rest of the MBT. The only substantial exception is a version of the *Mālinīstava* in the SKh drawn from chapter 4 of the KMT. However, even in that case it is supplemented by the addition of seed-syllable mantras and several extra lines of text.

The loose, question and answer format of virtually all Tantric texts make them particularly liable to disorder. The danger of this happening increases with the size of the text. At the same time, this open framework also allowed redactors the freedom to build a complex presentation of doctrine and practice. Amongst the texts of the Kubjikā corpus, the KMT and its expansions, the ṢSS and ŚM, are the most successful in this respect. This is partly due to their ordering into chapters. The redaction into chapters, called *ānandas* in the MBT, is a more convenient format than that into *sūtras* and is compatible with that of the KMT, ŚM and ṢSS, allowing the KuKh to import entire chapters wholesale (with the usual modifications), directly from these sources. Quite a few *sūtras* remain embedded in chapters as a result of an attempt to standardize this format. At the same time, several also survive in their original *sūtra* form, especially in the last quarter of the text, which draws extensively from the YKh.

Even though the KuKh has a more coherent overall structure than the YKh, it appears to be the work of more than one redactor. For one thing, the text and the colophons were probably written by different people whose knowledge of Sanskrit was not equally good. This appears to be the case as the Sanskrit of the colophons is generally more correct than that of the text. For example, the noun *adhikāra-,* which is normally masculine and always treated as such in the colophons, is invariably neuter in the body of the text. Moreover, we notice also that the Sanskrit of the short colophons, which come at the end of *sūtras*, is not the same as that of the long ones. For example, the regular form of the numeral *viṁśati-* ('twenty') in the word '*śrīcaturvimśatisāhasra-*' –'the venerable scripture

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[1] The reader is referred to the concordance in vol. 14 for details.

of Twenty-four Thousand (verses)' is replaced in the long colophons, but not the short ones at the end of *sūtras*, with the common deviant form *viṁśat* formed on the model of the numerals thirty (*triṁśat*), forty (*catvāriṁśat*) and fifty (*pañcāśat*). This suggests that the short colophons were written by a third party or the author of the *sūtra*. While most of these *sūtras* are drawn from other parts of the MBT, the discrepancy between the Sanskrit of the text and the long colophons suggests that the writer(s) of these and the text were not the same. Clumsy or mistaken division of chapters may support the view that a different person tried to tidy up the redaction of the text in this way.[1]

There was probably only one final redactor who sorted through the text to make it coherent and systematic. The fact that in the course of transferring a *sūtra* or chapter the Sanskrit has been subject to fairly uniform corruption throughout adds to the impression that the last phase was the work of just one person. Alternatively, it may have been the work of a teacher and his disciple who learnt the same corrupt Sanskrit from him. It is not surprising that a text suffers loss or is corrupted when making the transition from its original source to another. However, while comparison with the source text does reveal, as one would expect, the presence of such errors, there are also numerous consistantly corrupt Sanskrit forms that must have been intentional. Nor can we doubt that the corruptions to which I refer are consistent. The detailed documentation of the deviant forms found in our text, recorded in the critical apparatus of the Sanskrit edition, confirms that this is in fact the case.

The shift from the *sūtra* to the *ānanda* form is a valuable marker that helps us to understand how the MBT has been redacted. This is especially true of the KuKh which, while it contains a considerable amount of original material, is also the *Khaṇḍa* that has drawn the most from other sources. It is also the *Khaṇḍa* that has been most coherently redacted. This is largely due to its adaptation of the division into *ānandas*. Out of the sixty-nine colophons of the KuKh, fifty-nine are essentially the same long colophon we find at the end of the first chapter and have described above.[2] Apart from the short colophon of chapter 13, which is that of an *ānanda,* the remaining eight short colophons are those of *sūtras*. Again, one *ānanda* is called a *sūtra*.[3] To these we may add the so-called ten '*bhūmikās*' drawn from YKh (1) where they were originally *sūtras*.[4]

Moreover, we notice that all the chapters that are not called *ānandas* except one (that is, 29) appear from chapter 48 onwards. This may well be

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[1] Examples are between chapters 11 and 12, 14 and 15, 50 and 51.
[2] See above, p. 109 ff..
[3] The *sūtra* colophons are 48, 49, 50, 52, 53, 54, 55, 56, 67 and the *ānanda*-cum-*sūtra* colophon is 51.
[4] These are chapters 57 to 66 of the KuKh. See the concordance for the correspondences between the KuKh and YKh (1).

because they were hurriedly inserted into the text just before the concluding chapter or two. This is also the least original part of the KuKh, virtually all of which is found in the other two *Khaṇḍas* and was most probably drawn from them. Conversely, while a good amount of material is drawn from other sources in the previous chapters, the *sūtras* we find there are mostly unique to the KuKh. Moreover, they are embedded in *ānandas* or transformed into them. The variants in one manuscript of two colphons illustrates how a *sūtra* can be transformed into an *ānanda* by simply altering its name.[1] Chapter twenty, for example, which deals with the Triple Vidyā, is an *ānanda* in the KuKh but appears as a *sūtra* in YKh (1). Again, chapter 29 is a *sūtra,* although it has the long colophon of an *ānanda*.

The redactors of the YKh did also overlay the original loose *sūtra* format with that into *ānandas*. However, they were less concerned to set the text into a single compact whole, probably because the generally self-contained nature of the *sūtras* and the many they had to deal with made the task difficult. The KuKh on the other hand is clearly an attempt to redact a single, coherent text. This is most successfully achieved in those parts where the author(s) did not shy away from integrating the *sūtras* with their own writing.

The *sūtras* are not only embedded in chapters, they are framed and sustained by chapters or substantial passages that were written to create a complete coherent text. However, although the redactor(s) made a good start in the first half or so of the KuKh, as the text goes on it looses its initial coherence to give way increasingly to the loose *sūtra* form. At the same time, the KuKh draws increasingly from other texts. Although use is made of other texts throughout the KuKh these, along with the original core *sūtras* are relatively well integrated into a single and coherent, albeit very ramified, teaching.

The same themes are taken up repeatedly, another sign that the text was written in bits and pieces. Although they are not mere repetitions, there is an abiding danger that they may become so. We have seen, in the context of our discussion of the symbolism of the sacred seats, that despite the implied 'objectivity' of the symbolic constructs each presentation invariably differs from all the others in a few or more details. This may well be because several people made their own contributions without bothering to standardize the result. These divergences may also be understood, as no doubt the tradition itself understood them, to be the result of the uniqueness of personal experience. From that perspective their diversity is not an imperfection; on the contrary, it testifies to the

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[1] The colophon to chapter 52 reads: *iti kādibhede [gh: ityādyāvatāre kādibhede; ch, j, jh: iti śrīkādibhede] śrīcaturviṁśatisāhasre* [All MSs except gh: * *catur-] ādināthasūtram [gh: -sūtro nāmānandaḥ]* || The colophon to chapter 53 reads: *iti śrīkādibhede caturviṁśatisāhasre pañcāśad-bhedabhinnaṁ santānasūtradhikāram* || MS Gh has a long colophon and names it: *santānasūtrādhikāro nāmānandaḥ.*

living experience transmitted through the teachings. This same principle of experiential unity in diversity assists in ordering the text of the KuKh. The three versions of the Root *Sūtra* (*mūlasūtra*) in chapter 26, 38 and 42 may be cited as typical examples. Although essentially the same *sūtra*, variations in the text and additional information in the commentaries that accompany each version provide fresh insight into their theme - one to which the Kubjikā Tantras return repeatedly - namely, the core of the goddess's *maṇḍala*. The three versions and their explanations - sometimes supplied in separate *sūtras* - may well be the work of three different people. The existence of at least two other versions and independent commentaries shows that the Root *Sūtra* was particularly popular. The redactor makes use of these three versions to encapsulate portions of the text, placing them in it in such a way that they conclude the sections that precede them and introduce the ones that follow. Like the *Saṁvartāsūtra,* which is also a 'root *sūtra*', with which the KMT, ṢSS and KuKh begin, it describes the goddess's *maṇḍala* and so is particularly suited to this purpose.

The division of the text into units, large and small in this way, which is probably the result of multiple redactions, encourages disorder and lack of coherence. The subject of chapter seven, for example, namely, the teachers and lineages of the tradition is taken up again in chapter forty-six, which is drawn from chapters forty-three and forty-four of the ṢSS. The subject is taken up again in chapters fifty-six and fifty-seven. The former is simply an account of the Sixteen Siddhas with little or no context. The latter, which is drawn from chapter thirty-six of YKh (1) and is concerned with the Divine Current of teachers, is similarly free-floating. Occasionally a few verses are repeated. However, this is not due to scribal error. When this occurs, for example, in chapter three, in both places the verses are an integral part of the text.[1]

Even so, despite such imperfections, the redaction of the KuKh is certainly much better than that of the other sections of the MBT. Indeed, an attempt has been made to make the KuKh a complete self-contained, unitary text, even though it makes no claim to being more than a section of the MBT. We have seen that the YKh moves from one subject to another spontaneously, free to do so by the loose format that *sūtras* permit. On the other hand, the presentation in the KuKh is relatively ordered and systematic. Moreover, it takes care to cover the essentials of the cult. The presence of chapters dealing with initiation, for example, is in sharp contrast with the virtual absence of this subject in the YKh or the SKh. This is not because this topic was reserved for this section of the MBT. Rather it reflects their divergence of concerns. On the whole, the *sūtras* give the impression that they were compiled to suit particular interests and purposes. When the topic is more complex and extensive they can multiply systematically. A simple

[1] Cf. KuKh 3/1-2 and KuKh 3/30-31.

example is the group of *sūtras* concerning the goddess's faces and limbs. However, even so, the *sūtra* format is not well suited for the development of long texts if they are to have a single, coherent structure. Nonetheless, themes do recur regularly in many of the *sutras*. A major one, for example, in the YKh is the *maṇḍala* of the eight sacred seats.

Apart from the layout of the KuKh we also notice a marked difference in the content with respect, especially, to the YKh. One that is particularly striking is the interest the YKh has in black rites and the concerns that impel their performance, which are virtually absent in the KuKh and the SKh. Related to this is the presence in the YKh of kings, their troubles and ambitions.

As the text has been translated and extensively annotated we are not as much concerned in the following brief synopsis of the KuKh with its contents but rather with the way it is structured. The detailed index of contents at the beginning of each volume of the translation and edition will guide the reader through the text. Here we shall present a broad outline of the structure of the KuKh to show how the text has been constructed by the placement and integration in the body of the text of the *sūtras* that possibly formed its original, seed core. In addition we shall take note of the numerous passages imported from other sources which, like the presence and function of the *sūtras*, is one of the most striking features of the KuKh. The specific details concerning these sources have been collected in the concordance in the last volume. They are mentioned again as they occur in the critical apparatus of the Sanskrit text. The reader will also find detailed comparisons of the sources where this is required either there or in the notes to the translation.

The Contents and Structure of the *Kumārikākhaṇḍa*

Chapters One and Two: Śrīnātha's Inquiry and the Response to the Inquiry

The KuKh opens grandly as does the ṢSS and KMT with the *Saṁvartāmaṇḍalasūtra*. The commentator Mukunda explains that these are the benedictory verses (*maṅgalācaraṇa*) with which a scripture or Sanskrit treatise normally begins.[1] Thus, this is the beginning of the entire *Manthānabhairavatantra* of which the KuKh presents itself implicitly in this way as the first of its three sections.[2] Moreover, as an expanded version of the first verse of the KMT,[3] the KuKh mirrors, as does the ṢSS, the manner in which the

[1] *manthānabhairavatantre maṅgalācaraṇaṁ saṁvartā kumārikākhaṇḍe* SamP fl. 3a. Cf. KuKh 30/26-27ab.
[2] See KuKh 69/28cd-29ab and above, p. 101.
[3] See note to the English translation for a comparison of the the version in the KuKh and ṢSS with

KMT begins. In this way the KuKh stresses the link it seeks to establish between itself and the KMT which the very name - *Kumārikākhaṇḍa* - common to both,[1] promotes.[2]

The short version of the *sūtra* at the beginning of the KMT concisely describes the *maṇḍala* into which the Krama is projected, in the course of paying homage to the divine couple it enshrines. In addition, the extended version in the ṢSS and KuKh extols the teachers in Koṅkaṇa, the seat of authority, and its capital Candrapura, the residence of Śrīnātha, the first Siddha, both identified with the expanded *maṇḍala*. Thus it registers the major developments in the tradition that took place after the redaction of the KMT.

Just as the ŚM comments on the short version in a long prose section inserted into the first chapter of ŚM, similarly, the second chapter of the KuKh is a commentary on the long version of the s*ūtra*.[3] This, along with the *Sūtra*, could well have been written independently. The *Saṁvartāsūtra* is commonly recited by Newar initiates when they perform the rites of the goddess Kubjikā. This may well have been the case early on in the development of the cult. It is not surprising, therefore, if commentaries were written on this *sūtra*. They explain the metaphysical identity of the deities of the mantras of the Sequence of Twenty-eight (*aṣṭāviṁśatikrama*) projected into the *maṇḍala* and the energies, principles and Yogic states that are the inner counterparts of its contents.

As the ṢSS is an extended version of the KMT, it makes sense that it should begin with an extended version of the *Saṁvartāsūtra* with which the KMT begins and retain the same Krama of which the units outlined in the *sūtra* are clearly twenty-eight. This Krama is presented systematically in chapter forty-three of the ṢSS along with the lineages of teachers unknown to the KMT. Although a large part of it has been incorporated into chapter forty-six of the KuKh, the Krama taught there fits badly with the Krama taught in the rest of the KuKh. This is either the one lifted directly from the YKh or its own versions, many of which consist of twenty-seven units, as does that of the YKh.

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the one in the KMT.

[1] See above, p. 102.

[2] Note that neither the KMT nor the ṢSS, that are totally devoid of *sūtras*, refer to it as a *sūtra*. However, at beginning of its prose commentary on it the ŚM says that the first verse of the KMT is the first *sūtra* of the *Śrīmata* (*śrīmatasyādisūtraṁ tu śrūyatāṁ kathyate 'dhunā* | ŚM 1/114cd) and even calls it the *Saṁvartāsūtra* (*saṁvartāsūtrasyārthaṁ vyākhyāyate yathā*). We may note in passing that this is one of several indications that suggest that this commentary was not originally part of the ŚM. The *Ṭīkā* also refers to it as a *sūtra* (see note to the English translation).

[3] Mukundarāja says: *teṣāṁ arthavijñānaṁ yathā* | *manthānabhairavatantre maṅgalācaraṇaṁ saṁvarttā kumārikākhaṇḍe śrīśrīnāthaḥ [śaśrīnāthaṁ] prativaktā* | *vākyaṁ maṇḍalānte ka kartety ādi praśnaṁ [praśne] prathamānandaḥ* | *taduttaraṁ dvitīyānande* | SamP fl. 3a.

We may therefore surmise that the expanded version that comes at the beginning of both the ṢSS and the KuKh is drawn by the later from the former. Although the possibility of a third, common source cannot be excluded, this is not likely. In short, the ṢSS precedes the KuKh, as it seems all the other major Kubjikā sources do except, perhaps, the AS, with which the KuKh also shares passages in common.

Chapters Three to Six: Dakṣa's Curse and Grace, Concerning the *Mālinīstavarāja,* Śrīnātha's Consecration with the Command (*ājñābhiṣeka*) and the Pervasion of Śrīnātha's Sacred Seat of the Command (*ājñāpīṭha*)

The previous two chapters described the outer form of the *maṇḍala*. The first part of chapter three is concerned with its inner core in the End of the Twelve (*dvādaśānta*) above the head. This is the triangular Yoni and the Point or Drop (*bindu*) in the centre which is the goddess's Liṅga. The goddess who is the vitalizing energy of the Transmental (*unmanī*), bliss and grace, resides here. From her inner, lunar dynamism radiate the streams of emanation, the scriptures, the teachings, the lineages of teachers and the divine Command (*ājñā*) which empowers them, just as the deity itself does, with authority (*adhikāra*).

Now the stage has been set by the description of the inner, most elevated aspect of the goddess's Liṅga. The text proceeds with her myth that begins with the destruction of Dakṣa's sacrifice and the goddess's self-immolation in her previous birth as Umā, Dakṣa's daughter and continues in the next three chapters in a loose, diachronic manner.

We have seen that the Kubjikā Tantras contain several versions of the myth that narrates the origin of the goddess, Bhairava's initiation, and the founding of the sacred seats. The version in these four chapters of the KuKh, despite several novel features, is recognisably modelled on the one in the KMT. This is especially apparent in the dialogue between the god and the goddess, the first imploring the other for her grace, which she gives when she finally emerges from the Liṅga. Although these passages are not copied directly from the KMT, they are clearly inspired by it.

As in the KMT, the goddess is induced to emerge from the Liṅga by Bhairava's *Mālinīstava*. An extended version of this important hymn is part of chapter four. This is also found in chapter 29 of the SKh and 28 of the AS. While it is very likely that the AS is later than the KuKh, one wonders whether the SKh is the original source of this hymn or the KuKh. The KuKh presents the *Stava* in the context of its own re-working of the goddess's myth. In the SKh it is the fourth of four hymns each uttered by a Siddha of one of the four Ages.[1] Thus, it is not

[1] See above, p. 219-220.

well set in a substantial context as it is in the KuKh. It is introduced with a few verses that present the god before the Liṅga imploring the goddess. They end with the two verses that introduce this hymn in the KMT. The first few verses that follow the hymn are also found in the KuKh. However, they stop short of the description of her emergence from the Liṅga, which in the SKh is built up around the core of the few verses that describe it in the KMT. The KuKh reserves the description of this central event for the following chapter,[1] which it presents in its own words. In the AS all of the verses following the hymn are simply omitted and the next topic begins abruptly with little connection with what has gone before. So there it is obviously an imported insertion. In short the most coherent version is the one in the SKh. Both the hymn itself and the narrative that frames it are neat expansions of the original in the KMT. One gets the impression that the KuKh tailored this version to its own needs. The alternative, apart from a third older source, would be that the SKh drew it from the KuKh and polished it up, aligning it more perfectly with the KMT. This seems less likely. The KuKh refers to the SKh in its concluding chapter. The SKh appears to refer to the KuKh also, but this reference, as we have seen above, is not certain. We notice another extensive passage in common with the SKh in chapters 48 and 50 where it is clear that the SKh is the source.

In this version of the myth, after the goddess has emerged from the Liṅga, Bhairava visits the seats, and finds the goddess there. Although this is the reverse of the original myth, the KuKh does not want to completely contradict the prime authority. Thus the redactor tacks on the last few verses of the story from the KMT that briefly relate how the goddess went to other places after visiting the main seats. However, here she travels to the sites of the sacred geography of the Yoni outlined in YKh (2), which again seems to be the source.

Chapter Seven: The Authority of the Venerable City of the Moon.

Chapter seven concludes with the statement: ‘this is the *sūtra* of the City of the Moon. It is the introductory *sūtra* (of this scripture) (*pratijñāsūtra*). It is the first in this Kula scripture (*śāstra*). (What) follows is its subsequent (continuation) (*uttara*).’[2] The noun *pratijñā* means an 'assertion', 'declaration', 'affirmation' or 'proposition to be proved'. In this context a *pratijñā* is an initial introduction to a topic and implies a promise or a pledge (which is another meaning of this word) to deal with the subject extensively in what follows. One wonders how this is the first *sūtra*. Does it mean that this was the one with which the earliest version of the *Kumārikākhaṇḍa* began? It is possible that the first six chapters (2 + 4) were

[1] KuKh 5/29ff.
[2] KuKh 7/98cd-101ab.

prefixed to the first *sūtra* of the original core *sūtras* of the KuKh embedded in chapter seven.

The name of this chapter confirms that it is concerned with City of the Moon.[1] This is one of the names for the goddess's Triangle in the End of the Twelve. A description of this Triangle is indeed the subject of the first half of this chapter (up to KuKh 7/56). The second half, however, deals with the lineages of Siddhas. It begins with the declaration that: 'The Hermitage of the Siddhas of the lineages (*olisiddhāśrama*) has come forth into the mortal (*martya*) (world) from the City of the Moon.'[2] We have seen that the prototypes of the 'historical' groups of Nine and Sixteen Siddhas who spread the teachings were the Siddhas who governed the nine letters of the syllable Navātman and the sixteen vowels. As the description of the Triangle in the first part stresses the projection onto and into it of the letters identified with Siddhas, there is a double link between the two passages. Even so, they may well have been originally distinct. This possibility is further supported by the fact that while the first part of this chapter is devoid of passages common to other sources, the second part contains several. There are references to the Divine Current common with the SKh and the projection onto the body of Nine Siddhas and several lines concerning them and the Sixteen Siddhas common with YKh (2). It seems therefore that this passage was integrated into the original introductory *sūtra*. This supposition finds some confirmation in a strange anomaly at the end of this chapter. The final lines prior to the concluding verse quoted above list the things an adept must know to be a true disciple belonging to the tradition. These are essentially the things related to the City of the Moon described and defined in this chapter except the Nine and Sixteen Siddhas. Then, following the verse quoted above, which one would expect to be the concluding one, another few lines are dedicated to a similar list that does include them.[3]

Chapters Eight to Twelve: The Enounciation of the Vidyā according to the Teaching Concerning the *Meruprastāra.* The Consciousness of the Vidyā according to its Divisions as Full and the Rest. A Description of the Glory of the

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[1] The colophon of chapter seven declares that: This is the (seventh) chapter, which is the emergence of the transmission (*kramodaya*) with regards to the description concerning the Venerable City of the Moon.

[2] KuKh 7/57-58ab.

[3] They figure as 'the Siddhas of the Lineages (*oli*), the three persons and the Sixteen Siddhas'. The 'three persons' are the Siddhas of the three main sacred seats. I take the Siddhas of the Lineages to be the Nine Siddhas. See KuKh 7/99cd-101ab and cf. with KuKh 7/95cd-98ab. Notice also that several items are repeated in the two lists, perhaps because the later redactor wanted to fill out the second one more to better hide the integration of the Nine and Sixteen Siddhas into the new list.

Vidyā. The Way to Offer Libation and Repeat the Vidyā. Another description of the Glory of the Vidyā

Chapter eight begins, as do two other chapters (27 and 59) of the KuKh, with the same lines in which the god declares that he wants to know the knowledge that is the 'essence of the Western tradition'. In this case it is the *Meruprastāra*. In the second reference it is a form of the *Gurumaṇḍala* and in the third the Sequence of Twenty-seven. Chapter 59 is drawn from YKh (1), thus illustrating how such standard phrases are a feature of the Sanskrit style transmitted through the tradition.

In accord with common usage, the rite of adoration (*pūjā, arcanā*) of the deity is preceded by that of the teachers.[1] Accordingly, the following chapters from eight to twelve concern Kubjikā's Samayā Vidyā, the primary sonic form of the deity. The redactor may also have perceived a continuity between this and the previous chapter from another point of view also. The goddess's Triangle - the City of the Moon - is here in the form of a grid of letters called the *Meruprastāra*. The way this is to be drawn is explained first in the usual way and then the letters of the Vidyā are extracted from it. Thus, the Vidyā, like the teachers, also emanates from the Triangle. This and the following three chapters go on to explain how the Vidyā is divided into parts, its six 'limbs' (*aṅga*) and faces, the goddesses who embody its the letters, its projection into the *maṇḍala*, recitation and benefits.

Most of the text of these chapters is unique to the KuKh although the subject recurs, as we shall note, several times and is treated in a similar way throughout the Kubjikā corpus. We notice also that there are no *sūtras* in these chapters. Thus, they were presumably written 'freehand' with the occasional help of other Kubjikā sources we shall now examine. The first of these is found at the beginning of chapter nine. This is an exposition of the important seed-syllable HSKHPHREṀ. The substance of this passage is drawn from the *Dvādaśaślokasūtra,* which is found in YKh (1) [2] where the treatment is more thorough. A few more lines from this *sūtra* regarding the deposition of this seed-syllable in the subtle body are drawn from it in chapter eleven.[3] Clearly, this *sūtra* was the prime authority concerning this seed-syllable. Here it appears as the main seed-syllable of the goddess in the place of Vāgbhava, the syllable AIṀ. It appears in the *Saṁvartāsūtra* and is known to the ṢSS, as one would expect if it is the source of this *sūtra*. However, it is not known to the KMT and is not extensively treated in the ṢSS, which merely presents it as a Kaula alternative to AIṀ, the seed-syllable of the goddess in the KMT. The *Dvādaśaślokasūtra* may well be the earliest authoritative source for the formulation and application of this

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[1] Cf. KuKh 7/2cd-93.
[2] KuKh 9/2cd, 3cd, 5cd-10, 11cd-19ab, = YKh (1) 48/15cd, 16ab, 17-22ab, 22cd-30ab.
[3] KuKh 11/21-23ab = YKh (1) 48/2-4ab.

syllable in the Kubjikā sources. This is quite possible considering the importance accorded to it by the ṢSS and its cursory treatment there, which suggests that it had already been expounded before. If so, this is evidence that the YKh in some form already existed when the ṢSS was written.

Next in chapter ten we notice a passage in common with YKh (1). This is a eulogy of the benefits (*phalaśruti*) of depositing the six limbs and faces of the goddess's Vidyā in the *maṇḍala* and on the body. In both cases they come at the end of a visualization of the goddess and her limbs and faces. In the KuKh the presentation of the faces and limbs is quite brief compared to the one in the YKh (1), which is quite extensive. However, despite the difference in length and a few details,[1] the redactor was confident that the two versions are equally powerful. This appears to be common practice. We find a similar adoption of the eulogy of the fruits of repeating the goddess's Vidyā at the end of chapter eleven of the KuKh, an appreciable part of which is drawn from the ŚM.[2]

In chapter eleven we observe a more subtle use of sources. After an exposition of the goddess's Vidyā and seed-syllable the text goes to talk about the way it should be recited. This is to be done when worshipping and offering libations to the *maṇḍala* into which the Krama and the Vidyā has been projected along with a jar placed in front of it.[3] This is followed by the worship of young virgin girls after which the Vidyā is recited repeatedly (*japa*). The procedure is essentially a condensed version of one described in the ŚM from which a few lines here and there have been drawn. The *Ṭīkā* comments on the version in the KuKh but the indebtedness of the latter to the ŚM is further evidenced by verses in common with it eulogizing the power of the Vidyā that comes after the description of the rite in chapter nine of the ŚM, just as it does in the KuKh.

KuKh 12/24-42 corresponds to a passage in the YKh (1). According to the colophon in YKh (1),[4] it is an *ānanda* but the short form of the colophon and the nature of the passage suggests that it was originally a *sūtra*. Recognisably the same passage is also found in the ŚM. There it is well set into the body of the text, unlike its counterpart in the YKh (1), where it is an entire independent chapter or *sūtra* that is only loosely connected with what precedes and follows. Indeed, the passage appears misplaced in the YKh (1). The previous passage there is

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[1] See chart in notes to KuKh 10/37cd-39.
[2] KuKh 11/65cd-71ab = ŚM 9/77-82. KuKh 11/74cd-77ab = ŚM 9/83-86ab.
[3] KuKh 11/24-54.
[4] This is the chapter called the arising of the transmission with regards to the description of the greatness of the repetition of mantra in the procedure concerning the current of the (goddess's) Vidyā and is a part of the venerable *Caturviṁśatisāhasra.*

iti śrīcaturviṁśatisāhasre vidyaughavidhāne (g: vidyā-) japamahātmyavarṇe kramodayo nāmānandaḥ ||

concerned with an exposition of the seed-syllable HSKHPHREṀ (*caitanyakūṭa*). However, this one begins with a question concerning not this syllable but the goddess's Vidyā. As in the KuKh and the ŚM, Śrīnātha asks why the practice of the Vidyā is not always effective.[1] The deity replies that the reason for this is due to peoples' moral weakness and goes on to list their vices. In the ŚM the context expands into a list of good moral qualities of a teacher and disciple and their defects. The version in the KuKh is closer to the one in the YKh (1) and so may have drawn it from there. If so, this is surprising. The KuKh follows in a loose, abbreviated way the procedures outlined in chapter nine of the ŚM. Moreover, it also outlines the powers obtained by reciting the Vidyā at the end of chapter eleven, in a way that loosely follows the same chapter of the ŚM. In chapter twelve, the KuKh continues to follow the layout in the ŚM. However, the passage it quotes follows the version in the YKh more closely than the one in the ŚM.[2] It seems strange that the redactor of the KuKh should suddenly switch to another parallel source. However, he may well have done so. The version in YKh (1) concludes that a Vidyā drawn from another Tantra or one that contains Vedic syllables (*jāti*) cannot be effective. This statement is retained in the KuKh but is missing in the ŚM because the form of the Vidyā in the KMT which the ŚM follows does contain one.[3]

The question is: did the ŚM draw this passage from YKh (1)? Unlike the KuKh, the YKh is singularly devoid of passages common to other sources. It would be strange for someone to lift a passage like this that is not saying very much just to leave it free-floating as it is in YKh (1). It would be much more understandable if the redactor of the ŚM, who was working on a very well knit text, were to take it and work it into his exposition. Most of the ŚM was written before the shift to Koṅkaṇa[4] and so predates the YKh. It is possible, therefore, that some part of the YKh already existed prior to that.

Chapter Thirteen: Concerning the Destruction of Impurity

This chapter is divided into two parts. The first part deals with the basic principles relating to the nature of bondage and liberation. This involves an exposition of a structured view of reality, which could be characterized as a form of

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[1] *muktim etat prabhāvo 'yam vidyayābhyasanād bhavet* |
abhyāse 'pi kṛte [g: abhyāsāvikṛte] devi na ca siddhyanti sādhakāḥ ||
tat kim artham mahādevi śaṁśayaṁ [g: -ya] cchetum arhasi | YKh (1) 50/1-2ab.

[2] The passage in question is KuKh 12/24-42, which corresponds to ŚM 9/110 ff. and YKh (1) 50/3-20. KuKh 12/31cd-33 is missing in ŚM but not in YKh (1). However, KuKh 12/37 is missing in YKh (1) but not in the ŚM.

[3] KuKh 12/42-43ab.

[4] See below, p. 302 ff..

theistic, monistic Sāṁkhya. The one reality is divided into two aspects. One is the Person, who is identified with Śiva. The other is Prakṛti identified with Śakti or Mahāmāyā, which consists of the twenty-four principles described in Sāṁkhya. This view is integrated with a doctrine of Karma which, supported by Māyā, feeds the innate impurity (*mala*) that sullies the soul (1-57). This is removed by Mahāmāyā who, as Kuṇḍalinī, acts in the subtle body leading the yogi through to the highest yogic states in which Māyā, and with it Karma and all impurity, is destroyed (58-109). The second half of this chapter is the *Devyākramasūtra* (110-143), which describes the inner Consecration of the Command. This takes place in two stages. The first is the rise of Kuṇḍalinī, which burns away impurity. The second is her descent in the form of vitalizing lunar energy that, nectar-like, inwardly consecrates the yogi. The two phases are represented by the waxing and waning of the Moon. Essentially the same process is described in the SKh as the inner result of the deposition of mantras onto the body. Here it is called the 'inner sacrifice'[1] and the 'Consecration of the Command'.[2] The latter name implies that this is the consecration Bhairava received from the goddess. The *Saṁvartāsūtra* refers to a 'sixteenfold consecration of the Command'. The *Ṭīkā* describes this form of initiation, the core of which is drawn from the procedure taught in the *Svacchandatantra.* It is modelled on the standard form of the initiatory rites taught in the Siddhāntāgamas.[3] This *sūtra*, which teaches a more Kaula form of initiation, may well be one of the core *sūtras* of the KuKh. It is couched in the characteristic Kaula praxis based on the activity of Kuṇḍalinī and framed by a system of twenty-five principles, which is characteristic of the Kubjikā tradition.

Chapters Fourteen and Fifteen: Concerning (Kaula) Conduct (*caryā*) and About the Section (of the Scripture) concerning (Kaula) Conduct (*caryāpāda*)

Chapters fourteen to sixteen deal with the practice that follows initiation. This is essentially the observance (*caryā*) of the Vow of Knowledge (*vidyāvrata*), which consists of wandering to sacred sites where Siddhas and Yoginīs meet whilst assiduously repeating the goddess's Vidyā. The presentation is in two parts. The first extends through chapter fourteen up to verse 13 of chapter fifteen.[4] This was originally chapter 15 of the *Tantrasadbhāva*. It is so popular with the votaries of the

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[1] KuKh 13/111.
[2] Ibid. 13/152.
[3] See appendix 1 of KuKh vol. 4.
[4] The entire passage corresponds to chapter 15 of the TS, which is 148 verses long, and KMT 25/29-171. The first thirteen verses of chapter 15, concerning the various types of Kaula consorts, concludes the previous chapter and so would be better placed there. Like chapters 11 and 12, here is another example of the clumsy division of chapters suggesting that it was done by a second party, not the redactor of the text.

Kubjikā Tantras that it was first incorporated into the KMT. It is found in its expansion, the ṢSS (but not the ŚM), the KuKauM and the AS. A comparison of the variant readings in these sources suggest that although the redactor of the KuKh took it from the KMT, he may well have also consulted the original version in the TS, unless the manuscript of the KMT he used was closer to the TS than the ones available to us now. We have had occasion to discuss the Vow of Knowledge elsewhere in this introduction.[1] The reader can consult the concordance and the notes to the Sanskrit text and translation for a detailed comparison of these sources.

The translation and notes present a detailed picture of the Vow of Knowledge. Here we may ask ourselves why it is such a popular part of the Kubjikā teachings. One reason is that it is a part of the *Tantrasadbhāva*, a Tantra from which the Kubjikā Tantras draw a great deal. Another more basic reason is that it is an inner transposition of the kind of observance (*caryā*) that is basic to the earlier forms of Śaivism. These are the Pāśupata and allied schools that were the predecessors of the Siddhānta Āgamic cults, on the one hand and those of the Bhairava Tantras, on the other. In the earliest forms, as far as we can gather from our textual sources, the Śaiva cults they taught were largely meant for the renouncer or the householder who would periodically take up his way of life. This consisted in the observance of vows to live the wandering life and the constant repetition of mantra along with rites that could be performed 'on the road' or internalized. One of the features of the emergent Kaula modalities of practice was the development of a coherent pan-Indian sacred geographies. This development was a necessary correlate of that of the Yoginī cults. These first emerged in the textual sources in the early Bhairava Tantras of the Vidyāpīṭha of which the first major milestone was the *Brahmayāmala*. The cult of the BY is as yet singularly devoid of an extensive sacred geography. The next major development is marked by the cults of the *Siddhayogeśvarīmata* first and then the *Tantrasadbhāva*, both belonging to what came to be called Trika. The SYM left ample space for the literal outer performance of the practices (*sādhana*) it taught. The most powerful of these, like those of the BY, were meant for the cremation ground. As in the BY, Yoginīs and other such powerful ambivalent beings were invoked there with offerings of human blood and other bodily fluids along with meat and liquor. Penetrating and taking possession of the one who recites mantra, they empowered him with supernatural powers and could induce visions that culminated in expanded, liberated states of consciousness. While the cult of the *Tantrasadbhāva* maintained this praxis as an open possibility, it fostered the development of the Kaula modality. In terms of the pantheon of divine forms this meant the further evolution of systematically ordered groupings into 'families' - 'Kulas', prefigured in the BY. Thus in the TS we find a minimal definition of this term, which came to be stratified with many layers of meaning, as simply 'a collection of deities'

[1] See intro. vol. 1 p. 480 ff..

(*devatāsamūha*).[1] These 'deities' are the Yoginīs along with their consorts and companions who live in villages, towns and the countryside and reflect in their nature and location the countless local deities who still inhabit rural and traditional urban India. Hand in hand with their emergence in large numbers and groups, amenable to projection and worship in symmetrical geometic figures and the body, are the sacred geographies that locate them in the South Asian macrocosm. Right from their inception, it seems, these developments evolve hand in hand with techniques of internalisation that allow the inward projection of the outer world and its sacred geography. This principle of internalisation is a cardinal feature of the Kaula modality. Even so, I believe that just as outer ritual did in fact continue, despite the provisions for its internalisation, the outer sites did exist and pilgrimage to them did take place. Be that as it may, the Vow of Knowledge taught in the TS provided interior equivalents for every aspect of the outer practice in a complete and sophisticated way in the context of its own application of the paradigms of the Kaula modality. The Kubjikā sources evolved their own applications, including their own sacred geographies which were very similar to those of the TS and other allied schools (including Buddhist ones), but nonetheless distinctive. The formulation of the observance (*caryā*) of the Vow in the TS suited the Kubjikā sources well and so was repeatedly framed in the context of their own particular applications.

Thus, following directly after the Vow of Knowledge of the TS comes the *Vratasūtra* that extends up to the end of chapter fifteen.[2] Here we observe how later Kubjikā doctrine is integrated into the earlier one and the Trika Kaulism of the TS by the simple addition of this *sūtra* in which four Vows are outlined corresponding to the transmissions (*krama*) of the four lineages (*oli*) of the Kubjikā teachings.

Chapter Sixteen: The Section Concerning the Vidyā

Following the exposition of the interior dimensions of the observer of the vow, his person, the features of his vow, and the kind of places he visits, chapter sixteen focuses on the sacred sites to which he wanders begging alms. There he meets Yoginīs who, if they are pleased, unite with him and offer him the sacrificial food (*caru*) that gives him magical and yogic powers (*siddhi*) and even liberation. It opens with a passage on the practice of begging alms in the eight centres of Kula where the Eight Mothers reside and are worshipped. The bulk of this passage consists of two series of mantras dedicated to the Mothers. After the first series[3] comes the second taught in the *Sūtra* of the Octet of Kula.[1] This *sūtra*

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[1] *kulaṁ samūham ity uktaṁ devatānāṁ yaśasvini* | TS 14/63ab.
[2] i.e. KuKh 15/15-44 - verse 15/14 concerning the ritual use of wine seems misplaced here.
[3] KuKh 16/1-15.

is amongst the nine selected by Mukundarāja and, unique to the KuKh, may well be one of its original *sūtras*.

The Eight Mothers, their worship and all that relates to them, are a major topic in the Kubjikā Tantras as they are in all the Bhairava and Kaula traditions. In this context they figure as the deities of the sacred sites (*kṣetra*) where they reside embodied in woman of low caste the observer of the Vow of Knowledge meets and worships in the course of his inner and outer pilgrimage. Implicit in this account is their placement in the goddess's *maṇḍala* arranged on the eight petals of a lotus around the core described in the previous chapters. The pilgrim who journeys through the inner *maṇḍala* out from the centre and the worshipper of the outer *maṇḍala*, having completed the round of the primary seats (*pīṭha*) first in the Triangle then in the Hexagram, circumambulates the goddess in the centre within this circuit.

The rest of the chapter is dedicated to the Hymn to the Sixty-four Sacred Seats (*pīṭhastava*)[2] which eulogizes the sixty-four places on the outermost circuit of the *maṇḍala* populated by as many Yoginīs and guardians. This version of the classic Kaula paradigm of Eight Mothers from which emanate sixty-four Yoginīs is specifically Kubjikā doctrine. The TS knows this paradigm. Indeed, it contains the earliest representation of it recovered up to now. The Kubjikā tradition, however, not only prefers to ignore the TS in this case and establish its own sets of sixty-four Yoginīs, it also generates its own sacred geography for them. The first twenty-four of these seats correspond to a set in chapter 22 of the KMT from which the verses are drawn.[3] The same is reproduced in chapter 34 of the ṢSS and some parts in chapter six of the AS. Parallel passages are found in KRU, ŚM and Ṭ. Although not literal reproductions of the text in the KMT they present essentially the same material in their own way. In the ŚM and the Ṭ the seats are part of the *Khecarīcakra* in the End of the Twelve, as they are in the KMT. The KRU presents the seats as the Sequence of Twenty-four deposited on the body as a part of the Transmission of the Aged. The following forty seats are peculiar to the *Pīṭhastava* of the KuKh. A noteworthy feature of this set is that the first place is accorded to Nepal. There the Yoginī is said to be Guhyakālī and her consort Paśupati, which is one of the earliest references to this important couple still venerated in Nepal as the presiding deities of the country. The *Pīṭhastava* is reproduced by Vimalaprabodha[4] in his *Kālīpañcakramārcana*. This text is of

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[1] KuKh 16/16-23. Just after verse 23 we read: *iti kulāṣṭakakulacaryāsūtrādhikāraḥ*

[2] KuKh 16/24-138.

[3] These twenty-four seats are drawn originally in a modified order from the TS. Concerning this and the references from other sources mentioned further ahead, see KuKh vol. 4, appendix 8.

[4] The earliest dated manuscript of this text belongs to the 12th century. The main deity of this *Kramārcana* is Guhyakālī. We would expect it to be Kālasaṁkarṣiṇī, whom the Kālīkrama taught in Kashmiri sources universally acknowledges as the supreme form of Kālī. Guhyakālī is the

unique importance as it is the sole liturgy recovered so far of the Kashmiri Kālīkrama - a system that was constructed by internalizing the outer ritual. It is likely that the *Pīṭhastava* there, was taken from the KuKh.

Chapter Seventeen: The Venerable *Sūtra* of the Lineage (*Śrīsantānasūtra*)

This chapter is the *Sūtra* of the Lineage (*śrīsantānasūtra*). It presents a succinct exposition of sixteen key terms or 'conventions' (*saṁketa*) of the Kubjikā Tantras. The text refers to them collectively as 'the essence of the Kaula teachings that has emerged from the Kulakrama'.[1] These are introduced in the form of a series of questions to which the rest of the *sūtra* supplies the answers. The quality of this dense and interesting *sūtra* stimulated Mukundarāja to write a short commentary on it. The AS reproduces the first verses containing the questions but most of the replies differ, a sign of the importance attributed to these key terms and the variety of their possible meanings. Two *Santānasūtras* are amongst the 107 *sūtras* listed in YKh (1). We have seen that the *Siddhasantānasūtra* is part of chapter four of YKh (1).[2] There are two others that are closely related. One is this one and the other one is in chapter 53 of our text. Also called the *Prajñāsūtra*,[3] it is also found in the second recension of the YKh. There it is called the 'main (*pradhāna*) *Santānasūtra*' in the colophon. In just fifteen verses it transmits the 'hidden meaning' (*gūḍhārtha*) of the sixteen conventions. The meaning is indeed obscure and would be hardly intelligible were it not for the other *Santānasūtra* that explains it, albeit somewhat cryptically. It is possible therefore that this *Santānasūtra* was written after the one in YKh (2).

Chapters Eighteen to Twenty-four: The Sequence of the Deposition of Mālinī, the Assembly of Sounds (*śabdarāśi*), Concerning the Triple Vidyā, the Five

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principle form of Kālī of a later development of the Kālīkrama that is popular amongst Newar initiates. Although many early forms of Kālī are extensively worshipped by the Newars, judging by the manuscript evidence and what we know of contemporary practice, this particular form of the Kālīkrama is not well known in the Kathmandu Valley. Even so, a number of short Kashmiri Kālīkrama tracts along with the JY have been recovered from Nepalese manuscripts which testify to its early presence in the Valley. It is unlikely that this *Kramārcana* as it stands was compiled in Kashmir. There would be little need there to import a Newar goddess into a Kashmiri liturgy. It is much more likely that its final form was redacted in Nepal or nearby where the worship of Guhyakālī was popular. Thus, although the Krama worshipped in this *Kramārcana* essentially corresponds to the one expounded in an internalized form in the Kashmiri Mahānaya sources, it is in all probability an adaptation of a Kashmiri liturgy in accord with Newar preferences. If so, Vimalaprabodha may have been a Newar or a Kashmiri immigrant into the Kathmandu Valley.

[1] KuKh 17/7.

[2] YKh (1) 4/45-75.

[3] KuKh 53/15-16ab.

Principles, Concerning *Ṣoḍhā;* Concerning Tadgraha and the Samayā Vidyā and the Casket of the Sixfold Deposition

The order (*krama*) in which the teachings are presented in the KuKh is inspired by the sequence (*krama*) of the liturgy of the goddess and her *maṇḍala*. Chapters eight to twelve dealt with the goddess's Samayā Vidyā and its projection into the core of the *maṇḍala*. The following chapters discuss the peregrination of the adept in the sacred sites that surround that inner core. Now that the *maṇḍala* has been prepared and worshipped in this way, this and the following six chapters up to twenty-four deal with the mantras the adept needs to project onto his body to prepare him to perform the sacrificial rite (*yajana*).[1] We have seen that the rite taught in the SKh follows the same pattern. After preparing the outer sphere of the rite and worshipping there, the officiant turns to the body - the instrument of ritual action. Energized and transformed into a repository of divine forms, the ritual agent is restored to his original pristine liberated condition in which the deity is installed in the supreme state and highest metaphysical place. Thus he is made the beneficiary of the deity's activity which generates the Command that authorizes and empowers him to worship effectively by sharing in the deity's condition.

Thus these chapters, which are all concerned with this phase of the liturgy, are encapsulated into a single sub-section. In the beginning of chapter eighteen it is called generically, as are its counterparts in the SKh, simply the *Sūtra* of the Depositions (*nyāsa*)[2] and at the end of chapter twenty-four, more specifically, the *Sūtra* of the Sixfold Deposition.[3] Thus the KuKh follows the model we have already noted is exemplified in the SKh. However, instead of simply presenting the series of letters, syllables and mantras of each deposition in the dry, direct manner of the SKh, they are couched in code and accompanied by an account of the inner movements and nature of the deity's energy and the spiritual states to which they give rise. The many details easily distract us from the intent of the redactor, who assists us by setting out his program in the beginning of chapter eighteen where he lists the two sets of six depositions.[4] Borrowing an expression from our text, we may say that these chapters collectively form a single Kaulika *sūtra*.[5] But this, it seems, is a structural feature of the text cleverly devised by the redactor on the model of other *nyāsasūtras,* rather than an actual *sūtra*. Indeed, this series of chapters may have originally been *sūtras*.

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[1] KuKh 18/21-2ab.
[2] KuKh 18/4,17cd-18ab.
[3] KuKh 24/120cd-122ab.
[4] KuKh 18/18cd-22ab.
[5] KuKh 24/116cd-117ab.

Chapter eighteen may have been a *sūtra* that the redactor modified to bond it, and the others that follow, together. It deals with the deposition of the letters and the deities of the alphabetic goddess Mālinī. It concludes with a depostion of her six faces and limbs.[1] Chapter nineteen follows the same pattern in its presentation of the deposition of the Assembly of Sounds (*śabdarāśi*), Mālinī's male counterpart. An additional deposition is taught there not recorded in the set listed at the beginning of the previous chapter. This is the projection of Navātman, which is the seed-syllable of Śabdarāśibhairava. Chapter twenty deals with the triple Vidyā - Parā, Parāparā and Aparā - which is the basic triad of Vidyās from which the Trika school draws its name. Here it is a chapter (*ānanda*) simply called 'Concerning the Triple Vidyā (*Trividyādhikāra*)', but originally it could well have been the *Trividyādhikārasūtra*, which is the eighty-sixth *sūtra* in the list of 107 *sūtras* of YKh (1).[2] Chapter twenty-four is called 'the Casket of the Sixfold Deposition' in the colophon, although it refers to itself as the *Sūtra* of the Sixfold Depositions.[3] These six depositions are described in both this chapter and the previous one together.[4]

Chapter Twenty-five: The Fifty (Verses) concerning Kula

The name of this chapter is appropriate, although one wonders at first why it is called this. Ostensibly it deals with the inner dimensions of the subtle yogic body - the Six Wheels, the Sixteen Supports, the Three Signs and the Five Voids through which Kuṇḍalinī, and with it the yogi's consciousness, ascends to the highest state. A closer reading reveals that these 'places' and their corresponding states, house the Siddhas who constitute the Siddhakaula which, when its true, fundamental nature is realised, is experienced as the Transmental.[5] The fifty Siddhas who govern the letters are distributed in the Six Wheels.[6] Sixteen Siddhas governing the vowels are within the Sixteen Supports[7] in the vital constituents of the body. The Three Signs - mind, intellect and ego - house the three Siddhas who founded the three lineages (*oli*), here equated with the qualities of *sattva*, *rajas* and *tamas*.[8] The Five Voids are the residence of the Five Siddhas governing the gross elements. Nine Kulas, which include the six founded by the disciples of Matsyendranātha along with three others, implicitly correspond to the Nine

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[1] KuKh 18/91-104.
[2] YKh (1) 38/17c.
[3] KuKh 24/120cd-122ab.
[4] See note to KuKh 18/21-22ab.
[5] KuKh 25/55.
[6] Ibid. 25/22cd-28.
[7] Ibid. 25/29-36ab.
[8] Ibid. 25/36cd-37.

Siddhas. They complete the paradigmatic configuration of Siddhas the tradition also represents in other contexts as the legendary incarnate teachers of the Kubjikā tradition.

Chapter Twenty-six: The Hymn to Māyā that is a part of the Description of the authority of the Root *Sūtra*

Now the adept has generated his 'divine body' (*divyadeha*) and with it the Command and gone on to worship the Siddhas of the Kula in its innermost dimension, he is ready to worship the *Kramamaṇḍala*, that is, the goddess who is within it and is herself the *maṇḍala* charged with the Krama. This is described in the Root *Sūtra* with which this chapter begins. It is said to be the first *sūtra* (*ādyasūtra, pūrvasūtra),*[1] that is, the first Root *Sūtra* of the Transmission (*kramādyamūlasūtra*). Consisting of just three and half verses, as are the coils of Kuṇḍalinī, it describes the Triangle from which emanation proceeds.[2] The KuKh records that there are three versions of this *sūtra*[3] of which this is, as the text tells us, the first. Probably considering this to be the basic form of the *sūtra*, Mukundarāja chose to comment on this version. The other two are in chapters 38 and 42.[4] The former is the most elaborate and longest of the three. It is essentially an expanded version set in the same *sragdharā* metre and refers to itself as the 'secondary *sūtra*'. However, although a derivative *sūtra* it nonetheless claims to be the Root *Sūtra* as well.[5] It is such an important and popular *sūtra* that we find other variant forms of it in at least three other texts of the Kubjikā corpus.[6] Indeed, it was considered so characteristic of the entire Kubjikā tradition that a version of it is quoted by Śrīpuṇḍarīka in his commentary on the *Kālacakratantra* in order to refute it.[7] The KuKh, at least, accords exceptional status to the Root *Sūtra*. The scripture can only be given to who knows, amongst other things, the Root *Sūtra.*[8] It is considered as basic as the teaching concerning the teachers and the Krama itself, along with which it should be taught.[9] The student bows to it, as he does to the *Gurumaṇḍala*, before commencing the study of the scripture.[10]

[1] KuKh 26/6b and 26b.
[2] KuKh 26/2; see also KuKh 42/2.
[3] KuKh 42/6ab.
[4] The three *sūtras* begin at KuKh 26/3, 38/1 and 42/7.
[5] KuKh 38/35ab.
[6] These are CMSS 1/4-6 and AS 25/5-6 and the first verse of the *Kramasūtrādhikāra*. The versions have been collated in the Sanskrit text and discussed in the notes of the translation.
[7] *Vimalaprabhā* vol. 3, p. 146-7. Śrīpuṇḍarīka refers to his source as the *Mūlasūtra*.
[8] KuKh 30/234cd-235ab.
[9] KuKh 30/46cd-47.
[10] KuKh 30/215cd-217ab.

Although it is sixth in the list of 107 *sūtras* and YKh (1) includes an explanatory *sūtra (bhūmikā)* of it (that is reproduced in chapter 58 of the KuKh) it is not found there. The explanatory *sūtra* specifically declares that it is an explanation (*bhūmikā*) of the 'essence of the Root *Sūtra*' which is three and a half verses long.[1] According to the explanatory *sūtra*, it has been 'retrieved (*uddhṛta*) in a concise form from the Island of the Moon'.[2] Apart from the symbolic sense, we may see in this statement a claim to its origin in Koṅkaṇa. However, the *sūtra* it explains makes no reference to Koṅkaṇa or its related symbols. Although it is too short to make much of this silence, it is not impossible that this important *sūtra* was written before the shift to Koṅkaṇa. Even so, it is quite possible that it formed a part of the original nucleus of the KuKh.

As there are so many versions of the Root *Sūtra*, it is hard to say which one, if any of them is the original one, although as we shall see when we come to the version in chapter 38, we may be able to arrange them in an approximate chronological order. In two places in the YKh (1)[3] we find verses that contain practically the same expressions found in the Root *Sūtra* and much of the content. Did these or similar verses serves as prototypes for the Root *Sūtra*? The second of these two instances is particularly interesting as we find in those verses a combination of elements of the Root *Sūtra* and the short version of the *Saṁvartāsūtra* related to each other in such a way that one gets the impression that the former emerges, as it were, from the later. This is quite understandable. Both *sūtras* describe the same *maṇḍala*. The *Saṁvartāsūtra* largely concentrates on the contents of the hexagram into which the six parts of the Krama are projected. The Root *Sūtra*, on the other hand, is more concerned with the goddess's triangle - her fecund womb - *bhaga* - and the Point - her Liṅga - and the how the hexagram is generated from them. Thus the two *sūtras* supplement each other.

The goddess's Yoni, the Root *Sūtra* describes, generates emanation and the most elevated states of consciousness, even as it triggers off deepening trains of associations. No wonder the Root *Sūtra*, has been explained in as many ways as are its versions. Indeed the explanations are essential. The Root *Sūtra* and its explanatory *sūtra* form a unity. The first is the revelation, the divine vision of the Yoni. The second is its realisation - the knowledge and understanding of what has been revealed. Accordingly, the explanatory Wisdom *Sūtra* (*prajñāsūtra*) follows the Root *Sūtra* which, identified with the 'current of the transmission'

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[1] Ibid. 58/2, 100cd-101.
[2] Ibid. 58/102-103ab.
[3] YKh (1) 38/79-83ab and ibid. 53/5-6. These verses are translated and compared with the versions of the Root *Sūtra* in the KuKh in the notes to the translation of the Root *Sūtra* in this chapter of the KuKh.

(*kramaugha*), is awakened by it.[1] In short, the two go together. As the Wisdom *Sūtra* concludes:

> The Transmission of (the goddess's) *Sūtra* (*sūtrakrama*) has been explained, namely, the Current of the Transmission (*kramaugha*) that has emerged (into the world). One should perceive the sense of (its) wisdom and coherence which instructs in (the true sense of) the Root *Sūtra*. This is the Wisdom *Sūtra* of one who has been purified by the scripture. It has been taught here in this scripture (*saṁhitā*) in order to destroy (the individual soul's) impurity. (It is a) \`*sūtra*' because its by this that (the teaching) is expounded (*sūcita*). Moreover, it is the \`Root *Sūtra*' because (it is expounded from the very) root. He who does not possess the Wisdom *Sūtra*, (or) who understands it in another (incorrect) way, does not possess the *Sūtra*, nor the root (of the teaching), nor knowledge of that which is to be known.[2]

The second part of this chapter is the *Māyāstava*. It is one of several hymns in the Kubjikā corpus addressed to the goddess as Mahāmāyā. The colophon says that this chapter is 'dedicated to the Hymn to Māyā that forms a part of the description of the authority of the Root *Sūtra*'. Mukundarāja comments on both in his SaṁP implicitly confirming their close relationship. Presumably, it is meant to be recited in front of the triangular *maṇḍala* of the goddess described in the Root *Sūtra* and so praises the various forms and aspects of the goddess within it. She is the Divine Liṅga, the Neuter, Unstruck Sound, that is, the essence of Speech arisen on the path of Kuṇḍalinī. She is the first goddess of the *Kramamaṇḍala* and resides in the sacred seats within it in the form of the goddesses who preside over them. She is within the seed-syllable mantras and is the Full Moon. The womb of the universe, she is the energy in the vital breath that wanders in the Void. The Mother of the principles of existence, she sustains and withdraws them.

Chapters Twenty-seven and Twenty-eight: The Circle of the Transmission (*kramamaṇḍala*), and the Circle of the Teachers (*gurumaṇḍala*) and the Authority of the Triple Transmission

After the exposition of the core of the *maṇḍala*, its worship naturally follows. The KuKh regularly returns to the liturgy, time and again, tirelessly preparing the ground each time with the teachings of the contents of the *maṇḍala*

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[1] KuKh 26/55cd-56.

[2] KuKh 26/51-54ab.

and their inner equivalents. Inspired by the need for variety, each time the presentation differs, as does the liturgy that follows. Each time we discover new features in the underlying paradigms as we witness the repeated production of novel forms from it. Thus ritual, like experience from the most mundane to the summit on the border of transcendence, and with it the cycle of emanation, remains the same and yet is constantly changing. However, while this is true for the redactor(s) of the KuKh, we notice, as one would expect, that the texts prescribe that each liturgy should be performed carefully in order to maintain its purity and excellence. The KuKh warns that the Krama taught in these chapters is the one to be followed and no other. One must worship the Krama taught in one's own lineage in the manner taught by the teacher. The teacher purifies the worshipper and only by his grace can the worship of the deity be fruitful.[1]

The worship of the Krama (*kramārcana*) taught in this, and the following chapter, begins, as usual, with the generation and worship of the *Gurumaṇḍala*. This version of the *Gurumaṇḍala* differs from the one outlined in chapter 48, which is based on groups of nine that emanate from Navātman. Moreover, that is projected externally into an outer *maṇḍala*. Although, in this case, as usual, the Guru worshipped in the centre is Navātmābhairava, there are five groups[2] governed by the Five Siddhas who, along with Navātman, are the teachers worshipped in this *maṇḍala*. It is worshipped in the teacher's sandals that are placed before him and internally along the axis from the base of the spine to the head.[3]

This is followed by the worship of the Krama, which is the subject of the remaining part of this chapter and the following one. This begins, as before, with the drawing of the *maṇḍala,* which in this case is done on a deer skin. It is in three parts corresponding to the three transmissions (*krama*). The triangle in the centre is the sphere of the Transmission of the Elders. The Hexagram that surrounds it is that of the Youth and the eight petal lotus and three girdles around are the sphere of the Transmission of the Child.[4] Once the *maṇḍala* has been prepared the officiant purifies himself with three series of depositions corresponding to the three transmissions and offers a vessel full of Kaula sacrificial offerings to each one of them. Then he worships the Krama (*kramārcana*, *kramapūjā*, *kramapūjana*).[5] The rites end with the repetition of the goddess's Vidyā or seed-syllable and her visualization. Significantly, the goddess concludes with the admonition: ‘One should meditate on (all this) within my Yoni. (This meditation)

[1] KuKh 28/106-111ab.
[2] KuKh 27/14-15.
[3] KuKh 27/1-26ab.
[4] KuKh 27/26cd-32.
[5] KuKh 27/33-60.

should not be directed outside.'[1] The second sentence reminds us that earlier cults, for example that of the *Brahmayāmala*, teach the contemplation of the physical Yoni which, if successful, leads to the vision of the universe within it. Outer worship of the Yoni continued to be a feature of some of the later Kaula cults also. Although provision for this kind of outer rite does exist in the Kubjikā Tantras,[2] Kubjikā warns that the true Yoni of the goddess is an internal reality externally represented in the *maṇḍala*.

The following chapter appears to have been constructed from one or two *sūtras*. The text refers to the first one simply as the 'previous' or 'first' *sūtra* (*pūrvasūtra*). It is followed by the *Sūtra* of the Command (*ājñāsūtra*). The first *sūtra* describes the Kramas of the three lineages. All three consist of twenty-seven mantras divided, into six groups of 4-5-6-4-5-3 mantras.[3] No source has been traced for this *sūtra* and so this may well be the basic configuration of the Kramas taught in the KuKh, as it is in the YKh. The expanded version of the Root *Sūtra* in chapter 38 agrees that all three transmissions are in twenty-seven divisions.[4] However, the explanatory *sūtra* of the version in chapter twenty-six refers to two sequences of twenty-eight. The first, 'will occur in the future'[5] and is related to Tisra, the seat of the future. It is divided into six units of 4-5-6-4-5-4,[6] as is the one in the KMT. The second is generically related to the order of emanation, rather than any lineage. This too consists of twenty-eight units, but they are divided 5-5-6-4-5-3. Are these differences the result of drawing from diverse sources?

One would suppose the Kramas taught in this chapter to be those projected into the *Kramamaṇḍala* described in the previous one. However, this is probably not the case. The text instructs that the Krama (including the Eight Mothers) should be worshipped, as was the *Gurumaṇḍala* in the previous chapter, in the teacher's sandals or in front of them.[7] The later possibility probably implies that it can also be worshipped in a *Kramamaṇḍala* drawn there. Is this where the deer skin is spread on which the *maṇḍala* is drawn, according to the method taught in the previous chapter? Places in the body are assigned to the constituents of the first Krama. As the other Kramas are configured in the same way, the same procedure is probably to be followed in their case as well. We are again reminded

[1] KuKh 27/69cd-70ab.

[2] Called *Bhagayāga* or *Śāntayoga*, it is described in a compact section in YKh (2) 12/1-16ab. It is quoted and translated in the notes to KuKh 27/68cd-70ab.

[3] Concerning the division of the Kramas for the three transmissions from the Eldest onwards see KuKh 28/39-41, 28/69cd-71, and 28/101cd-104, respectively and, collectively, 28/162cd-164.

[4] KuKh 38/26.

[5] KuKh 26/25.

[6] KuKh 26/20-25.

[7] KuKh 28/162cd-164.

of the procedure outlined for the *Gurumaṇḍala* in the previous chapter and its projection into the teacher's sandals. The *Kramamaṇḍala* is then probably reserved for the outer projection of the Kramas. While these procedures are not entirely incompatible with those of the previous chapter, it is likely that here also, independent *sūtras* have been juxtaposed.

Chapter Twenty-nine: The *Sūtra* of the Teaching Concerning the Visualisation of the Goddess's Form (*Devyāmūrtidhyānopadeśasūtra*)

This chapter is dedicated to the iconic form (*mūrti*) of the goddess enshrined in the midst of the Krama. One would expect that the goddess should be visualized and worshipped prior to the worship of her Krama. This is in fact what we find in the Newar liturgies. Her installation in the centre of the *maṇḍala* is normally the first thing to do after it has been drawn. Our text also enjoins that one should first know the form of the goddess and then commence her worship.[1] The worship of the Krama may also conclude with the repetition of the Vidyā together with her visualization. Perhaps with this in mind the redactor chose this order of presentation. The visualization of the goddess is presented, as in other parts of the MBT, in the form of a *dhyānasūtra*.[2] it is not specifically associated with any of the lineages. However, it is drawn from the first recension of the YKh where it is presented as that of the goddess of the Lineage of the Child.[3]

Neither of the other two visualized forms of the goddess described in the KuKh are explicitly associated with the Kramas either. All three forms are dark blue and red and have six faces. The one here has twelve arms and is identified with Kāmeśvarī of Kāmarūpa.[4] The form described in chapter sixty-eight[5] is also drawn from YKh (1) where we are told that it presides over the middle lineage. This form of the goddess has eighteen arms and is identified with Tripurabhairavī.[6] The form in chapter forty-nine[7] has six arms and is identified with the outcaste foreigner (*barbarā*) Mātaṅgī. Also called Juṣṭacaṇḍalī, she is

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[1] KuKh 29/59-60.
[2] Although the colophon of chapter 29 is the standard long one, it does not refer to this chapter as an *ānanda,* instead it is called the *devyāmūrtidhyānopadeśasūtra*. See chapter 4 above, for this and other visualized forms of the goddess.
[3] The passage is KuKh 29/29-60 = YKh (1) 19/3-31. The colophon in YKh (1) reads: *iti śrīkādibhede śrīcaturviṁśatisāhasre devyāmūrtidhyānasūtram* ‖ Cf. previous note. Just after this *sūtra*, Śrīnātha declares: "O Khañjī, I have heard the visualization that has originated from the Transmission of the Child" (*śrutaṁ dhyānaṁ mayā khañji bālakramavinirgatam*) YKh (1) 19/30cd.
[4] KuKh 29/5.
[5] KuKh 68/1ff.
[6] KuKh 68/6.
[7] KuKh 49/23cd-42.

strangely ambiguous. On the one hand she is said repeatedly to be slim and beautiful. However, she is also old, decrepit (*jarjarā*) and frightening. She is the goddess of the Transmission of the Aged.

Chapter Thirty: The Method of Writing and Commentating (on the Scripture) and a Description of the Greatness of the Scripture of the *Śrīkula*.

Chapter thirty is dedicated to the method of copying,[1] worshipping and explaining the scripture. Worship of the scripture goes back to the very inception of the Kubjikā cult. It is already enjoined at the end of the KMT[2] and in all three sections of the MBT as well as the expansions of the KMT. The ŚM dedicates substantial space to this subject both at the beginning and end of it, presumably reflecting the practice of worshipping the scripture both before it is taught and after its completion. However, concerning this matter the KuKh, as usual, prefers to draw from the ṢSS that also dedicates space (although less than the ŚM) to the worship of the scripture and its transmission. Part of the text is drawn directly from the ṢSS, some is loosely paraphrased and the overall structure of the rites and their presentation is inspired by the ṢSS. [3] There are no *sūtras* in the ṢSS and so, as we would expect, this chapter is not derived from a *sūtra*.

The KuKh for its part stresses that the writing and oral explanation (*vyākhyāna*) ideally takes place in Koṅkaṇa in the Deccan. The knowledge of the scripture should be imparted there.[4] The ṢSS does acknowledge the connection with Koṅkaṇa in this context but not directly. Those who are fit to receive the scripture must be born from a Yoginī (*yoginīgarbha*) and this Yoginī is the Mother of Koṅkaṇa (*koṅkaṇāmbikā*).[5]

Whereas the ṢSS refers to the scripture as the *Śrīmata* - a name that applies to all the major Kubjikā Tantras - the KuKh refers to it specifically as the *Caturviṁśatisāhasra*, that is, the MBT. It is divided into three sections (*khaṇḍatraya*) and worshipped as such.[6] Like the ṢSS the KuKh enjoins that the version in 'five verses'[7] of the *Saṁvartāsūtra* should be written when one begins to copy the scripture. Thus it seems that at this stage of the redaction of the KuKh

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[1] As the scripture is dictated by the teacher to his disciple, the chances of error are much greater. One may suppose that this is one of the reasons why the manuscript tradition of the MBT is quite corrupt. However, this need not be the case. The surviving MSs of the ṢSS, which enjoins a similar procedure, are considerably better than those of the MBT.
[2] KMT 25/192-6.
[3] See notes to KuKh 30/18 ff..
[4] KuKh 30/170-1ab, 178cd-9ab.
[5] ṢSS 3/109-110.
[6] KuKh 30/2cd-4abc, 21cd-3.
[7] KuKh 30/26, cf. ṢSS 3/30-31.

the *Saṁvartāsūtra* was already in place at the beginning of it. Moreover, it is clear that the KuKh was copied first. The other sections were probably copied in the order in which they are worshipped.[1] Finally, we note that the views expressed here are surprisingly tolerant in order, it seems, to allow greater access to the tradition. The Tantras are usually careful to reserve their teachings for initiates. However, here the Tantra allows a teacher to adopt the disciple of another teacher belonging to a different tradition if that disciple has sincere devotion for him.[2] Moreover, if he just happens to hear the scripture or see a rite, he becomes a member of the tradition.[3]

Chapters Thirty-one to Thirty-three: The Initiation by Piercing (*vedhadīkṣā*), the Characteristic Signs of Teachers and Disciples and Concerning Initiation with Seed

These three chapters deal with initiation, a subject one expect to be have been treated before going into the rites and the rest to which it gives access. A variety of initiations are described in these chapters. These can be broadly classified into two basic types. One type includes those initiations that take place by what the texts call 'piercing' (*vedhadīkṣā*). The teacher initiates his disciple by piercing the inner centres (*cakra*), 'cavities', 'supports', 'knots' and the like that are arranged along the axis of the subtle body with the energy of Kuṇḍalinī in one or other of its various forms such as mantra, the Point or Kuṇḍalinī in her serpentine form. Rising, it transports the individual soul (*jīva*), energizing the inner centres as it does so and progressively merging the lower sensorial and mental energies into the higher energies of consciousness up to the Transmental. In this state the yogi is instructed to contemplate the Pure Reality, which, free and eternal, is pervasive like the sky and its radiant energy, supreme and tranquil, is the essence of *Nirvāṇa*, the liberated state.[4] Ultimately, the initiate attains a 'direct vision of the goddess through the senses' when she pierces through all the universe.[5]

This kind of initiation is especially associated with the Kaula modality of practice and the schools based on it. Free of elaborate outer rituals, the teacher imparts it to a worthy disciple by just looking at him. The process is rapid and so devastatingly powerful that the effects are clearly outwardly visible. The disciple trembles, then his body shakes and ultimately, in the grip of violent convulsions,

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[1] See above, p. 97 ff..
[2] KuKh 30/235cd-236ab.
[3] KuKh 30/201cd-202.
[4] KuKh 31/51cd-54ab.
[5] KuKh 31/73.

faints with the force of the energy sheering through him. This is how the goddess initiates Bhairava.[1]

The redactor of this chapter relates the Kubjikā cult to its original Kaula roots by drawing his first formulation and presentation of the varieties of this type of initiation from the *Kulagahvaratantra*.[2] This text appears to have been a prime authority for this subject amongst Kaulas, irrespective of their particular tradition. Thus, Abhinava refers to the same passage in chapter twenty-nine of his *Tantrāloka* that is dedicated to the Kaula modality of practice.[3] Although it is probable that much of this brilliant chapter on initiation is not original (perhaps all of it is drawn from the *Kulagahvara*?), the redactor takes care to relate the rich initiatory experiences described here to the goddess Kubjikā by repeatedly recalling that it is she who is Kuṇḍalinī, the supreme energy.[4] These references are reinforced by others to specifically Kubjikā doctrines. From their perspective the text declares that one who knows this Yoga and is devoted to the Kulakrama is consecrated in the House of the City of the Moon by the power of the Command. Gazing on this, the Tamarind Tree, Navātmābhairava assumes the form of the Nine Siddhas all of whom are Ādinātha who will come into being in the Deccan.[5]

Chapter thirty-two is quite brief. It deals with the qualities and defects of teachers and disciples. This subject, one we commonly find in Tantras of all schools, is not entirely irrelevant to the subject of initiation, but is badly placed here. Indeed, it is a needless insertion. Chapter thirty-three returns to the subject of chapter thirty-one, adding other varieties of initiation by piercing. It opens with an interesting Kaula adaptation of a Siddhānta distinction between two types of initiation, namely, 'without seed' and 'with seed'. According to the common Siddhānta view, the first type is a brief initiation meant for woman, children and the mentally disabled who cannot meet all the obligations of the fully initiated state. Its purpose is simply to dispense those 'without seed' from them without this entailing a loss of their status as Śaivites. The second is the full initiation meant for those who are qualified and fit to receive it. Our text takes up this distinction understanding it from a Kaula perspective, thus setting the tone for the Kaula syncretism with the Siddhānta model we find further ahead. Essentially, the disciples 'without seed' are here understood to be those who are not the recipients of the grace (*śaktipāta*) of an intensely powerful Command. Thus, they do not

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[1] See, for example, KuKh 5/33 ff..

[2] This is quoted in KuKh 31/11cd-26. See notes there for details.

[3] See TĀ 29/239cd-241ab, 243cd-252.

[4] KuKh 31/15cd-18, 40, 60. All major Kaula goddesses reside in the subtle body in the form of Kuṇḍalinī. Even so, the votaries of the goddess Kubjikā, the humpbacked goddess, feel that she is the 'original' goddess Kuṇḍalinī who, coiled like a sleeping snake, is also 'bent over'.

[5] KuKh 31/91-94ab.

experience the states that attend the rise of Kuṇḍalinī, including the ultimate realisation of oneness, nor the visions of contemplation and communications from supernatural beings. In short, these are fettered souls (*paśu*).[1]

Once established that this type of initiation takes place by the Command that Pierces (*ājñāvedha*) and more of its varieties are outlined, we are introduced to the second type of initiation. This is the initiation by means of the Six Paths (*adhvan*). Just as the first type relates to the Kaula modality, this one relates to the Tantric one, that is, the basic Siddhānta model. In accord with this model the teacher leads the neophyte up along the ladder-like universe to the summit of it where he is conjoined with Śiva. This cosmic path has six aspects: three are 'objective' and the others are its three sonic equivalents. The first three, ranging from subtle to gross, are the world systems, the thirty-six metaphysical principles and the five spheres of the forces (*kalā*) that contain them, respectively. The corresponding sonic triad consists of the mantra of the worlds, the parts (*pāda*) of this mantra and the letters. Although the purpose of both types of initiation is the 'disjunction' (*viśleṣa*) of the metaphysical impurity (*mala*) that binds the individual soul, this function of initiation is more stressed in this second type. Movement along the Six Paths is marked by the progressive removal of impurity. It is the purification of the Paths. The impure Path is the 'field of Māyā'. The soul who resides within it becomes itself Māyā, bound by its own egocentric actions and is separated from the oneness of Śiva and Śakti until the way of the Pure Path is cleared.

This is achieved by this other kind of initiation also known as the Initiation by Means of the Fire Sacrifice (*hotrīdīkṣā*)[2] because, unlike the Initiation by Piercing, it requires outer ritual. The procedure of this *Śrīyāga*, is clearly influenced by the Siddhānta ritual even though it is, as our text affirms, 'a part of the Kula tradition'[3] and so is modified accordingly. A pavilion is set up and the firepit and the *maṇḍalas* are prepared. The Kaula character of the rite is evident as it includes the worship of Ānandabhairava in the form of Navātman and the goddess in a 'Kula jar' filled with liquor and animal sacrifice (*bali*) is offered to Vaṭuka, the Yoginīs and the guardians of the field.[4] The two modalities, Kaula and Siddhānta, are combined. Thus, the Initiation by Means of the Energies of the Letters (*varṇadīkṣā*) that follows corresponds to that of the paths of mantra and its parts. The teacher projects the letters onto the body of his disciple to paralyse the fetters that bind him and his subtle body is pierced by the rise of Kuṇḍalinī within it. The Siddhānta character of the rite is more evident in the following initiations

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[1] KuKh 33/1-15ab.
[2] KuKh 33/20.
[3] KuKh 33/56-57.
[4] KuKh 33/87-88ab.

that take place by means of the Principles and the Forces that contain them, and the worlds. Here the deity is, as in the Siddhānta, Sadāśiva who is the 'knower' who liberates the fettered soul.[1] The Principles are thirty-six, as in the Siddhānta, rather than just twenty-five, as described in chapter thirteen. The procedure yields the same results as the Siddhānta equivalent. The soul is 'disjoined' from the fetters that have been first 'paralysed' and so the soul is liberated from them. At this point a confluence of the two modalities gives rise to a seeming contradiction. Consistant with the Siddhānta view, our text declares that although the fetters no longer bind the soul, he attains Śiva only when he dies - the expression for this is, significantly, 'when the body drops'. After all, the fetters still exist. They have only been 'paralysed'. On the other hand, the initiate displays the same signs of attainment (*pratyaya*) that manifest in the initiation by piercing of the Kaula modality - he shakes violently and falling on the ground, attains the 'flawless Yoga' of the liberated state.[2] The Siddhānta does refer to similar signs but only cursorily. Moreover, there they are understood to be the result of the power of mantra. More essentially, the Siddhānta's view is that liberation is achieved after death (*videhamukti*), whereas the Kaula view is that it can be attained while still alive (*jīvanmukti*). The KuKh tries to reconcile the two. One way it does this is simply by pointing out that as initiation wipes the slate clean and lends access to the observances that keep it that way, it is 'indeed like liberation'.[3] Another way is more subtle. Liberation is attained in both modalities when the 'body drops' but in the Kaula one it falls to the ground, as if lifeless because it has been freed from the fetters that bind the Self to the body and so, freed from them, it shakes and falls like a tree that has been felled.

Chapter thirty-four: The Teaching concerning the Offering to the Fire

This chapter deals with the fire sacrifice. The main phases in the procedure are outlined in the table of contents of the volume containing this chapter. Here it is sufficient to note one or two points. Firstly, the Tantra enjoins that the fire sacrifice should be offered by devout householders.[4] They perform the regular, obligatory rites (*nitya*), whereas the more extensive occasional rites (*naimittika*) are performed for them. The hexagonal fire altar with its triangular pit reproduce the goddess's *maṇḍala* and so the same sacred seats and Siddhas are projected into them. The goddess and the god, who are present in the *maṇḍala* as the Vaḍavā Fire and the Fire of Time - Kālāgni, respectively, are concretely represented in the

[1] KuKh 33/147.
[2] KuKh 33/183-185.
[3] KuKh 33/186.
[4] KuKh 34/3, 97.

sacrificial fire. While the procedures to purify the fire are the common ones we find in the equivalent Siddhānta rituals, the purification of the pit, the fire and the officiator make specific use of mantras of the Kubjikā cult. The Kaula character of the rite is, as usual, apparent in the rise of Kuṇḍalinī and the penetration (*āveśa*) of the deity, which is essential for its successful performance, as it is for any of the other major rites.

Chapter Thirty-five: The Emanation of the Triple Division (*trikabheda*) and its Authority

The cosmological myth, with which this chapter grandly begins, declares that Śiva's will that arose from the pre-cosmic oneness is the triple emission embodied in the goddess and her triangular Yoni. This divine Yoni, divided into 'upper, lower and middle',[1] corresponds to the 'three auspicious seats' within the body.[2] The modalities of the Goddess's Command, that is, the three energies of will, knowledge and action presided over by Vāmā, Jyeṣṭhā and Raudrī are, by a series of permutations and combinations, the source of the groups of realities described in this chapter. Part of the yogic body that streams up into the transcendent, they are variously interconnected by their link with their common triadic source from which they emanate and is the subject of this chapter, which is thus appropriately called the 'Emanation of the Triple Division' (*trikabheda*).

Chapter Thirty-six: Competence for Knowledge and Wisdom

In this chapter the goddess begins by expounding the highest states of consciousness attained through profound contemplation and teaches how to maintain and cultivate the liberated state. Then she offers a prayer to Kubjikā, the Supreme Goddess and energy that 'emerges from Being and is established in the centre of the body'. The goddess bestows immediate realisation and is the mistress of Yoga. The rest of the chapter is dedicated to an exposition of the Supreme Yoga of Kuṇḍalinī and describes the way to practice in each of the Six Wheels within the subtle body.

Chapter Thirty-seven: The Practice of the Rule (*samayācāra*)

The Tantra affirms that in past aeons initiation brought about immediate liberation, but nowadays the bonds of Karma are much harder to break. Observance of the ritual program, even if the initiate is empowered by the inner

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[1] KuKh 35/10.
[2] KuKh 35/24.

activity of Kuṇḍalinī, is not enough. He must also adhere to the Practice of the Rules (*samayācāra*) a Kaula should observe to which this chapter is dedicated. This chapter is virtually repeated in chapter 47.[1] There this passage follows after one that describes the rite whereby the neophyte receives a new name after he has been given initiation. This is when the rules the initiate should observe are normally taught to him in both the Siddhānta form of initiation and the Kaula. However, although the two passages are cogently related, they are not part of an exposition of the rites of initiation and so appear to be strangely isolated and out of context. Here also the connection with the previous and the following chapters is not tight, although it not entirely lacking.

According to the ṢSS the neophyte should be given an initiatory name after he has received a series of initiations by piercing.[2] This entitles him to know and handle the Kula substances he must offer to the goddess's Triangle into which he is admitted to receive the Consecration of the Vidyā. He is then told the rules he should observe.[3] Here, although there is no naming ceremony, the preceding chapters taught the rites of initiation. This is followed by the fire sacrifice that replaces the Consecration of the Vidyā taught in the ṢSS.[4] So the placement of this passage makes sense in both contexts, although both are incomplete in different ways. It seems therefore that although an error has occurred, resulting in the repetition of this passage, it was not a scribe's mistake but that of one of the redactors. If this is the case one wonders whether to accept this as the *textus recepitus* and leave it as it is. This has not been done. However, the reader should note that in this instance the editor may well have taken the liberty of editing an author not just a scribe.

The list of rules in chapter forty-one of the ṢSS (which has no equivalent in the KMT) is similar to the one in our text. Many lines and verses are the same or close paraphrases and the substance of much of the rest is essentially the same. Unless both texts have drawn from a common source, which is unlikely, the KuKh has most probably drawn from the ṢSS.

We shall have occasion to analyse these Kaula commandments in the course of the exposition in the notes to the translation. Here we may note their

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[1] The line beginning with 37/2cd is the same as KuKh 47/28 to the end of chapter 47 in all the manuscripts.

[2] If (the disciple's) body is full of bliss by virtue of his practice of the rites and repetition of mantra, (the teacher) should make him fit (for realisation through initiation) (*adhikāraḥ kartavyaḥ*). His plane is in accord with the Command (he receives). Once he has been given permission and has been consecrated, he should be shown the garland of names (and given one from it).

ṢSS 17/126cd ff..

[3] ṢSS 17/158ff..

[4] See KuKh vol. 8, appendix 1 for an exposition of the Sixteen Consecrations according to the *Ṭīkā* and chapter 17 of the ṢSS from which the part relevant to this discussion is drawn.

most central feature, namely, the paramount importance accorded to the teacher. The teacher should be revered, worshipped and served with complete dedication, no less than the deity. It is the teacher's Command that operates in the disciple constantly and it is because of his compassion that the disciple ultimately receives the consecration that liberates him.[1]

Chapter Thirty-eight: The Root *Sūtra* Concerning the Womb (*yoni*) of the Ocean of the Kula Tradition

The core of the *maṇḍala* - the Point, the Triangle and the Hexagram - is described again in this chapter which contains the second version of the Root *Sūtra*. While the other two versions are quite similar, this one is quite distinct from the other two. It consists of thirty-five and a half verses set in *sragdharā* instead of three and a half. The first verse, which describes the Point and the Triangle, is largely the same as that of the other two versions. The following verses expand the contents of the Triangle from four seats to six, which thus develops into the Hexagram. Unlike the other two versions there is no added explanatory *sūtra*. This 'secondary *sūtra*', although it considers itself to be the Roor *Sūtra*, supplies its own explanations. Although the versions and their explanations are not in conflict, this one has a number of distinctive features. One of the most notable is the presence of Koṅkaṇa as the sixth sacred seat. Both the other versions mention only the four main seats to which the explanatory *sūtra* of the first one adds Tisra as the fifth. In the second version of the *sūtra* Tisra is replaced by Candrapīṭha, reinforcing the link with Koṅkaṇa. Moreover, neither of the other two versions, or their explanations, identify the Triangle with the City of the Moon or the Hexagram with Island of the Moon. The projection of these symbols suggests that this version of the Root *Sūtra* was written in Koṅkaṇa. Indeed, the *sūtra* specifically says that this form of the *maṇḍala*, the Seat of Yoga (*yogapīṭha*), was revealed in the world and explained there.[2] One wonders whether the other two versions of the Root *Sūtra* derive from an original written before the shift to Koṅkaṇa took place.

Chapter Thirty-nine: Concerning the Pure Division (*vimalabheda*)

This chapter begins with another description of the formation of the Yoni and it parts along with Bhairava and his power of bliss in the centre of it. This is the 'triple form', which is the City of the Moon, and the Kulakrama called Kaula

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[1] KuKh 37/18cd-19 and ṢSS 41/22-3.
[2] KuKh 38/29.

in Koṅkaṇa.[1] Outside it is the Monastery - *maṭha* - in six parts.[2] The rest of the chapter is dedicated to enumerating series of groups of six, which include the four transmissions and other groups that are projected and worshipped in the *maṇḍala*.

Forty and Forty-one: Concerning the Venerable Knowledge and a Description of the Fitness (to Practice) Yoga

These two chapters are drawn from the first chapter of the *Tantrasadbhāva,* which is reproduced virtually completely. The Kubjikā tradition considered these Trika teachings to be so important that the same is also reproduced in chapters 20 and 21 of the AS, which may have drawn it from the KuKh, rather than the TS directly.

Essentially, these two chapters describe series of progressive ascents of the vital force and its energies, the stages of which are variously presented in each series and are related to the phases or energies of Kuṇḍalinī. The original nucleus of this presentation is inspired by an important passage in the SvT that deals with the 'abandonment of the causes' (*karaṇatyāga*), which has been discussed elsewhere.[3] This takes place in the course of the recitation of OṀ in conjunction with the upward moving vital breath. This traverses five stages corresponding to the five 'causes'. These are the gods governing the Five *Praṇavas*, namely, Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva. Located along the axis of the inner, subtle body, they merge into one another, together with the sensorial and mental energies and vital forces they govern, as the vital breath moves through the phases of the utterance of OṀ. The Tantra expounds a series of parallel ascents that, like this one, are called 'abandonments' (*tyāga)*, that entail 'abandoning' lower states for higher ones, variously understood. These overlay this one which corresponds to the five energies of the Transmental, which is the Supreme Energy that 'wanders on the Path of the Principles going through them step by step'.[4] These five energies are will, knowledge, action, consciousness and Śiva's own energy of Unstruck Sound (i.e the Transmental itself) of which they are aspects. The first four correspond to Māyā, Kuṇḍalinī, Jyeṣṭhā and Raudrī. Ultimately they all merge into Śiva, who is on the level beyond merger (*layātīta*).[5] This is where the knowing subject beyond the Transmental resides[6] in the place (*sthāna*) beyond Māyā, the Void in the End of the Twelve. Free of all ego and its relationships, this is a condition that, in phenomenal terms, is said to be Non-being. Here reality is

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[1] KuKh 39/50.
[2] KuKh 39/64ab.
[3] SvT 4/262-266. See Dyczkowski 2004: 51ff..
[4] KuKh 40/73.
[5] KuKh 40/35cd-36, 69cd-70ab.
[6] KuKh 40/74.

established in its own true essential nature (*savbhāvastha*) and so, having abandoned all the lower, limited states, the yogi is liberated. The oneness and universal pervasion (*vyāpti*) of the supreme state is extolled beautifully in chapter forty-one

The *Tantrasadbhāva* has been an extraordinarily influential text in most of the major Kaula schools. This is largely because of two passages found in this chapter. One concerns the rise and activity of Kuṇḍalinī which is quoted by Kṣemarāja in his commentary on the *Śivasūtra*. The other is a single verse that has been quoted by Jayaratha in his commentary of the *Tantrāloka* and also appears in Śitikaṇṭha's *Mahānayaprakāśa*, which is a text of the Kashmiri Krama system.[1] It was also quoted by all the major commentators of the NṢA, the root Tantra of the Śrividyā tradition. This verse describes how the four energies mentioned above, more commonly known as Vāmā, Jyeṣthā, Raudrī and Ambikā, are distributed in the graphic representation of the letter A. In all these traditions the letter A symbolizes the primary energy of the Supreme Being. According to Abhinava's upgraded Trika it represents Anuttara. The Kashmiri Krama system considers it to be so central, that it refers to itself as the Tradition of the First Letter (*ādyakṣarasaṁpradāya*). Similarly, Kubjikā is also called Asvarā - the Vowel A. Moreover, all these traditions agree on this analysis of the First Letter. As the source of all the energies of the letters, it represents the Yoni, which is the form the supreme energy of Śiva assumes according to the TS, to which the later traditions subscribe. Accordingly, Jayaratha quotes this verse in the context of explaining the triangular letter E, which represents the Yoni, rather than A. This matter is of great importance for Kubjikā doctrine, which has drawn these features, along with others we have already had occasion to discuss, from the Yoni of the TS and projects them into that of its own goddess.

Chapter Forty-two: The *Sūtra* of the Sequence of Emanation (*Sṛṣṭikramasūtra*)

This chapter centres us again in pure Kubjikā doctrine, that is, the Yoni with its sacred seats taught once again in the third version of the Root *Sūtra*. It is followed by the *Kriyāsūtra.*[2] Although it may not have originally been meant to be an explanation of the Root *Sūtra,* it functions effectively as one. It begins with a description of the inner triangle with its sacred seats and goes on to relate the groups that make up the Krama to the Hexagram around the Triangle that has thus acquired

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[1] See ŚSuvi p. 26, comm. on TĀ 3/66 and MP (2) p. 30. After quoting this verse Śitikaṇṭha says: *ayam ādyakṣarasaṁpradāyo yathā gurumukhe.*

[2] KuKh 42/7-13.

more prominence. Called the first *Sūtra* of the *Śrīkrama,*[1] this appears to be another early *sūtra*. Mukundarāja considered it to be especially important and so commented on it as he did the *Sūtra* of Emanation that follows. Hardly four and a half verses long,[2] it describes the emanation of the sacred seats from Oḍḍiyāna in the centre which is the 'first manifestation of the deity'. Although the *Sṛṣṭikramasūtra* is a small part of this chapter, it draws its name from this *sūtra*, which we may therefore surmise was its original nucleus.

It is followed by a passage that declares its concern to be the secret names of the seats but these are just a short series of equivalents of the four seats.[3] This secret 'convention' (*saṁketa*) (i.e. teaching) is said to be the first in a series (*krama*) and it is in fact followed by a number of other conventions that deal with the secret language of Kula. These consist of a series of code words most of which refer to the Eight Mothers and Yoginīs. After this comes a brief passage dedicated to the secret gestures Yoginīs make to Siddhas when they meet in their sacred sites. It is possible that these loosely connected passages have been brought together here because they relate to the sacred seats. However, there may also not be any particular reason for them to be here. Thus this chapter closes with two passages that appear to be fragments of longer ones that are clearly misplaced. Such is the looseness in places of the redaction of our text.

Chapter Forty-three: The *Sūtra* of the Descent (of the Teachers) in the Four Ages

Here again, as usual, the exposition follows the sequence of events that take place in the rite. First the teachers are worshipped in the *Gurumaṇḍala* and then the Krama. Accordingly, just before a chapter on the descent of the Krama into the world, this one deals, with the descent of the teachers. This brief *sūtra*, which is reproduced and glossed by Mukundarāja, presents a reworking of the *Gurumaṇḍala* of earlier and parallel Kaula traditions in which the Yuganāthas ('Lords of the Ages') are worshipped. So instead of the fivefold scheme of the *Gurumaṇḍala,* which is linked to the Five Siddhas, described in chapter twenty-seven,[4] this is a fourfold one that accommodates the four Ages (*yuga*). The two are closely related as the four Siddhas of the Ages are identified with the first four of the Five Siddhas, although the order of correspondence is reversed. In the previous Ages various divine and semi-divine beings were initiated. In this, the fourth Age, they are men. These include the four Yuganāthas of the original scheme who, instead of being the first

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[1] KuKh 42/10d.
[2] KuKh 42/14cd-19.
[3] KuKh 42/20-26ab.
[4] KuKh 27/2cd ff.

Kaula teachers in each of the Ages, are the Siddhas of the previous tradition (*pūrvāmnāya*) who were initiated into this, the subsequent one (*paścimāmnāya*) by Śrīkaṇṭha.[1] Along with them are four aspects of the First Nātha who descends into the world, presumably initiated directly by the goddess.

Chapter Forty-four: The Emanation of the *Śrīkrama*

Tirelessly our text returns to the same themes, each time presenting them in new perspectives. Here, once again, it teaches the Krama. This time it is the one in twenty-eight divisions. The exposition focuses on the goddesses of the divisions and the letters to which they correspond. The six parts of the Transmission arise from Kuṇḍalinī, the energy of the will emitted from Śiva, the omnipresent Point of pure consciousness. Combining Kubjikā doctrine with the Trika of the TS, previously taught in chapter forty, Kuṇḍalinī, the Transmental energy of Unstruck Sound (*nāda*), emerges not just sixfold, as usual, but also threefold as Vāmā, Jyeṣṭhā and Raudrī. Initially, she generates the four seats that emanate and contain the rest of the Transmission. These are equated, as they are in the KMT, which similarly draws from common Kaula doctrine, with four Yogic states technically called Beyond Form, (*rūpātīta*), Form (*rūpa*), Word (*pada*) and Body (*piṇḍa*).[2] These modalities of sacred consciousness correspond to the four main vowels that emanate the rest of the Krama and Unstruck Sound, which is differentiated into the phonemic energies corresponding to the parts of this Krama.[3] This is encapsulated, as it is in the *maṇḍala*, by the Eight Mothers who govern the eight types of letters. They are aspects of Mālinī who is Parā and the encompassing, generative Yoni. From her comes the Cosmic Man made of the energies of the fifty letters and their corresponding worlds. Thus the goddess is first generated from the transcendental god who is then generated in his immanent, cosmic form from the goddess, who is the Womb of the Universe (*jagadyoni*) that contains him.[4]

Chapter Forty-five: The Casket of the Transmissions

This chapter opens with the *Sūtra* of the Primordial Descent (*ādyāvatārasūtra*).[5] Briefly and obscurely, it talks about the emanation of the Kulas from the energy of the 'amorous sport of Saṁvartā'. Then it continues to

[1] KuKh 43/24-5.
[2] KuKh 44/5-6ab.
[3] KuKh 44/5-35ab.
[4] KuKh 44/35cd-47.
[5] KuKh 45/1-13.

present in brief the Krama of Twenty-seven divisions that is identified as that of the Youth. This is considered to be the Divine Krama to which the other three, those of the Child, Skyfarer and Aged are related. Then comes a list of a number of Kramas, that is, series of mantras that are related to the Krama of Twenty-seven. The subject is brought to a close by extolling the Western Tradition of Sadyojāta. Explaining the extreme brevity and hence obscurity of the exposition, the Tantra declares that the teachings should be learnt from the teacher's mouth and not be set down clearly in writing.[1]

Chapter Forty-six: The Glory of Emission

This chapter is as rich as it is poorly organised. It begins with a passage that homologizes the five sacred seats with a series of pentads, including five that make up the twenty-five principles ranging from Earth to the Person around which they are arranged.[2] The following passage describes the metaphysical principles symbolized by the trees that grow in the three major sacred seats. Here the pentadic model has been abandoned in favour of a triadic one, a sign, perhaps, that these two passage were written independently. They may have even been drawn from separate sources. The scheme of twenty-five principles fits with the one outlined in chapter thirteen and may well have been an original part of the system of the KuKh.

After this, another subject is abruptly introduced by Śrīnātha's query concerning the consumption and use of sacrificial wine that is taken up in the last part of this chapter.[3] Moreover, the name of this chapter, as we shall see, relates to this subject. It is evident, therefore, that the rest of this chapter is built up by a series of interpolations. There are at least three more, apart from the first two we have just noted. The first of these is just a few verses that are not relevant to any of the previous or subsequent topics. Misplaced, they are probably the result of a redactor's oversight, rather than a scribal error.[4] The following short passage concerns the Five Siddhas and their relationship to the five elements. The subject and its formulation is such a standard one that the same passage appears earlier in our text and in the second recension of the YKh from which it was probably drawn.[5] These five are aspects of Bhairava who is the first teacher, here called Ciñciṇīnātha. The next major subject, and interpolation, is introduced in this way. This is the history of the founding of the Kubjikā cult in Koṅkaṇa beginning with the coming and exploits of the First Nātha, his disciples, the Nine Nāthas and then

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[1] KuKh 45/66cd-67ab = KuKh 39/170; cf. above, p. 19 ff..
[2] KuKh 46/1-19.
[3] KuKh 46/27-32 connects to 46/237-308. The entire passage is 76 verses long.
[4] KuKh 46/33-36ab.
[5] KuKh 46/30cd-33 = KuKh 25/43-45ab = YKh (2) 15/23-25.

the Sixteen, along with their consorts and disciples. Most of this long passage is drawn from chapters forty-three and forty-four of the ṢSS.[1] We know this because the narrative in the KuKh is not completely intelligible without reference to the ṢSS because parts of it are missing in the KuKh and the sequence of events has been disrupted here and there. Moreover, this passage is an interpolation in the KuKh whereas it is an integral part of the ṢSS.

Chapter Forty-seven: The Practice of the Rule (*Samayācāra*)

This chapter, like the previous one, has been roughly redacted. The name of this chapter informs us that, was originally concerned with the rules of right conduct the initiate should observe. This is in fact the subject of most of this chapter in the manuscripts. The part of the text which is common with chapter thirty-seven (which is also called the Practice of the Rule) has been collated with it and removed from the critical edition.[2] It is prefaced by two short passages dealing with the worship of Vaṭuka and fifty Guardians of the Field (*kṣetrapāla*),[3] followed by another listing the names that can be given to a Kaula initiate. These passages appear to be fragmentary remnants of an exposition of the rites of initiation. Offering of animal sacrifice (*bali*) to the guardians and Yoginīs, not mentioned here, generally forms a part of the concluding rites leading to the naming ceremony of the neophyte after which he is taught the Rule (*samaya*) he must observe.

Chapter Forty-eight: The *Kramasūtra*

This and the following nine chapters, up to fifty-six, are all *sūtras* that have been incorporated into the text wholesale. This chapter deals with the worship of the Guru- and the Krama- *maṇḍalas*. The first part of it, up to verse 45, is largely drawn from the SKh and has been integrated with a few lines into the concluding part of this passage that ends with line 51ab. The same rite (*pūjākrama*), which is described in the SKh, continues in the first part of chapter 50.[4] Moreover, these two chapters are both called *Kramasūtra* or *Śrīkramasūtra* which is probably because they were originally part of the same *sūtra*. We have seen in the summary of the contents of the SKh that it contains several *Kramasūtras* that deal with the subject of these two chapters. In the SKh this *Kramasūtra* follows directly from another one[5] and both

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[1] The whole passage extends from KuKh 46/41 to 46/236 out of this 42cd-211 corresponds to ṢSS 43/12-44/78ab with some gaps and rearrangement of the order of the verses.
[2] See above, p. 254-255.
[3] KuKh 47/1-19.
[4] KuKh 50/1-13.
[5] The previous passage concludes with the statement:

form part of the *Pūjākhaṇḍa.*[1] The second of these corresponds to verses 2 to 45 of this chapter, which is called the *Kramasūtra* in the colophon here. Even so, the goddess declares at the beginning (in verse 2) that she will expound the *sūtra* of the rite of adoration (*pūjāsūtra*), which is the name of the first section of the SKh. One wonders how this mistake could have taken place. Possibly the manuscript of the SKh with which the redactor of the KuKh was working included the *Kramasūtra* in the place it is found in one of the three extant manuscripts, that is, inserted within the *Pūjāsūtra*. It is not impossible that the redactor of the KuKh had an earlier redaction of the SKh in front of him or even just the free floating *sūtra*. The presence of two versions of this *Kramasūtra* in two places of the SKh (in section one and six) may be taken to be a sign of the fluidity of the text at an earlier stage of its redaction.

More significant in this respect is the presence in both the SKh and here in the KuKh, of two and a half verses that are part of a long passage in the ŚM dedicated to a presentation of the Circle of the Teachers (*gurumaṇḍala*), which is the subject of the first part of this chapter. The *Ṭīkā* refers to these verses as the *Gurumaṇḍalasūtra*[2] and, in the course of its extensive commentary on it, describes the form and content of the *Gurumaṇḍala*.

According to the ŚM these verses describe: 'the Circle of Teachers, which is the same in the three lineages (*oli*)'[3] and serve as the nucleus of its exposition in the ŚM. These verses would have been known to learned adepts who seeing them here would understand what needed to be done. It is unlikely that these verses were drawn from the ŚM. Although the most sophisticated form of the *Gurumaṇḍala* is described in the ŚM, the chapter dedicated to it may well be a later addition, tacked onto the end of the text. The core of this *Gurumaṇḍala* is an adaptation of the *Dūtīcakra* described in the KMT and so is a direct derivative of the original Kubjikā teachings. However, the worship of the Nine and Sixteen Nāthas within it is a sign that part of it, at least, developed after the shift to Koṅkaṇa. Although the SKh knows about Koṅkaṇa and Candrapura, it is ignorant of these teachers. We may surmise, therefore, that the *Gurumaṇḍala* taught in the SKh and taken over in this chapter of the KuKh was an earlier version that preceded the one in the ŚM. This was adapted by the redactor of this chapter of the ŚM to new developments in the

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The *Kramasūtra* that has come down through the transmission of the root lineage has been explained. It should be kept hidden from Tāntrikas, what to say of the disciples of others

kramasūtraṁ samākhyātaṁ mūlānvayakramāgatam |
gopayet tāntrikānāṁ hi paraśiṣyeṣu kā kathā || SKh 6/25.

[1] *athāntaraṁ pūjākhaṇḍaṁ prārabhyate * tad yathā* | SKh 5/1ab.

[2] Ṭ MS K fl. 87b.

[3] ŚM 23/41.

doctrine by adding the Nine and Sixteen Nāthas and enriched by integrating the *Dūtīcakra* into it.

Once the worship of the *Gurumaṇḍala* has been taught. It is followed by the animal sacrifice (*bali*) offered to the Guardian of the Field and the Yoginīs in subsidiary *maṇḍalas* drawn to the right and left of it, respectively. Then, after Kuṇḍalinī has been awakened, come a series of depositions that purify the officiant and prepare him for the worship of the Krama.[1]

A different passage begins here that is not drawn from the SKh. It is the *Upadeśasūtra*. The *Gurumaṇḍala* has already been described; there should be no need to do it again. However, the redactor chose to introduce another *Kramārcana* here and leave it intact. Accordingly, the usual worship of the *Gurumaṇḍala*, the *bali* offerings to the guardians and the depositions that precede the drawing and worship of the *Kramamaṇḍala*, have been retained.[2] Perhaps the redactor chose not to continue here with the ritual described in the SKh because the worship of the Krama taught there is internal and so it may have seemed appropriate that it should be preceded by its external projection into the *maṇḍala* and worship, which is taught in this *sūtra*.

Chapter Forty-nine: The *Sūtra* of the Visualization of the Icon for the Inner Sacrifice

This chapter appears at first to consists of just a single *sūtra*. The SamP, which quotes virtually all of it and glosses it briefly, refers to it as the Visualization *Sūtra* (*Dhyānasūtra*).[3] But a careful reading reveals that this chapter consists of three distinct passages, at least two of which are separate *sūtras*. The first passage[4] is concerned with the 'inner sacrifice' (*antaryāga*). This is performed by arousing the Kuṇḍalinī of Vibration (*spanda*) whose ascent through the metaphysical principles and their progressive merger leads the yogi into the abode of the god and the goddess with whom he unites. The bell, lamp, sandalwood, liquor mixed with sperm and the meat offered to the deity symbolize aspects of the yogi's experience.

The second passage is the *Dhyānasūtra* itself, also called the *Sūtra* of the Divine Current[5] (*divyaughasūtra*) which, as in the Kālīkrama,[6] is considered to be the teaching of the deity of the sacred seat. The subject of this *sūtra* is the

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[1] KuKh 48/16cd-49.
[2] KuKh 48/50-63ab.
[3] SaṁP fol. 11b.
[4] KuKh 49/1-23ab.
[5] KuKh 49/41cd-42.
[6] Cf. *ādidevyā.h sakāśāt prasṛtāt divyaughapūrvakamahāpravāhāt* MP (1) p. 2.

visualized form (*dhyāna*) of the goddess Kubjikā as Juṣṭacaṇḍālī who is the goddess of the Lineage of the Eldest.[1] She has six faces and twelve arms and, represented as an outcaste sweeper (*mātaṅga*) and foreigner (*barbarā*), she dances naked in a circle of fire.

The title of this chapter leads us to suppose that the redactor intended this to be the form of the goddess the yogi should visualize when he is engaged in this inner, yogic sacrifice. However, the third part of this chapter deals with the outer worship of the Transmission (*kramārcana*). This is taught in another unnamed *sūtra* that may be imparted independently by the teacher to those disciples who are devoted him and observe the Rule.[2] Part of the Rule is, it seems, the observance of this rite. Performed at night, it is the occasional (*naimittika*) form the rite, rather than the regular, daily (*nitya*) one.

Chapter Fifty: The *Sūtra* of the *Śrīkrama*

Mukundarāja, who quotes virtually the entire chapter, calls it the *Pūjāsūtra*. In actual fact it is not a single *sūtra*, although it does deal with just one subject, which is the worship of the Krama in the body.[3] It begins with the final part of the *Kramasūtra* drawn from the SKh, with which chapter forty-eight begins. These verses explain how the Krama of Twenty-eight divisions is projected and worshipped in the body. The rest of the chapter is a compilation of a series of short depositions onto the body of the mantras and common elements of the Krama, including the sacred sites where the Eight Mothers reside drawn from the KMT and the TS.[4]

Chapters Fifty-one and Fifty-two: The *sūtra* of the *Meruprastāra* consisting of the Fifty Sacred Seats and the *Sūtra* of the First Lord (*Ādināthasūtra*)

The first half of chapter fifty-one[5] is the *Sūtra* in Twelve Verses concerning the Tree (*Vṛkṣadvādaśikasūtra*). It is repeated twice in chapters three and sixteen of YKh (1). The *sūtra* is dedicated to Vṛkṣanātha, the Lord of the Tree.[6]

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[1] See intro. vol. 2, p. 166-168.
[2] KuKh 49/65-67.
[3] KuKh 50/1.
[4] KuKh 50/25cd-30 = KMT 25/90cd-95 = TS 15/62cd-67.
[5] i.e. KuKh 51/1-14ab.
[6] KuKh 51/1-15ab = YKh (1) 3/215-228 and YKh (1) 16/201cd–215; KuKh 51/15cd-16ab = YKh (1) 3/229 and YKh (1) 16/216. In the two places where this *sūtra* occurs in YKh (1) it ends with the following verse:
vṛkṣadvādaśakaṁ sūtraṁ pāramparyakramāgatam |
candradvīpād viniṣkrāntaṁ [viniḥkāṁtā] gurvāmnāyasya nirṇayam || YKh (1) 3/229 and 16/216.

According to YKh (1), which is the source of this *sūtra*, it describes the *Āṇava* form of the teacher. There it is followed by the *Gurukramasūtra* in which the *Śākta* and *Śāmbhava* forms are described.[1] Here, the seed-syllable Navātman, the Lord of the Tree, is presented in a few cryptic verses in association with other mantras and syllables and phonemic energies. This is the form in which he should be worshipped as Ādinātha of the three lineages along with the Krama.

The first one and a half verses of this *sūtra* are found at the beginning of the *Gurukramādhikārasūtra* in YKh (1).[2] They are completely out of context in the beginning of the *Sūtra* in Twelve Verses. Moreover, they add an extra verse and a half to its length which, as its name tells us, should be only twelve verses long.[3] The *Gurukramādhikārasūtra*, on the other hand, is solely dedicated to an explanation of these lines and so may well be their source. These three lines are as obscure as the *Vṛkṣadvādaśakasūtra* to which they were affixed. They contain, as does the first part of the *sūtra,* a series of cryptic numerical ciphers. It appears that possibly a scribe, but more probably a redactor, who was ignorant of their meaning placed them here because of the similarity of their form. This error took place in the course of the redaction of YKh (1) and was carried over into the KuKh.

The remaining part of this chapter[4] is the *Meruprastārasūtra* that lends its name to the entire chapter. It also found in YKh (2)[5] from which it was probably drawn. Here another error appears to have taken place. This time instead of a mistaken addition, this short *sūtra* has been unnecessarily broken into two parts. The first part, consisting of ten verses, is aptly called the Meru Grid of the Sacred Seats (*Pīṭhameruprastāra*). It lists, essentially, the fifty sacred seats corresponding to the fifty letters. These places (and verses), appear at the end of chapter six as those the goddess visited in her tour of India. According to all the manuscripts, chapter fifty-one of the KuKh cuts off just were the first part of the *sūtra* ends in YKh (2). The second part of the *sūtra*, just six and a half verses long, constitutes the first half of the following chapter. The KuKh calls it the *gahvarakrama*. It simple lists the 'sequence' - *krama* - of the beings who govern the rows of letters arranged in the 'grid' - *gahvara*. The name of this passage is

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This verse corresponds to KuKh 51/15cd-16ab of the critical edition. It is found in all the MSs of the KuKh at the end of the *Meruprastārasūtra* where it was clearly misplaced and so has been restored to its original place at the end of the *Vṛkṣadvādśikasūtra.*

[1] See above, summary of YKh (1), p. 141-142.

[2] These verses are YKh (1) 22/23-24ab. The entire *Gurukramādhikārasūtra* corresponds to YKh (1) 22/23-44ab.

[3] These are followed by verse 51/14cd-15ab. It simply names the *sūtra* and so is not part of the *sūtra* proper.

[4] KuKh 51/16cd-26ab.

[5] YKh (2) 24/1-10.

illegible in one of the two MSs of YKh (2) and in the other only the word '*sūtra*' remains of what may have been the reading '*gahvarasūtra*'. At any rate this accounts for the unnecessary break in the *Meruprastārasūtra* which, although possibly a redactor's error, has been corrected in the edition.

Unavoidably, this change in the layout of the text reduces chapter fifty-two to just the two and a half verses of the *Sūtra* of the First Nātha, which simply lists the names of the Nine Nāthas who govern the letters of Navātman, the mantric form of the First Nātha.

Chapter Fifty-three: The *Sūtra* of the Lineage (*Santānasūtra*)

Also called the *Sūtrasantānaka* and the Wisdom *Sūtra* (*Prajñāsūtra*).[1] It is, as we have seen, probably the original *Santānasūtra* of which the one in chapter seventeen is an explanation.[2]

Chapter Fifty-four: *The Sūtra of the Five Praṇavas* (*Pañcapraṇavasūtra*)

This short *sūtra*, drawn from YKh (1), equates the Five *Praṇavas* with the five sacred seats, assigning a colour to each one and extolling the effects of their repetition (*japa*).

Chapter Fifty-five: The *Sūtra* of the Procedure Prescribed for the *Maṇḍala* of the Elders (*Ārādhyamaṇḍalavidhānasūtra*)

This *sūtra* is drawn from YKh (2). It describes how to draw a *maṇḍala* in which to worship one's elders (*ārādhya*) in the tradition. This *maṇḍala*, like all the major ones of the Kubjikā Tantras, has the same form as the *Kramamaṇḍala* and hence also of the *Gurumaṇḍala*, but its contents are not the same. The former contains the Krama and the later the Siddhas and the emanations of Navātman. The *Maṇḍala* of the Elders (*ārādhyamaṇḍala*) enshrines, very specifically, the line (*paṅkti*) of one's own teacher, which is worshipped 'in the order of emanation' that is, from the Lord of the Lineage down to him. An interesting feature of the teachings concerning this *maṇḍala* is the injunction that one should fashion it for those born in Koṅkaṇa,[3] privileged as they were to come from the land the goddess had blessed in a special way.

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[1] In KuKh 53/1ab and 53/14ab, respectively.
[2] See above, p. 240.
[3] KuKh 55/19cd-20.

Chapter Fifty-six: The *Sūtra* concerning the Sixteen Siddhas

This *sūtra* describes the Sixteen Siddhas, one by one, in as many verses in their supreme, enlightened condition. As such they are sixteen aspects of the realisation of the one ultimate reality attained and experienced in sixteen ways.

As most of the contents of the preceding chapters and the following ones up to the end have been drawn from the YKh, it is probable that this *sūtra* was taken from there also. As these Siddhas are not known to the first recension of the YKh, it is possible that this *sūtra* was once a part of the second recension. Moreover, it may well have belonged to a group of *sūtras* that taught the inner nature of the Nine Siddhas and the other teachers.

Chapter Fifty-seven: The Plane of the Divine Current, that is, the Sequence beginning with the Transmental

This is chapter 36 of YKh (1). It expounds in detail the eighteen phases of the flow of the energy of the Transmental that constitutes the Divine Current (*divyaugha*). In YKh (1) it is aptly preceded by an exposition of the Śāmbhava state. This is experienced as the dynamism of the Divine Current of the lunar energy of the Goddess who burns in the centre of the *maṇḍala* as the Fire Saṁvartā. It is attained at the End of the Sixteen.[1] Perhaps this is why this chapter is preceded in the KuKh by a description of the states of the Sixteen Siddhas. Normally, the Divine Current represents the highest transcendental stage of the tradition, and its phases are understood to correspond to the states of a corresponding number of Siddhas. In this account, however, the phases of the Divine Current are presented as energies that are aspects of the one energy, the Transmental. Similarly, the Sixteen Siddhas are presented in the previous chapter as 'supports' (*ādhāra*) or planes of consciousness[2] which, by placing them here, we should, perhaps, understand that they lead to the Divine Current. In this way the *maṇḍala* of the Elders outlined in chapter fifty-five is completed.

Chapter Fifty-eight: The Explanation of the Root *Sūtra*

Chapters fifty-eight to sixty-six are a series of nine 'explanatory *sūtras*' (*bhūmikāsūtra*) drawn from chapters twenty-eight to thirty-three of YKh (1).[3] This one is an explanation of the Root *Sūtra*. It is the most sophisticated of all the

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[1] See YKh (1) 35/2-5ab, translated in intro. vol. 1, p. 432-433.
[2] See also KuKh 46/181-198ab.
[3] They are called *bhūmikādhikāra ānandas* in the colophons of the chapters 57 to 64 and 66 of the KuKh.

explanations in our sources. It is at once as elevated and obscure as the mystical states it describes by means of symbols that lend access to the 'Lord of Yogis' to the experience of the sacred, metaphysical realities represented by the core of the *maṇḍala* described in the Root *Sūtra*.

A notable feature of this exposition is the prominence of Vāgbhava - the syllable AIṀ. This is the syllable of the Yoni. It is the syllable of the goddess who is Mudrā. The Supreme Abode, it is Space - 'the most excellent plane of existence'.[1] The Cavity (*raṇḍā*) of the Void, it is the energy of Mind in the Sky of pure consciousness. Itself the Liṅga of Space (*khaliṅga*), it is surrounded by its six aspects - the Liṅgas of Space, which are the sacred seats of the goddess projected around it in the Hexagram. The sixth is Koṅkaṇa - 'just born' it gives authority and rest there.[2] The explanation teaches the parts and aspects of the Yoni, their dynamism and interaction which generates the 'bliss of the Yoni' of the liberated state. The practice and experience of AIṀ is summarized beautifully as follows:

> (AIṀ) the seed-syllable which is the Space of the Self (*ātmākāśa*) is without space (*nirākāśa*) and is higher than the supreme. Once brought about the expansion (*unmīlana*) and contraction (*mīlana*) (of consciousness) and, that very moment, having worshipped Bhagīśa (the Lord of the Yoni) and the Yoni in one's own body as well as the deity in the Cavity of Power (*śaktirandhra*), the state (*avasthā*) arises, as before, which is the bliss of the Yoni (*bhagāhlāda*). By churning both in a subtle way (*kiñcit*) one attains supreme bliss, that is, power which is the deity of bliss. This is liberation and the supreme austerity.[3]

Chapter Fifty-nine: The Plane of the Four Sacred Seats

After the 'Root of Kula', that is, the *maṇḍala* constituted of this matrix of mystical states, has been established in ultimate reality, the *sūtras* proceed step by step to unfold in the same way how the modalities of the six parts of the Krama exist within it. The mantras of this Krama are presented in code in a series of *sūtras* in chapter forty of YKh (1). The following eight explanatory *sūtras* expound the metaphysical planes - *bhūmikā* - on which the sonic energies of the mantras, their components, associated deities and energies operate as they shift from one Yogic state to another. These, along with the *maṇḍala*, are all aspects of

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[1] KuKh 58/39cd-40ab.
[2] KuKh 58/52cd-53ab.
[3] KuKh 58/86cd-88ab.

the unfolding of the goddess's Command. The language is highly technical and intentionally obscure. However, even though exceptionally terse, the Tantra repeatedly warns that knowledge of these planes (*bhūmikā*), which is the experiential 'explanation' (*bhūmikā*) of these mantras and the Krama of which they are a part, is essential. Like the previous chapter with which this section begins and the following ones, the text requires a careful and detailed analysis that has been attempted in the notes of the translation.

The first three *sūtras* talk about the first part of the transmission (*krama*) from which it originates, that is, the four sacred seats. The following five expound the remaining units of five, six, four, five and three that constitute the Sequence of Twenty-seven of the Transmission of the Youth.[1]

Chapter Sixty: The Transformations of the Planes of the Sacred Seats

This chapter deals with the six sacred seats and their inner equivalents, including the Six Wheels.

Chapter Sixty-one: The Planes of the Siddhas and the Goddess

This chapter deals with the six goddesses and Siddhas of the inner six sacred seats.

Chapter Sixty-two: The Plane (of Realisation) of the Five Jewels

This chapter deals with the inner equivalents of the domains of the mantras called the Five Jewels addressed to the Yoginīs of the worlds of the Sky (*gagana*), Heaven (*svarga*), Wind (*pavana*), Mortals (*martya*), and Snakes (*nāga*).

Chapter Sixty-three: The Plane of the Sextet of the Command

Also called the Sextet of Knowledge, the Sextet of the Command consists of the six Yoginīs - Ḍākinī, Rākinī, Lākinī, Kākinī, Śākinī and Hākinī, who are worshipped in the corners of a hexagram. The goddess herself is the seventh Yoginī who is worshipped in the centre.

Chapter Sixty-four: The Plane of the Pentad and the Triad

Chapter Sixty-five: The Category of the Self

[1] KuKh 66/1.

Chapters 28 to 33 of YKh (1) correspond to chapters 58 to 65 up to verse 22 and then chapter 66 of the KuKh. This discontinuity is the result of a redactor's manipulation of the text. Instead of just taking over these chapters wholesale from the YKh or from a common source (which seems less likely), he shifted the concluding passage of 22 verses (i.e. YKh (1) 33/100-123ab) to the beginning of chapter 65. These mark the end of the journey through the 'planes Yogis experience'[1] fashioned by the flux of the Command that generates itself into the Krama. Once the yogi has understood the planes of the Twenty-seven divisions of the Krama in this way, he attains the Supreme Plane and is liberated. Then he can, and should, lead others through the labyrinth of the Krama by means of 'initiation into the explanation' (*vyākhyānadīkṣā*).

The rest of chapter 65 (i.e. 65/23-75) is possibly also drawn from some other unknown source. It continues in the same way with a series of ascents leading to the Supreme Brahman, which is the consciousness of the Self in the Wheel of the Void (*khecakra*), where the Yogi moves on the Great Path to liberation.[2] He moves through the four sacred seats of the Yoni that now belongs to him. In each one he experiences the goddess as aspects of his liberated condition.[3] He experiences Kālī, the energy of the universal pervasion of consciousness in the Wheel of the Sky of consciousness as the oneness of Supreme Bliss through the activity and unity of Śiva, Śakti and the Self. He reaches Śiva at the end of the ascent through the Five Causes.[4] The six parts of the Krama dissolve away by the rise of Kuṇḍalinī and the yogi attains the Path of Nirvāṇa.[5] Merged in the space of the Heart, he attains the Supreme State. Once he knows the supreme, divine energy that is established in the vortexes of the psychic centres and moves through them, he is liberated. Reaching the End of the Twelve, the yogi first enters the 'eternal plane of power' which leads to the supreme, omnipresent reality. Thus:

> All disturbances cease and the supreme plane (of being) is known (completely) without a doubt. (The Yogi) attains power (*bala*) at each level (of being) and the knowledge of reality within his own body. This is my fixed (and certain) opinion.
>
> (The yogi) should gradually split (the subtle body) apart by means of supreme bliss, and once he has penetrated through the supreme abode with (his) intellect firmly fixed, he should contemplate

[1] KuKh 65/16.
[2] KuKh 65/23-28ab.
[3] Ibid. 65/28cd-37ab.
[4] Ibid. 65/37cd-46.
[5] Ibid. 65/47-55ab.

> the subtle and unsupported consciousness of the power of the Self. Those whose intellect (*mati*) is (fixed) in (that ultimate reality) free of support are, without a doubt, well established.[1]

Chapter Sixty-six: The Octet of Kula according to the Tradition of the (goddess) Vakrā

One wonders why the name of this chapter implies that it is dedicated to the Octet of Kula, that is, the Eight Mothers. It appears that this is due to some error, probably in writing the colophon. This chapter is actually a profoundly brilliant exposition of the Six Wheels in the subtle body. They constitute the *maṇḍala* of the Universe, the Wheel of the Yoni (*bhagacakra*) made manifest by the destruction of Karma on the foundation of the one reality.[2] The only place where the Mothers are mentioned is in the Wheel of the Command, the Stainless One which is their one house.[3] But this may be significant. All the Wheels are configurations of the energy of the Command that travels through them. Thus all the Wheels are the six aspects of the Wheel of the Command which is the pure consciousness of Kula.[4] Another place where they appear is the Wheel Filled with Jewels (*maṇipura*) in the navel. Koṅkaṇa is in this Wheel as Candrapura which is identified with the Full Moon. The Mothers who govern the eight classes of letters reside there perhaps reflecting or prefiguring their presence in the outer city of Candrapura of ancient Koṅkaṇa. We may perceive the same possible double meaning in the following statement:

> Koṅkaṇa is the support (of the *Maṇḍala*). It is the innate (divine) authority of the goddesses (i.e. Mothers), which gives (them) divine support.[5]

The Kubjikā tradition teaches that deities derive their status and draw their energy from the power of place (*sthānaśakti*).[6] This may be a *maṇḍala*, whether external or internally projected as much as a geographical location. It is certainly an interesting and significant claim that the Mothers are the powerful beings Kaula and other traditions consider them to be because they are in Koṅkaṇa, whether it be the outer one or its inner transposition. Perhaps this accounts for the name of this chapter.

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[1] Ibid. 65/67cd-71.
[2] Ibid. 66/2-3, 11.
[3] Ibid. 66/27.
[4] KuKh 66/89.
[5] Ibid. 66/73.
[6] See intro. vol. 1, p. 533-534.

Chapter Sixty-seven: The *Sūtra* Concerning the Sequence of Principles (*Tattvakramasūtra*)

Also called the Fifty (Verses concerning) the Principles,[1] it is probably the *Sūtra* concerning the Fifty Principles *(tattvapañcāśasūtraka)* which is number 63 in the list of 107 *sūtras*. This *sūtra* teaches how the principles (*tattva*) form the body of Śiva who resides in them as the individual soul (*puruṣa*) fettered by impurity (*mala*). Several sequences of principles are outlined in the Kubjikā sources, including the standard Siddhānta sequence of thirty-six principles. Here we have two adaptations of the basic Sāṁkhya sequence of twenty-five principles, namely, the five gross and subtle elements, the five organs of knowledge and action and the group intellect, mind, ego, Nature and the Person. This is the one, with one or two additions, that is generally preferred in the Kubjikā tradition as a whole.[2] In this case the principles are twenty-seven[3] as they include Śiva and the goddess who is the Command.

Two variant versions of the sequence of principles are presented one after the other[4] giving the impression that two *sūtras* have been integrated into one. The first presentation equates the twenty-five principles, somewhat unsystematically one by one with the five seats, their goddesses and gods, Wheels (*cakra*) and Yoginīs. In the second presentation the principles are regularly arranged in five pentads, a member of each of which is located in one of the five seats. Both presentations conclude with an interesting analysis of the relationship between Śiva, his power and the individual soul (*puruṣa*) who resides in the body made of all the principles.

Chapter Sixty-eight: The *Sūtra* of the Compendium concerning Liberation (*Muktisaṁgrahasūtra*)

The *sūtra* refers to itself by this name[5] and also simply as the *Sūtra* concerning Liberation (*muktisūtra*)[6] which is the last in the list of 107 *sūtras*. This *sūtra* actually begins from verse twenty-five after a *sūtra* drawn from YKh (1) which describes the visualized form (*dhyāna*) of Tripurabhairavī, the goddess of the Middle Lineage.

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[1] KuKh 67/48.
[2] See the notes 31 and 35 to chapter 13 concerning the various systems of principles.
[3] KuKh 67/23.
[4] KuKh 67/1-24 and KuKh 67/25-49ab.
[5] KuKh 68/141a.
[6] KuKh 68/24cd-25.

The *Sūtra* concerning Liberation begins with the *Sūtra* concerning the Observance of the Rule (*samayānuṣṭhānasūtra*). It begins with a list of Mata Tantras that are said to extended up to the plane of the Equal One (*samanā*). The MBT is beyond this, the 'belly of Mahāmāyā'. After listing some of the essential aspects of the ultimate reality embodied in the *maṇḍala* and mantras the *sūtra* concludes that unless one has realised the Divine Current of the Transmental taught in the MBT, liberation is impossible.[1] The *sūtra* reiterates this point by outlining the stages of realisation corresponding to the forms of liberation arranged, creeper-like, in a series that ascends to the supreme one. These are then related to the various traditions and their corresponding scriptures, the highest of which is, of course, the *Vakrikāmata* of the goddess Amarikā that guides to the eternal liberation of the Śāmbhava state. Thus:

> The adept who knows all the states of being should gradually ascend in stages from the Buddhist path onwards to the top, even if (this takes place) in the course of many lives. Once attained the plane of (the goddess) Kujā's Tradition, he dissolves away at the extremity of the supreme (reality). He does not return again below into life after life.[2]

Chapter Sixty-nine: Conclusion

The last chapter opens with the god who acknowledges that all the teachings have been revealed to him because of the goddess's loving compassion and her friendship towards him. Then the goddess extols the Siddhas who have descended into the world in the four Ages and the one who is to come who has taught and will teach the Root Tradition, which is the essence of the transmission (*krama*) that has emerged from the Divine Liṅga. The Siddhas teach in the five seats along with Bhairava himself who teaches in the sixth seat of the Moon. The Tantra ends with a promise and an enigma. The goddess promises that she will descend into Mataṅgīśa, the Siddha of the fifth seat, when a barbarian kingdom is established in the North and 'the penetration of the Command has ceased and authority has come to an end.' There in the land of Koṅkaṇa, the fifth seat, the great rite of adoration will start again. All this is spoken by the goddess in the Section Concerning the Virgin Goddess which grows with the Tree of the goddess Kubjikā, that is, the Scripture of Twenty-four Thousand Verses. It should only be explained to one who can penetrate the enigma, the 'convention' (*saṁketa*) concerning the Yoginī, that is, Kuṇḍalinī and her divine residence.

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[1] KuKh 68/24cd-38ab.
[2] KuKh 68/101-102.

The Deccan, Koṅkaṇa and Candrapura

The development of the Kubjikā corpus can be divided into two major phases. The first includes the KMT and the initial redaction of the ŚM, the second most of the remaining Tantras of the Kubjikā corpus. The Tantras of the second phase repeatedly refer to the Deccan (*dakṣiṇāpatha*) and Koṅkaṇa, also called Śrīdeśa, of which it was a part, and the city of Candrapura in Koṅkaṇa. Conversely, the Tantras of the first phase hardly refer to these places at all. Thus it appears that wherever the Kubjikā tradition may have spread in the first stage of its development, it subsequently moved to the Deccan and, in particular, to the Koṅkana region along the western coast of central India, with its main centre in the area around Goa. The later tradition affirmed itself so powerfully in the Deccan that it was thought to come from there.[1] Although the main evidence to support this picture of the spread of the Kubjikā cult are the textual references, there are also traces of inscriptional and other archaeological evidence, that confirm that this is in fact so. As one would expect, the texts would have us believe that the cult was spread over a large area but references to other places are considerably less substantial than these ones.

We shall see that the references to these places, although shrouded with mythical and symbolic associations, exhibit the signs of possessing a concrete geographic identity. Moreover, references to the political and social conditions in Tantras belonging to the second phase may assist us to establish approximate dates for their development. The use of references in these texts for this purpose is ridden with difficulties, as is the case with anonymous Sanskrit sources in general. These can only be resolved by confrontation with concretely dateable non-textual data which, in the case of most Tantric sources like these is usually sadly meagre. In this case, we are especially alerted to these difficulties when we consider that Nepal, the final home of the Kubjikā tradition, where it has flourished for the past one thousand years, is barely mentioned in the Kubjikā sources. The reason for this is certainly because this, the last substantial phase of its transmission, was not attended, as were the previous ones, with the compilation of scriptures. What happened there instead was the development of a vast secondary literature in the form of liturgical works required for the performance of the rites.

Here and there we find incidental evidence for the redaction of Kubjikā Tantras in central India. For example, in one place the KuKh enjoins that a special

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[1] With regards to a particular way of reckoning time in cycles of sixty years, Rūpaśiva says in his *Ṭīkā*: The (years) are reckoned (*kalana*) in accord with the (cycle of) sixty years conceived in the South because the Western Tradition originated there.

yata [k kh: yataḥ] idaṁ paścimāmnāyaṁ tatrotpannaṁ tadā tatra dakṣiṇāpathe ṣaṣṭisaṁvatsarakalpanā [k kh: ṣaṣṭhi-] kalitā kālasaṁkhyānusāreṇa | Ṭ MS K fl. 183a.

type of rice should offered to the fire called *rājā*.[1] This is probably *rājānnam* which is a kind of rice grown especially in Andhra. More substantial is the philological evidence indicating that Kubjikā texts were redacted the Deccan. This is the use of the word *avvā*, which commonly replaces the Sanskrit '*ambā*' meaning 'mother', in the later Kubjikā sources. `Ammā', often suffixed to the names of goddesses, is the common form of the word in South Indian Dravidian languages. In Telagu `*avvā*' means `paternal grandmother'. In modern Marathi, it is an honorific suffixed to the name of older, respected women. Although this is not the modern word for mother, it had this meaning in the local vernacular in the past. It is common usage all over India to address elder women as 'mother'. This was also the practice in the past of which we find several examples in the inscriptions. In one dated 915 CE we hear of a queen called Cikkāvve who built a tank to supply drinking water to a local Śaivite temple in the Deccan.[2] Similarly, we find the names Kañcikāvve and Cāmuṇḍāvve.[3]

More significant in this context, is the use of the name Avvā in these parts of India for the mother goddess. We find one example in the Kharepatan grant dated 1008 CE made by the Śilāhāra king Raṭṭarāja who gave three villages for the maintenance of the temple of Avveśvara and refers to a Śaiva monastery in Ratnagiri district associated with it.[4] Names of women ending with -avve appear in heroic literature in Kaṇṇada that developed between the 9th and late 12th centuries. The 10th cent. poet Ranna challenges all men with moustaches to compete with Attimāvve, mother of Taila, in promoting chivalry and charity.[5] She is one of two celebrated Jain sisters in Karnataka history. The other was called Guṇḍamāvve.[6] Ranna describes at length Guṇḍamāvve's self-immolation with her dead husband.[7] A memorial stone dated 1131 from Bailandūr in Goa refers to a hero named Kagga who died defending the place. His mother was called Oḷajikāvve.[8] Inscriptions from Śravaṇa Beḷgoḷa of the 11th century refer to a Mācikāvve, Kāḷāvve and Somāvve.[9] The epithet is also found in other regions of the South. For example, we hear of the Jain Puḷiāvve who fasted to death and

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[1] KuKh 34/76-8ab.
[2] Nandi: 18.
[3] According to an inscription dated 980 CE Kañcikāvve was the disciple of the Siddhāntin Gaṅgārāśi. Nandi: 18-19.
[4] Nandi: 9, 20 and 24 with reference to EI 3, no. 40, p. 292 ff.
[5] Settar and Kalaburgi 1982: 20.
[6] Ibid. p. 23.
[7] *Ajitanāthapurāṇa* 1/46-7 mentioned by Chidanandamurti 1982: 125.
[8] Gurav 1982: 219.
[9] Settar and Korisettar 1982: 286-7.

whose memorial stone is in the Candranātha temple at Vijayamanagalam-Mettupudur, in Coimbatore district.[1]

We turn now to the Kubjikā sources. When the earliest Kubjikā Tantras refer to the goddess generically as 'mother' the word used is '*ambā'*. However, the later Kubjikā Tantras frequently refer to her as *avvā*. KMT refers to the mother of the Siddhas as *avvā*.[2] But this is the only occurrence of the word in the KMT. Similarly, the form '*avvā*' appears in only one place in the ŚM. This is in the name of the goddess who presides over the Weapon, the last of the six limbs of the Samayā Vidyā.[3] Significantly, this goddess is Koṅkaṇā. Perhaps there where already some links with this region when the KMT was compiled and subsequently when the ŚM was written, although in the early phase of its development, the Kubjikā tradition had not yet spread substantially to the south-west.

There are only two references in the KRU, which was probably the first independent Tantra of the Kubjikā corpus to be redacted after the KMT. The consorts of one group of Siddhas (called Nāthas) listed in the KRU[4] are called '*avvās*'. In the same text the names of the consorts of the Siddhas of the four Ages (*yuganātha*) end with '*avvā*',[5] whereas in the *Tantrāloka* they end with '*ambā*'[6] as they do in the *Devīpañcaśataka*[7] and the primary sources in general. Following the same line of reasoning, it appears that the KRU was written when the spread of the worship of the goddess Kubjikā to the south-west was picking up momentum. This is view is supported by other references in the KRU we shall examine further ahead.

The word '*avvā*' occurs numerous times in the ṢSS, but only in chapters that have no equivalent in the KMT. A passage in the beginning of chapter 43 elaborates on the contents of the Six Wheels (*cakra*) in the subtle body into which the six disciples of Matysendra are projected. The names of their consorts are formed by suffixing '*avvā*' to the name of the Wheel. For example, the one in the first Wheel, counting from the top is 'Ājñāvvā'.[8] The Wheels and the couples that

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[1] Soundara Rajan 1982: 69.
[2] KMT 18/125b.
[3] The mantra is: KIṆI KIṆI VICCE KOṀKAṆĀVVĀYAI HRAḤ ASTRĀYA PHAṬ.
[4] See KRU 10/92.
[5] See KRU 11/20 ff.
[6] TĀ 29/29cd–33ab
[7] *khagendranātho vijñāmbāsamāyātaḥ [g: jijñāmvā-; k, kh, g: -tau] kṛte yuge* |
dvitīye [g: dvitīya] kūrmanāthas tu maṅgalāmbāsamanvitaḥ [g: maṁgalāṁmvā- -taṁ] ||
tṛtīye meṣanāthas tu kāmamaṅgalayā saha |
caturthe [g: catuthe] mīnanāthas [g: nīna-] tu koṁkaṇāmbāsamāyutaḥ || DP 3/6-7.
[8] As we find in the following reference, the six disciples of Matsyendra are initially tacitly identified with the Five Siddhas, to which one is added to complete the set of six. Thus, the first two in the series in descending order are described as follows:

occupy them with their phonemic energies and the emanation they generate are derived from the Root Lord – Mūlanātha and the Root Mother – Mūlāvvā.[1] Chapter 44 is dedicated to the Nine and Sixteen Siddhas. The names of their consorts are also suffixed with the honorific '*avvā*'. Chapter 47 deals with the contents of the Krama. There also the names of the consorts of the Siddhas in the sacred seats end with '*avvā*'. However, in the commentary where these names are listed again, they end with '*ambā*'. It seems that the commentator, who was possibly not from the same part of India, thought he should explain or, perhaps, correct the Sanskrit. Alternatively, he may have had a different text before him, but this is unlikely. The other places where this form occurs are unique to the ṢSS. They are all, except one in chapter 30, in a passage that expands and comments on a corresponding one in the KMT.[2] Thus it appears that these and the

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(There is) the Mother (*avvā*) of the (Wheel of the) Command and (the lord) Vijaya who are said to be the two, Ha and KṢa. (There is) the Mother (*avvā*) of (the Wheel of) Purity and Piṅgeśa whose forms are the vowels of the nature of Letter (*varṇa*). (There is) the Mother (*avvā*) of (the Wheel of) Unstruck Sound and the letters of Sādākhya, which are those beginning with Ka and ending with Ṭha. (There is) the Mother (*avvā*) of (the Wheel) of Gems and Ananteśa. The letters begin with Ḍa and end with Ha. (There is) the Mother of the Self-supported and Śaṁkarīśa. The letters (there) range from Ba to La. (There is) the Mother (*avvā*) of the Foundation and Śrīkaṇṭha (whose) letters begin with Va and end with Sa.

ājñā avvā tu vijayaṁ hakṣadvayaṁ prakīrtitam ||
*piṅgeśaṁ ca viśuddhāvvā varṇātmā svaravigraham [k: * * vigraham]* |
*anāhatāvvā [k: * * * * *] sādākhye [k kh: -khya] varṇā [k kh: -varṇaṁ] vai kādiṭhāntagāḥ [k kh: kādi * ntagāḥ]* ||
maṇi-avvā tv ananteśaṁ varṇā vai ḍādiphāntagāḥ [k kh: ṭādiṭāntagāḥ] |
svādhiṣṭhāvvā śaṁkarīśaṁ varṇā vai bādilāntagāḥ [k kh: + svādhiṣṭhāvvā śaṁkarīśaṁ varṇā vai ṭādiṭāntagāḥ] ||
ādhārāvvā tu śrīkaṇṭhaṁ [k kh: -kaṁṭha] varṇā vai vādisāntagāḥ | ṢSS 43/7cd-10ab.

[1] The supreme Nirvāṇa is not an object of knowledge and is without compare. Void (*śūnya*), it is omnipresent, eternal and (its) form is born from my own body. It is one's own essential nature, perpetually active and called the form of (the one supreme and) inconceivable consciousness (*bodharūpa*)). ... intensified (*bṛṁhita*) with the bliss of the Root Mother (*mūlāvvā*) * * * * * (?) (the Lord) emanates by means of his own will the group of six Siddhas from out of his own form (*vigraha*). (5-7ab)

yat tat paramanirvāṇam aprameyam anopamam |
śūnyaṁ sarvagataṁ nityaṁ svāṅgasaṁbhūtavigraham ||
acintyabodharūpākhyaṁ svasvabhāvaṁ sadoditam [k: svasvabhāvorddhvoditam] |
** * * * * * * * mūlāvvānandabṛṁhitam [k kh: mulā-]* ||
sa sṛjaty eva svecchayā [k kh: sṛjatyavyayasvecchā] siddhaṣaṭkaṁ svavigrahāt | ṢSS 43/5-7ab.

[2] For example, the names of the five mantras called Ratnapañcaka are listed in KMT 18/63. The first is called *Gaganāmṛtaratna* – the Jewel of the Nectar of the Sky. The ṢSS explains that :

other additions were also redacted in that part of India as was the whole of the ṢSS. The trouble the redactor of the ṢSS takes to narrate at great length how the tradition was brought to Koṅkaṇa and developed there strongly supports this view.

Let us turn now to the MBT and the two texts that emulated it, namely, the AS and the KuKauM. The word '*avvā*' appears frequently in the first recension of the *Yogakhaṇḍa*. and, in most manuscripts, commonly in the place of '*ambā'* suffixed to the name of a goddess or Yoginī. The long colophons, like those of the KuKh, proclaim that the scripture has been uttered (*bhāṣita*) in the Avvākrama – the Transmission of the Mother. The form also appears several times in the second recension. The most striking example is a reference to the MBT as 'Avvā's book' (*avvāpustaka*).[1] In the manuscripts of the SKh, as in the *Ṭīka*, the two forms commonly appear as variant readings, especially in the many mantras we find recorded there.[2] The form '*avvā*' is very frequent in the KuKh. Indeed, the KuKh explicitly states that '*avvā*', not '*ambā*', is the correct form of addressing the goddesses in their mantras.[3] Thus, according to the KuKh, all the relevant mantras of the Krama should invoke '*avvā*':

The first is the Jewel of the Sky (*gagana*), which is accompanied by the sacred seat, Lord (*nātha*) and Mother (*avvā*) of the Sky.

prathamaṁ gaganaratnaṁ tu gaganapīṭhasamanvitam ||
gagananāthasamāyuktaṁ gaganāvvāsamanvitaṁ [k: gaganāṁvā-] | ṢSS 30/14cd-15ab.

Note that there is a discrepency in the reading of the two manuscripts of the very word that interests us. We find that MS Kh in the several instances where this variant occurs always reads *avvā* where MS K reads *aṁvā*. As MS Kh is an old palmleaf MS of which K is a late paper copy, it quite clear that the scribe of K emended to the standard Sanskrit form.

The other instance occurs in the following line:
pīṭhāḥ [k kh: pīṭhā] pīṭhādhipāḥ siddhāḥ [k kh: siddhā] pīṭhāvvāmnāyasaṁyutāḥ [k: pīṭhāṁvā-; k kh: -tā] || ṢSS 29/64cd.

[1] YKh (2) 29/36, quoted above, p. 98.

[2] One or other form appears erratically in MSs K and Kh of the SKh whereas the reading '*avvā*' is almost always preferred in MS G. For example, on folio 84a of MS G Kubjikā is addressed as *śrīkujāvvā*, where MSs K and Kh read *kuvjikāṁvā*. Similarly, on folio 84b MS G reads: *śrīkuvjikāvvā* whereas MS K reads *śrīkuvjāṁvāṁ* and MS Kh, *śrīkuvjikāṁvā*. One gets the impression that the manuscript tradition represented by MSs K and Kh Sanskritises this term wherever possible as we have noted takes place with the ṢSS. An example of this tendancy is found on folio 82a of MS G. There we find the reading *avvāvatāraṁ* - `the descent of the mother goddess (into the world)' whereas MSs K and Kh read *ādyāvatāraṁ* - `the first descent (into the world)'. The latter is the *lexio facilior* – and hence probably an emendation - that coincides with the expression commonly found in the colophons.

The situation in the *Ṭīkā* is more clear cut. Of the two MSs that have been compared, MS K almost invariably reads *aṁvā*, whereas Kh reads almost without exception *avvā*.

[3] KuKh 7/34 and 28/162cd-164.

> O god, I have spoken about the twenty-seven divisions according to the threefold Transmission and their conventions. One should add the word '*avvā*' to the (names of) the deities of the sandals and the sacred seats and all those in the Transmission. The Transmission should be worshipped, according to the enjoined method, within the Sandals and in front (of them).[1]

The partners (*dūtī*) of the Siddhas in the sacred seats are Avvās,[2] one of which is the goddess herself.[3] Indeed, each sacred seat is the 'house of Avvā' (*avvāgṛha*).[4] Yoginīs may also be addressed as Avvā or even called that[5] as is the goddess herself.[6] For example, the goddess declares:

> O god, the Supreme Energy is the womb (*yoni*) of the worlds. All that is made of Speech along with (all that) moves and is immobile has arisen there. And so these Mothers are (all) the Mother (Avvā) who is energy, the Supreme Goddess.[7]

The variant readings of this verse are indicative of a significant change. The same verse appears in the TS from which it is drawn first by the KMT. From there it is carried over into the ṢSS and, the KuKauM.[8] In these sources, the word '*avvā*' is missing, whereas the MBT has such a clear preference for this word, that it is used as a distinct name of the goddess. The changes in the text we find in the version in the KuKh are too elaborate to attribute them to scribal error. Indeed, the redactor was so determined to refer to the goddess as Avvā that he has even corrupted the Sanskrit to do so. [9]

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[1] KuKh 28/162cd-164. In other words the form of each mantra is as follows: Five *Praṇavas* > name of the goddess > *avvā* > *-pādukāṁ vicce*. Often the Five *Praṇavas* are also added, in the reverse order (cf. above 7/34-35ab), to the end of a mantra, but this does not appear to be the case here.

[2] See KuKh 6/113, 7/32-34ab and 43/22-23.

[3] KuKh 6/182.

[4] KuKh 43/4-6.

[5] KuKh 7/32-34.

[6] See KuKh 17/3, 28/151cd-152.

[7] KuKh 15/3cd-4.

[8] Concerning chapter seven of the KuKauM and its relation to the ṢSS, see below, p. 343 ff..

[9] The KuKh (15/4cd) reads: *avvā tena imā mātāḥ sā śaktiḥ parameśvarī* - So these Mothers are (all) the Mother (Avvā) who is energy, the Supreme Goddess. The KuKauM (7/191cd), the KMT (25/159ab), and the ṢSS (50/39ab) read: *tena māteti vikhyātā kathitā parameśvarī* (TS: *mayā te parameśvari*) - So she is called Mother and is said to be the Supreme Goddess. TS (15/131cd): So, O Supreme Goddess, I have explained to you that she is the Mother.

Note how determined the redactor of the KuKh is to alter the text so as to refer to the goddess as Avvā. Clearly, he wished to use the form '*avvā*' as it was particularly dear to him and was the most distinctive way of referring to the goddess. In order to do this he has even resorted to

The *Kulakaulinīmata* and the *Avvāmatasaṁhitā* both refer to themselves as the Scripture of Twenty-four Thousand Verses, thus implying their identity with the MBT. Both are certainly main line Kubjikā sources. The AS is an exclusively Kubjikā Tantra which imports nothing from Tantras of other traditions except the *Tantrasadbhāva*, and that too possibly indirectly through Kubjikā sources. The KuKauM, on the contrary, as we shall see, imports a great deal from Tantras of other traditions as well as other Kubjikā Tantras, so much so that at times it is difficult to determine how much of the Kubjikā material we find in it is original. There the word *avvā* is found, as we would expect, in the chapters that are common with the ṢSS. It also appears once in the first chapter of what has remained of the text, which deals with the lineages of teachers.[1] We find three close to one another in mantras described in chapter 11.[2] Then two more in the remaining part of the text.[3] The absence of any references to the Deccan and the other related places may not be significant as much of the KuKauM appears to be drawn from elsewhere.

The situation in the other Scripture of Twenty-four Thousand Verses is quite different. The very form of its name - *Avvāmatasaṁhitā* – that we find in several colophons, speaks for itself. There Kubjikā is called Kukārāvvā,[4] although this form does alternate with the regular Kukārāmbā.[5] The teaching of this text accord with the Avvākrama,[6] an expression that also appears in the colophons.[7] The Transmental is Kubjikāvvā who is the mother of the three worlds.[8] It also

the use of a corrupt form of the feminine plural of *mātṛ* i.e. *mātāḥ* to replace the regular form *mātaraḥ* so as to make this line fit the metre.

[1] KuKauM 1/92cd reads: *cidrūpāvvā [k gh: cidrūpādhvā; g: cihnapārthā] dvitīyakā [k kh gh: dvitāyakā]* ||

[2] These are: *avyāyā [kh ṅ: avyayā; gh: avyaṁyā] vyomīśvarī ca āvvāśabdam ataḥ [k: ādyā; kh: accāśavda-; ṅ: amvāśavdamataḥ] param* | [g: missing] Ibid. 11/75ab.

kiṁkarānandanātheti [ṅ: kiṁkaronandanātheti] hiraṇyāvvā [k kh gh: hiraṇyaccā] padaṁ tataḥ || Ibid. 11/77cd.

nāthadevapadaṁ tadval labdhvāvvaiva [kh: lavdhaccāva; g: labhāvvā ca; gh: tadav lavdhvānvāca; ṅ: lavdhācā] padaṁ tataḥ | Ibid. 11/90ab.

[3] *macchendrakasya [kh: maṁchendrakasya; ṅ: madrakasya] tu* ||

kuṁkaṇāvvā [k: -dyā; kh: -mvā; ṅ: kuṁkvaṇāmvā] yutasyaiva kartavyaṁ yajanaṁ śubham | Ibid. 12/150cd-151ab.

turyāmvā [g: turyavvāṁ; gh: turyasthāṁ] dviprakāraṁ bhagavati amarī chedakī [gh: -chedakīṁ] pāśabandham | Ibid. MS G fl. 218a.

[4] *tasyā [tasya] nāma kukārāvvā mahācogrā tapasvinī* || AS 1/10cd.

[5] The form appears, for example, in the following mantra: HRĪṀ KRĪṀ OṀ STRĪṀ ŚRĪKUKĀRĀMBĀPĀDUKĀṀ PŪJAYĀMI || AS fl. 8a

[6] *puruṣaṁ pādukāntena dīpe avvākrameṇa tu* | AS 7/145ab.

[7] The colophon of chapter seven, for example, begins: *ity ādyāvatare śrīmahābhairavayajñe avvāmatasaṁhitāyāṁ caturviṁśatisāhasrikāyāṁ avvākramabhāṣite*

[8] *unmanā ca makārānte kubjikāvvā jagattraye* | AS 8/80ab.

refers several times to the Deccan (*dakṣiṇāpatha*) and Koṅkaṇa as the regions where the teachings have been revealed and lineages of transmission have been formed.

The second phase of development of the Kubjikā Tantras can be located as the texts take a great deal of pride in their place of origin. This is not the case with the Tantras of the first phase. We do find much concerning the place or places of origin of the KMT and the Kubjikā school in the earlier sources that can be concretely identified. The Deccan is not mentioned even once in the KMT. There is one possible reference to the South of India. The KMT is talking about the *sattvika* disciple who, possessing supreme devotion and inwardly pure, 'on the Northern Path (*uttaramārga*), obtains all knowledge beginning with that of the Southern Tradition (*dakṣiṇāmnāya*)'.[1] One could argue that this is a reference to some inner yogic process, although that is not signalled in the text. It may be equally possible that the Northern Path is a generic way of referring to the Kaula tradition in the north of India and the Southern Tradition, the one in the South. The Southern Tradition (*āmnāya*) in early sources appears to be a way of referring to the nascent Śrīvidyā tradition which very probably did originally develop in South India.[2]

There may well have been some link with southern central India and Koṅkaṇa right from the very inception of the Kubjikā tradition. We may see evidence of this in Kubjikā's identity as Koṅkaṇāvvā[3] ('Mother Koṅkaṇā) and Koṅkaṇeśānyā ('Mistress of Koṅkaṇā'),[4] the form of the goddess presiding over the Weapon (*astra*), the last of the six limbs (*aṅga*) of her Vidyā. The attendent goddess (*dūtī*) of this limb is Mahāmāyā, who is identified as Guhyeśvarī, also called, Guhyakālī. The Vidyā of the limb invokes Guhyakubjikā. This is one form of the Weapon, known as *Khādakāstra*.[5] Koṅkaṇāvvā is invoked in the form of the Weapon produced directly from the last part of the goddess's Vidyā and so is the primary form of the Weapon[6] and, presumably, the earlier, original one. Although not mentioned again and this ascription may appear to be a minor detail, in fact it is quite significant. The six limbs are equated with Kubjikā's six faces. This limb corresponds to the uppermost face,[7] which is that of the goddess Parā,

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[1] *tasya caivottare mārge dakṣiṇāmnāyapūrvakam |*
vindate nikhilaṁ jñānaṁ . . . . KMT 12/22abc.

[2] See Dyczkowski 1988: 73-75.

[3] KMT 7/39.

[4] KMT 7/18c, 30.

[5] KMT 10/20-39.

[6] The KMT clearly distinguishes between the two forms and implicitly attributes primacy to this one with the statement: In the middle of the supreme Weapon is located the very powerful *Khādakāstra*. KMT 10/51ab.

[7] KMT 7/43ab says that 'the serial order of the faces begins with the uppermost face in due order'

Kubjikā's supreme, undifferentiated (*niṣkala*) aspect. It is said to pervade the entire cosmic order below and extends from the fire Saṁvartā in the middle of her *maṇḍala* in the End of the Twelve up to Śiva.[1] So here we find hidden away a small but fertile seed of later developments.

There is only one reference in the KMT to the land of Koṅkaṇa.[2] It is mentioned amongst the places whose inhabitants should not be censored along with Cīna (China), Bāhlīka (Baltisthan), Baṅgāla (Bengal), Kāmarūpaka, Māgadha (in modern Bihar), Saindhava (Punjab), Lāḍa and Gujjara (Gujarat). The next line says that one should not deprecate people of low caste (*antyaja*) and tribals (*vanavāsa*) in one's own the country.[3] It is not uncommon for Tantras to prescribe that a teacher should come from particular regions or places of India and, conversely to warn against going to teachers that come from other specified places. These references may help us to get at least an approximate sense of the region where the Tantra may have been redacted.[4] However, the original text is not the KMT, it is the TS from which the KMT has drawn this passage. It is possible that in relation to the redactor of the TS, a Trika Tantra, these were outlying regions. In this way we arrive at an area that covers the north of India with the exception of modern Bengal and Bihar in the east and Punjab and Gujarat in the west. It extends up into the Himalayas and down into modern Madhya Pradesh. We know that the Trika was also known in the south of India. Sumati, the teacher of Śambhunātha who initiated Abhinava into Trika Śaivism and taught him the doctrines of the TS, is presented in the Kashmiri sources as coming from the Deccan (*dakṣiṇāpatha*). A reference to Trika Śaivites in the 10th century by the Jaina monk Somadeva in his *Yaśastilaka,* written in South India confirms their presence there at this time.[5] These facts are relevant because the KMT draws as much as three chapters from the TS. Subsequently, our own text, which belongs to the second phase of the development of the Kubjikā corpus, drew more from it. Moreover, there are very many details of doctrine, practice, iconography and ritual in common with Trika Śaivism not only in the KMT itself but in the

(*paripāṭis tu vaktrāṇāṁ ūrdhvavaktrāditaḥ kramāt*). As the limbs are presented in the reverse order, the first is the last one, that is, the Weapon which corresponds to the uppermost face.

[1] The Weapon is Koṅkaṇeśānyā. The sixfold path is pervaded by her. She has six rays (*ṣaḍasra*) and her eyes are tawny brown. She extends from *Saṁvartā* up to Śiva. (KMT 7/18). The six rays may be the six syllables of this limb i.e. VICCE KOṄKAṆĀVVĀ. It is presented in reverse in KMT 7/30.

[2] KMT 5/66cd-67ab = ŚM 5/107 = ṢSS 8/160cd-161ab.

[3] *koṅkaṇaṁ cīnabāhlīkaṁ vaṅgālaṁ kāmarūpakam* ||
māgadhaṁ saindhavaṁ vāpi gujjaraṁ lāḍadeśakam [g: -yaṁ] |
anye 'pi deśamadhyasthā vanavāsāntajādayaḥ ||
veśyādikramaśaḥ sarve nindanāc chuddhir iṣyate | KMT 5/66cd-68ab = ŚM 5/102-103.

[4] Cf. above, intro. Vol. 2, p. 53, with reference to the cult of Svacchandabhairava.

[5] See Dyczkowski 1988: 2-3 for references.

subsequent Tantras, including our own KuKh. It is quite reasonable to assume, therefore, that many of the redactors of the Kubjikā Tantras had close links with the Trika tradition and may well have even been originally initiates.

Another piece of circumstantial evidence we may consider in this context are the sites the goddess is said to have visited in her myth. There are numerous geographical references in the KMT. Although none of them are conclusive, some, at least, may be helpful. First of all we should take care to identify the references that are proper to the KMT itself. These are, essentially, the set of places the goddess visits in her main tour. These too, however, cannot be taken literally on their face value. Even so, we may get an approximate idea of where the goddess and her cult travelled or, at least, where its founders wished it to go.

We can analyse these sites into three groups. The first consists of the first five places she visits. These are mount Kumāra, that is, Śrīśaila in Andhra, Trikūṭa possibly in Koṅkana,[1] Kiṣkindha in the region of modern Hampi, Kanyākumārī on the tip of the Indian peninsular, and a cave called Daradaṇḍi of unknown location. Thus, the first part of the goddess's tour starts with the prestigious Śaiva site of Śrīśaila in Andhra, crosses the Deccan and ends in the extreme south of India.

The next group consists of the following five places: the Western Himagahvara (Himalaya?), Karāla, Sahya forest, Kāmikā and the Mahocchuṣma forest with its river and the Nīla lakes. The sacred seats Oḍḍiyāna, Jālandhara, Pūrṇagiri, Kāmarūpa, and Mātaṅga alias Trisrota are, respectively, projected onto them. These may possibly have originally been part of a smaller regional sacred geography that marks the area in which the redactor of the KMT sought to establish his goddess. However, we are alerted to the idealized nature of these locations. Karāla and Mahocchuṣma are the male forms of the names of goddesses associated with Kāpālīśabhairava in the BY whose cult is related to the goddesses Kubjikā meets in these places. On the other hand the Sahya forest may well be located in the Sahya mountain chain, that is, the western ghats close to which the kingdom of Koṅkana was located. The following places to which the goddess travels are the sites of the Eight Mothers. They enclose an area that covers all the north-east of India and penetrates west, the nucleus of which is Prayāga and Vārāṇasi.[2] These places form a standard set in Tantras of earlier traditions colonized by the Kubjikā Tantras and so cannot tell us anything specific about the latter.

What is particularly interesting in view of the subsequent development is that the KMT also chooses places in the Deccan and even the Sahya mountains that skirt the area around Koṅkaṇa, but no great significance is attributed to them.

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[1] See intro. vol. 1, p. 78-79.
[2] See Dyczkowski 2004: 164, map 7.

It is as if they marked out broad areas in central and South India, nothing more. Is this the part of India in which the KMT was redacted? The references, however meagre, to Koṅkaṇa are significant in this respect. An aspect, at least of the goddess, already appears as Koṅkaṇā in the KMT. Nonetheless, in view of the key importance accorded to Candrapura, the capital city of Koṅkaṇa, in the complex internal projections and symbolic associations of the later Kubjikā Tantras, it is a striking fact that there is not a single reference to it in the KMT.

Earlier scholars who have not taken note of this data have tended to locate the origin of the cult in the north of India. Thus Heilijgers-Seelen opines: 'the texts themselves are inconsistent with regard to the place of origin of the Kubjikā cult, but the basic text [i.e. the KMT] seems to locate this place somewhere in northern India in the western regions of the Himalayas.'[1] The scholar is probably following Goudriaan who maintains the Kubjikā cult was 'originally located in the Himalayan region'.[2]

However, this opinion is based on hardly more than a single reference in the KMT. All this says is that the Mountain of the Moon (*śrīcandraparvata*), where the tradition originated, was located to the west of mount Meru, that is, Kailash.[3] However, we cannot set much store on this reference, which may be to a 'location' in the subtle yogic body, not the outside world. The expression 'to the west of Meru' may also be translated as 'behind Meru' i.e. above it, which means in the language of these texts 'above the End of the Twelve'. On the other hand, these scholars' case is strengthened by the existence of a mountain with this name in the Garwal district of modern Himacal state in the western Himalayas. They did not know this, but were naturally biased to accepting this view for the simple reason that the presence of the Kubjikā cult is most extensively attested in the Kathmandu Valley where it has flourished for the past 1,000 years, while there are only scant notices of its presence elsewhere. The opinion of Mukundarāja, a late Newar commentator,[4] was even more prejudiced. He was so convinced that the tradition originated close to his Himalayan home in the Kathmandu Valley that he even believed that the reference to Koṅkaṇa in the first verse of the KuKh was to a 'certain place in the Himalayas'.[5] The myth of Bhairava's marriage to the daughter of the Himalaya need not detain us, it is such a common, well known myth that it cannot be used as evidence for the original location of the cult.

However, a North Indian origin is not improbable. In the KMT in the place of Koṅkaṇa and Candrapura, we find Candradvīpa, the Island of the Moon,

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[1] Heilijgers-Seelen 1994: 2.

[2] Goudriaan 1981: 52.

[3] *meroḥ paścimadigbhāge* | KMT 1/59c.

[4] Concerning Mukundarāja and his work, the *Saṁvartārthaprakāśa*, see below, p. 402 ff..

[5] *koṁkaṇa iti himālayādideśaviśeṣaḥ* | SamP folio 3b.

and the Stone or mountain there where the goddess assumed the form of a Liṅga, which the ṢSS calls the Mountain of the Moon (*candraparvata*). It is quite possible, of course, that not all the later Kubjikā Tantras were redacted in Koṅkaṇa or the Deccan. The *Ciñciṇīmatasāra*, for one, makes no mention of any of the places related to it, not even Candrapura. It opens with a verse eulogizing the descent of the 'light of Ciñciṇī's consciousness' onto the Island of the Moon. Candradvīpa is probably an island in the Bay of Bengal well known as the place where, according to a myth familiar to most early Kaula schools,[1] including the Kubjikā Tantras, Matsyendranātha overheard Śiva teaching Kaula doctrine to his consort. The similarity of these names, the prestige of these places and the strong lunar qualities of the goddess were added up, it seems, to create a composite mythical location made up of the combined replication of these places. Just as they combine in the symbolism of the goddess's *maṇḍala* – her liturgical and interior residence. In the outer world, this was located in Bengal.

The ŚM, like the KMT, is almost devoid of references to the areas to which the cult subsequently spread. The few we find there are probably the result of additions made after its initial redaction. Indeed, the ŚM warns that one should not take a teacher who comes from one of eight places beginning with the letter 'K'. Amongst them is Koṅkaṇa – the very land that is lauded in the later Kubjikā Tantras as the place where the Siddhas of the sacred seats originated![2] It is possible that most of the ŚM was redacted in the region were the KMT originated. Be that as it may, the shifting of the main centre of the Kubjikā cult to the Deccan and Koṅkana induced the references to them found in the additions that suppliment the original text.

The same took place, it seems, in the *Kularatnoddyota*, but in a much more substantial way. Although much of the contents of the KRU are drawn from the KMT, it is not just an expansion of it, as is the ŚM. Even so, its close adherence to the KMT suggests an early date. The references to Koṅkaṇa and Candrapura we find there are all confined to chapter thirteen, which is called the *Ādisūtra*. It is the only *sūtra* in the KRU and is a single compact unit, as are the *sūtras* of the Kubjikā corpus in general. These facts strongly suggest that it was inserted after the shift. Was the bulk of the KRU also redacted in the region where

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[1] See intro. vol. 2, p. 325.

[2] *gurum anveṣayed [kh: saṁtvaṣayad; g: ma-] yatnāt sarvaśāstraviśāradaḥ [kh: -daṁ]* |
śrīmatottaratattvajñaḥ [g: śrīmate-] sphuṭavāksatyavādinaḥ [kh: sphūṭavacakabodhakaḥ] ||
śubhadeśasamutpannaḥ [g: -nno] śubhajātisamudbhavaḥ [g: bhujaṁgāni] |
kakārāṣṭakasaṁbhūtaṁ [g: kakāṣṭakasaṁvarte] na [k kh g: na] guruṁ kārayet priye ||
kacchakośalakāśmīraṁ [kh: -karṇāṭaṁ; g: -kauśalakāśmīra] karṇāṭaṁ [kh: kāśmīraṁ] koṅkaṇodbhavam [g: kokaṇo-] |
kāmarūpaṁ tathā [k: na vā] devi [k: devī] kāṁcīkaṁ [kh: kāṁcī; g: kākīkaṁ] kolladeśajam [k: kola-; kh: kollāsamudbhavaṁ; g: comṛdeśajaṁ] || ŚM 20/19-21.

the KMT and ŚM were? Wherever that may have been, we may see some historical truth in its insistence that the cult was brought to Candrapura from the North by the first Siddha. We have seen that the account in the ṢSS simply says that he arrived there after wandering extensively over India, without mentioning where he came from or where he had been before. Possibly this is because it was written later when the cult was already well established in its new location and its earlier place of origin had been forgotten.

In the *Ādisūtra* we read about the transmission of the Kubjikā teachings through the lineages of teachers. We read there about Vṛkṣanātha who, although hailed as the first teacher in the later sources, is unknown to the KMT and the ŚM. The KRU describes his journey, through the North of India down to the Deccan and Koṅkaṇa.[1] This may well have been along the trade routes the dispossessed and those seeking their fortune travelled, as did Buddhism with which this Siddha was said to have had close links.[2] Significant in this regard, perhaps, is the addition, in the KMT of Trisrota to the four sacred seats as the fifth that will emerge in the future. Possibly a town in north-east Bengal,[3] one wonders whether the early redactors already saw or hoped for the development of the cult there. Indeed, the later sources consistently contrast an earlier situation in the north with a new situation in the Deccan and, especially, Koṅkaṇa.

There is, anyway, sufficient evidence that the Kubjikā tradition was also known in the North. A couple of Bengali and Maithili manuscripts of the KMT belonging to the 11th century have been recovered.[4] Although the late *Kubjikātantra*, which was probably written in Bengal or Assam, has no connection with the earlier Kubjikā corpus, nonetheless, its existence testifies to the lingering presence of at least a memory of the goddess Kubjikā in this part of India. A myth we have examined in a different context, relating Kubjikā to Nīlācala close to Kāmākhya in Assam is evidence of her early presence there.[5] The Saiddhāntika Jñānaśivācārya was a South Indian who settled in Vārāṇāsī sometime during the 14th century. For him the cult of Kubjikā represented Kaulism as a whole. He appears to have known the MBT to which he refers as a version of the *Kulālikāmnāya* in 24,000 verses.[6] Vairocana who lived in Bengal in the middle of the 13th century quotes the ṢSS in his *Pratiṣṭhālakṣaṇasāra-samuccaya*, thus attesting to its presence there and with it, perhaps, Kubjikā's cult. Again, there is some evidence of its presence in Kashmir from the eleventh century onwards. Abhinavagupta (c. 975-1050 CE) quotes one line from a text he

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[1] See intro. vol. 2, p. 484 ff..
[2] See ibid. p. 492 ff..
[3] Bhattacharyya 1999 : 105.
[4] For details of these MSs, see Goudriaan and Schoterman 1988: 7 and 13.
[5] See intro. vol. 1, p. 97, note 3.
[6] *Jñānaratnāvalī* pp. 160-162. See Sanderson 2002: 3 and note 23.

calls the *Śrīkubjikāmata*. Although this line cannot be traced in the edition of the KMT, it may have been drawn from another recension of the KMT or from another Kubjikā Tantra.[1] The verses Maheśvarānanda quotes from a text he calls *Śrīkubjikāmata* in his *Mahārthamañjarī* are also not found in the edited KMT, so there may well have been more than one version of it. Whatever be the case, it is possible that the Kubjikā cult was not unknown in Kashmir in the first quarter of the eleventh century. Even if it was not present there as are early as that, clearer references in later sources testify to its presence there later on. In the 13th century Jayaratha quotes a line in his commentary on the NṢA, from an earlier one by the Kashmiri Allaṭa[2] in which Kubjikā is listed as one of the major manifestations of the goddess. He also quotes a verse in his commentary to the TĀ that has been traced in the CMSS[3] and another that refers to the *Thohakāsamata* of the Kubjikā tradition.[4] The KMT is quoted by Rājānaka Takṣavarta in his *Nityādisaṁgrahapaddhati*.[5] Sanderson reports that: 'Kubjikā is included as the Paścimāmnāyeśvarī among the other early Tantric goddesses that receive oblations in the *ājyahomaḥ* of the *agnikāryapaddhati* of the *Kalādikṣāpaddhati* and other practical manuals used by the Kashmirian Tantric priests; and a rock (a

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[1] The passage says: And in the same way this same subject is taken up as the main one and taught in the venerable *Kubjikāmata* in (the section) dealing with the Broken Circle (*khaṇḍacakra*): 'Mahāmayā, who is the bliss of the Triangle is above Māyā'.

tathā ca śrīkubjikāmate khaṇḍacakravicāre amum evārthaṁ pradhānatayādhikṛtyādiṣṭaṁ māyopari mahāmāyā trikoṇānandarūpiṇī. PTv (Gnoli's edition) p. 249.

Sanderson (2002: 2) argues that 'the reference is not trustworthy. The line is not found in the transmission of our text [i.e. the KMT]. More significantly the *khaṇḍacakra*, from whose treatement in that text the line is said to come, is a feature of the Krama rather than the Paścimāmnāya.' He quotes from the KS, YG and MP (2) (ibid. p. 22, note 16) to establish that this is the case. However, *Khaṇḍacakra* is also known to the Kubjikā Tantras where this expression denotes the goddess's Triangle which is the subject of Abhinava's quote. For example in the following reference the triangular *Khaṇḍacakra* is described as the domain of the three Klinnā Yoginīs, in the corners of it, and Kumārī in the centre:

kulajāś ca [k, kh: kulaś ca; gh: kulās tra] trayaḥ [k, kh, gh: treyo; ṅ: krayo] klinnāḥ [k, kh, gh: klinnā] kumārakatrayottamam ||
kumāryā ca tathā caikā [gh: caivakā] khaṇḍacakraṁ prakīrtitam | YKh (1) 6/121cd-122ab.

[2] VMT p. 28.

[3] Comm. to TĀ 3/94:
trikoṇaṁ bhagam ity uktaṁ viyatsthaṁ guptamaṇḍalam |
icchājñānakriyākoṇaṁ tanmadhye ciñcinīkramam ||
These lines correspond to CMSS 5/14cd-15ab.

[4] Comm. to TĀ 29/13. See Dyczkowski 1988: 138 note 23.

[5] Takṣakavarta's date is uncertain. He quotes Somaśambhu's *Kriyākāṇḍakramāvlī*, which was completed in AḌ. 1095/6. The reference is on fl. 124-125. See bibliography. Sanderson 2002: 2.

svayambhuśilā) is worshipped as Kubjikādevī in Kāṭhom village, where she once had a temple.'[1] Finally, the most substantial evidence for the existence of the cult in Kashmiri in this period is the testimony of Rudraśiva, who may have been as early as the 13th century. He tells us that he compiled his *Ṭīkā* (also called *Vidhāna*) on sections of the *Bṛhadāgama* and the ṢSS in Kashmir.[2] To this day Kubjikā remains the family deity of a few Kashmiri Hindus, as is Siddhalakṣmī.[3]

Before examining the external evidence we have, let us take a closer look at what has happened in the textual sources. This is summed up by the inflation of the verse with which the KMT begins - the *Saṁvartāsūtra*. The version in the KMT describes only the bare contents of the *Kramamaṇḍala,* which consists solely of the groups of mantras that constitute the Krama. The expanded form of this *sūtra* in the beginning of the ṢSS and the KuKh, accomodates the lineages and teachers, all of whom are related to Koṅkaṇa, thus:

> The three (lineages constitute) the descent of the Siddhas in the beginning of the Age of Strife (*prathamakaliyuga*) and the (spiritual) authority (that was thereby established in the land of) Koṅkaṇa. These (three) had disciples (who were their spiritual) sons in the Lineage of the Nine Persons (*navapuruṣakrama*). Sixteen (disciples) (*dviraṣṭau*) (arose) from amongst them.[4]

According to the KuKh all the founding figures of the Kubjikā tradition resided in Koṅkaṇa. These include not only the First Nātha (Ādinātha) but also the founders of the three lineages in the three sacred seats who are identified implicitly with the nine letters of Navātman, the mantric form of the First Teacher in the Deccan.[5] Out of the Nine Siddhas initiated by the First Siddha, the three Siddhas who were the teachers of the Sixteen Siddhas are specifically associated with the same region variously referred to as the Deccan,[6] Koṅkaṇa[7] and Śrīdeśa.[8] Similarly, the Sixteen Siddhas are said to possess authority in Koṅkaṇa.[9] Koṅkaṇa in the Deccan is particularly the place where the *Khañjinīmata*, i.e. the MBT was revealed. The goddess clearly says in YKh (1) with reference to the MBT that this

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[1] Sanderson 2002: 2.
[2] See below, p. 395.
[3] I am grateful to Paṇḍit M. L. Kokiloo for giving me this information.
[4] KuKh 1/2cd = ṢSS 1/2cd.
[5] KuKh 31/91-94ab.
[6] YKh (2) 15/83-85ab.
[7] KuKh 7/68cd-69ab.
[8] KuKh 7/69cd-71ab.
[9] *ṣoḍaśaite [k, kh: -śete] mahāsiddhāḥ [k, kh: -siddhā] koṅkaṇe tvadhikāritāḥ [k, kh: -tā]* ||
YKh (2) 15/ 96cd and KuKauM 1/4.

Tantra belongs to the Deccan (*dakṣiṇāpatha)*. We will find numerous references in the texts. The following is a typical one. After enumerating the groups of mantras that constitute the Mahākrama projected into the *maṇḍala* the YKh (1) explains:

> Common in the three lineages (*oli*), it is in the centre of the great *maṇḍala*. This is the Command in the western tradition (that is) in the Śrīkrama, the Kuṭilākrama. (What was) not said in the age (of the scripture) consisting of 3,500 (verses), that is, the *Kulālikamata* (i.e. the KMT), has been taught in the *Śrīmata*, the king of Matas, the Great Scripture (*bhṛhadāgama*), that is, the *Khañjinīmata*, of 24,000 (verses). Your sons, beginning with Śrīkaṇṭha in due order, will know (all this). That Current (*ogha*) (of the teachings) which is hard to acquire will be made clearly manifest (*prakaṭa*) in the land of Bhārata. This will be the knowledge in (the Kubjikā tradition which is) the Hermitage of the Command in the Age of Strife. O god, it should be revealed in every way in Koṅkaṇa in the Deccan.[1]

The ideal convention of characterizing the shorter text as a condensation of the larger one is ignored here. Instead this passage portrays the MBT realistically as innovative with respect to the earlier KMT. We are encouraged to accept that what is asserted here is true, namely, that the MBT was redacted in Koṅkaṇa in the Deccan. We have seen that Koṅkaṇa figures in the later texts, especially the MBT itself, as a sixth sacred seat added to the five mentioned in the KMT.[2] But it is not just an extra seat. The later Kubjikā Tantras coupled the sacred land where it is located with the goddess who is worshipped as Koṅkaṇā, a typical embodiment of place as the sacred goddess who protects it.[3] Also called

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[1] YKh (1) 27/78-82ab.

[2] See intro. vol. 1, p. 660.

[3] After mantras to the goddesses in the four sacred seats comes the following one to those in the fifth seat and other secondary ones. On the analogy of Koṅkaṇī, the goddess of Koṅkaṇa, we find Hakkaḍokī, Karṇāṭī, Lāṭadeśī, Andhrī and Draviḍī who are worshipped amongst others in the sacred sites and the solitary places commonly said to be good for practice such as a crossroad, solitary tree or the confluence of rivers.

AIṀ [G: AI] 5 [K KH G: *] HSRŪAUṀ [K G: *] ŚRĪTISRAPĪṬHANĀYAKĪ [K G: *; KH: ŚRĪTIŚŪ-] MĀTAṅGINĪ [K G: *] VEGAVATĪ [K G: *] SṚṢṬIKĀRAKĪ [KH: SVASTI-] **ŚRĪ - HAKKAḌOKI** [K: AHĀCHAḌOKKI; KH: HMAKKAḌOKI; G: AHĀKAḌOKI] **KARṆĀṬI LĀṬADEŚI** [K: LĀḌHAḌADEŚI; KH: LĀḌAḌA-; G: LĀḌHADESI] **KOṄKAṆI** [G: KOṀKAṆA] **ANDHRI DRAVIḌI** PĪṬHOPAPĪṬHE KṢETROPAKṢETRE [G: -TRA] CATUṢPATHE [G: CATUḤPAṬHE] EKAVṚKṢE [G: KAVṚKṢE] NADĪSAṅGAME HRĀṀ HRĪṀ HRŪṀ PHREṀ PHREṀ SARVAVIGHNAŚAMANĪ [KH: -NI; G: -SAMANI]

Koṅkaṇī, she resides in Koṅkaṇa.[1] We find several references in the SKh to Koṅkaṇā as the goddess of the Weapon (*astra*), as we do in the KMT.[2] However, her status in the SKh is further enhanced as Koṅkaṇavijayā whose deposition (*vijayavaktranyāsa*) onto the uppermost of the goddess's six faces, governs the first of the six parts of the goddess's Vidyā.[3] Although the Krama presented in the SKh is very elaborate, the absence of references to the lineages of teachers following the legendary founders in the main sacred seats and the primitive form of the *Gurumaṇḍala*, indicates that it precedes the KuKh. Even so, the 'current of teachers' (*gurvogha*) is already said to be in authority in Candrapura in Koṅkaṇa[4] and calls the goddess from which it proceeds Koṅkaṇā.[5] The *Vīrāvalīstotra* in the SKh declares:

> She is called Rudraśakti and is the energy Kuṇḍalinī in the Kula. Terrible, she is Bhadrakālī. KĀṀ KĪṀ KŪṀ she is Time and present in (transcendent) Akula and (immanent) Kula, she devours those who hate (her). May she, the venerable mother Kubjikā give me the auspicious and endless current of knowledge. (She is) Cāmuṇḍā on the Kaula path and in the Rule of the Kramakula she is Kaulinī who resides in Koṅkaṇa.[6]

In another hymn in the SKh she appears again as Kaulinī who resides in Candrapura:

> I salute the goddess, the venerable Koṅkaṇāmbā who, mounted on the lotus posture seated on a throne destroys misfortune (*alakṣmī*). [. . .] I salute the mother Kaulinī who, residing in beautiful Candrapura surrounded by millions of other (attendants) and the beloved of (her) devotees, is tranquil.[7]

SARVASIDDHIKĀRAKĪ ĀVIŚA [G: ĀVISA] 2 ALIBALIPIŚITAṀ [G: -PISITA] BHUÑJA 2 ŚRĪCĀMUṆḌĀMBĀPĀDUKĀṀ [KH G: -VVĀPĀ] PŪJAYĀMI [KH G: *] AIṀ 5 ||

[1] KuKh 61/17.

[2] *astraṁ [g: astra] tu koṅkaṇe bindor [g: viṁdoḥ] diśāsu vidiśāsu ca* || SKh MS G fl. 46a.

[3] SKh MS G fl. 75b.

[4] *gurvoghaṁ candrapuryāṁ [k, g: -purye; kh: -puryaṁ] prathamakaliyuge koṅkaṇe [kh: -ṇā] cādhikāraṁ [g: dhādhikāraṁ]* | SKh 17/4a.

[5] *unmanādyaṁ ca nāthāntaṁ gurvoghaṁ siddhapañcakam* ||
koṅkaṇā tu tridhā bhinnā [k kh: bhinnaṁ] nāthādau (?) tatkalau yuge || SKh 11/2.

[6] *khyātā sā rudraśaktiḥ kulakuṭilakalā bhīṣaṇī bhadrakālī*
kāṁ kīṁ kūṁ kālarūpā [k, kh, g: -pī] akulakulagatā dveṣiṇāṁ bhakṣayantī |
sā me śrīkubjikāmbā dadatu mama śivaṁ jñāna-ogham anantaṁ
cāmuṇḍā kaulamārge kramakulasamaye kaulinī koṅkaṇasthā [k, kh, g: -sthe] || SKh 13/12.

[7] *vajrapadmāsanārūḍhāṁ [g: -ruḍhā] siṁhāsanavyavasthitām* ||

According to the KuKh, Koṅkaṇa is where the goddess descended into the world.[1] Thus, it is no less than OṀ, the first seat of the revelation. Now the 'the age (of the scripture) consisting of 3,500 (verses)' i.e. the KMT has passed and the first 'descent' in this, the Age of Strife has taken place in the seat of OṀ. The same takes place in the Deccan where the teaching (*mata*) is explained most completely and perfectly.[2] Here a new beginning is made. Koṅkaṇa is the land where a new seat of the transmission of the teachings is located. This transmission is no less authoritative and powerful than the original one. As such the new seat is no less than that of Oṁkāra, the First Seat from which the original teaching spread. Accordingly, the place where the scripture is placed and worshipped - the Yogapīṭha - is identified with Koṅkaṇa.[3] Koṅkaṇa is a holy land. All those who are born and spend their life there imbibe its sanctity and so are as worthy of being worshipped as are the teachers and deities.[4] In the following passage it is identified specifically with Pūrṇagiri. Elsewhere Koṅkaṇā is said to be the goddess of Pūrṇagiri.[5] This is unusual. As we shall see in following examples, normally the most important place in Koṅkaṇa is said to be its capital, Candrapura - the City of the Moon. Accordingly, the sixth seat is called the Moon (*candrapīṭha*). Anyway, in Koṅkaṇa in the Deccan, the Golden Age has started again from the time the teachings were established there, like a mulch cow, on all four legs:

> Once one has understood (the matter) thus (one knows that) the Western House is the first (and best) in the Age of Strife. And, O Great Lord, I am the teacher of the meaning of the *Śrimata* of the ones that (came) before. O Great Lord, (the teaching) has descended into

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alakṣmīnāśanīṁ [kh: -nī; g: alakṣīṁnāsanī] devīṁ [kh g: devī] śrikoṅkaṇāmbāṁ [kh: -mbā; g: -vvā] namāmy aham | [. . .]
sthitā candrapure ramye koṭikānyaiḥ [g: koṭikaṁtyaiḥ] samāvṛtām ||
bhaktānāṁ vatsalāṁ [k, kh, g: -lā] śāntāṁ [k, kh: śāntā; g: mātā] kaulinyambāṁ [k: śrīkaulinyambāṁ; kh: śrīkaulinyaṁvā; g: śrīkaulīnyavvā] namāmy aham |

SKh 19/6cd-7ab; 8cd-9ab.

[1] Again, the Mother known as Kamalā (Lotus) descended (to earth) in Koṅkaṇa. That, indeed, is authority made clearly manifest in Koṅkaṇa. KuKh 17/43cd-44.

[2] The lion throne of mantra, which is the authority in the three Lineages of this accomplished one who awakens to (the teaching) of the Mata, has been explained in the Deccan.

KuKh 30/191cd-192ab.

[3] This is clear from the following mantra addressed to the Yogapīṭha:

HSRUĀUṀ KOṄKAṆĀDHIKĀRĀYA HSRŪAUṀ || AIṀ YOGAPĪṬHĀYA AIṀ [KH: *] ||

SKh MS G fl. 42b.

[4] One should fashion the *maṇḍala* for those born in Koṁkaṇa and who reside and grow old (there) from before. KuKh 55/19cd = YKh (2) 26/19ab.

[5] KuKh 61/11-12ab.

> the sacred seat of OṀ. Similarly, the authority of the Lion's (transmission) has been explained in the Deccan. There insight (*pratyaya*) is pure and established on (all) four legs.
>
> (A eulogy of) the glory of (that) sacred area (*kṣetra*) is in the home of every disciple. The radiant manifestation of (the goddess who is the power of) Gesture (*mudrāsphoṭa*) and the piercing (of the centres by Kuṇḍalinī) (has taken place) in Koṇkaṇa, in the Deccan. There, I imparted the Command in (the place) called Pūrṇa(giri). The secret that was not told amongst men was (imparted) by the teacher in the Deccan.[1]

The tradition which was transmitted in the KMT has now been transferred to the *Vakrikāmata*, that is, the *Manthānabhairavatantra* that has been revealed in Koṅkaṇa. There it is explained most completely. Thus the scripture is essential, as it is for all Tantric traditions. Moreover, it is also necessary to go to Koṅkaṇa. For those who possess the scripture, the Command is powerful there. It was once also powerful in the North, but is not so any more. Note the double sense of the word 'command'. The 'command' is the prerogative of kings, the measure of its power is their authority. Deprived of the power of the 'command' they are no longer kings. The Command in the Deccan is said in the following passage to be 'intense' *tīkṣṇā* – which literally means 'sharp' or 'severe'. It is 'sharp' like a king's sword and 'severe' as are his just laws. Spiritual and regal power combine in the Deccan. In the YKh the goddess explains:

> The authority that is in the (seat of) Oṁkāra is in the Deccan (*dakṣiṇāpatha*). The wise (*sādhvī*) Command abides there and on the three paths of the lineages (*oli*) by means of the three Siddhas who are my equals, not by the existence of (just) one.
>
> They are famous in the Deccan in the Age of Strife. There the Command is intense in the venerable house of Candrapura. (The scripture) has come forth from the Path of Meru and operates (*pravartate*) in the first sacred seat (*ādipīṭha*). (The *Manthānabhairavatantra*, otherwise known as) the Division beginning with KĀ of the first Siddha prevails (there).
>
> The teaching of his tradition (*anvaya*) is in the northern Kula (*uttarakula*). Undoubtedly, (spiritual) lordship was (first) generated by the Command (in the region) above the (river) Narmada. (But now) the North is (afflicted) by many impediments (*vighna*) (to the spread

[1] KuKh 30/171cd-173ab.

> of the transmission) and has no lineages of Siddhas.[1] Then there is success in Śrīdeśa (i.e. Koṅkaṇa)[2] in the Deccan.[3] The divine transmission of the teachers[4] has been explained (there) in the venerable *Vakrikāmata* (the MBT).[5]

For the devotees of the goddess Kubjikā, Koṅkaṇa is a supremely important place. There they can find the scripture. Indeed, Koṅkaṇa is a veritable repository of scripture (*yogapīṭha*) and it has all been explained there.[6] There the tradition is authentic, alive and powerful because of the presence of the scripture and the oral transmission that goes with it. Copies of the Kubjikā Tantras exist elsewhere, we are told, nonetheless, it is essential to go to Koṅkaṇa to be admitted into the living tradition and receive the correct, empowering meaning of the scripture.

> This very lineage (*santāna*) of disciples (has come forth) from that (place) because of (my) compassion (for them). How the lineage is within myself has been explained (there) to those who possess devotion. Even if (one has) reached Koṅkaṇa, without the

[1]*oṁkāre [kh: .okāro] adhikāraṁ tu bhavate dakṣiṇāpathe [k, kh: -yatho]* |
tatrājñā vartate [1: bhavate] sādhvī [k: sādhī; kh: (?)dhī; 1: śrīmān] olimārgatrayeṣu ca ||
tribhiḥ siddhais tu mattulyaiḥ [1: samanā] ekasyāvasthayā na tu [k: na tu ekasya-; 1: nyasya kasyacid icchayā] | *[kh: (?)]*
*nāma [k, kh: nāga] saṁvartate [k, kh: * vartate] teṣāṁ kalau vai dakṣiṇāpathe* ||
tatrājñā vartate tīkṣṇā [k, kh: tīkra; k: + kadambaguhāyāṁte] śrīmaccandrapure gṛhe |
*merumārgād viniṣkrāntam ādipīṭhe [k: - pīṭhā; kh: ā *(?) pīṭhā] pravartate [k: sa- kh: sa **]* ||
prathamasya [k, kh + 1: daśamasya] tu siddhasya kādibhedaḥ [k, kh: -da] pravartate [k: pravardhate; kh: pravarddhanaṁ] |
tasya cottarakule tu anvayasya tu nirṇayam [k, kh: nirnayam] ||
*ājñayodbhavam aiśvaryaṁ [k: -rya; 1: k, gh, ṅ: mahadaiśvaryaṁ g: mahadaśvaryaṁ] narmadordhvaṁ [k: narmmadorddha; 1: ānandādi na] na saṁśayaḥ [k: tu saṁśayaḥ; kh: tu saṁśa *(?)]* |
uttaraṁ [k, kh: -ra] vighnabahulaṁ siddhasantānavarjitam ||
tadā tu [1: na] jāyate siddhiḥ śrīdeśe dakṣiṇāpathe [1: yathā (g: vinā) śrīdakṣiṇāpathe] |
gurukramaṁ [k, kh: -gṛhaṁ] samākhyātaṁ [k, kh: - tāṁ] divyaṁ śrīvakrikāmate [k, kh: -kubjikāmataṁ; 1: asmin k, gh: -mata; ṅ: -kaṁmate) || YKh (2) 7/11-16 = YKh (1) 27/49-54. Significant variants in the readings of YKh (1) are labelled '1'.

[2] Concerning the identity of Koṅkaṇa and Śrīdeśa, see below, p. 303.

[3] YKh (1) says instead: Then there is no success(anywhere) as there is in the Deccan.

[4] I have chosen the reading *gurukramaṁ* found in the version in YKh (1) to *gurugṛhaṁ* found in YKh (2).

[5] YKh (2) reads *śrīkubjikāmatam*. I have chosen the reading in YKh (1) as it makes more sense. The *Vakrikāmata* can be a name of the KMT, but is more commonly one of the names of the MBT, which was redacted in Koṅkaṇa.

[6] KuKh 38/29.

scripture (everything is) useless. Whatever may be transmitted through a religious tradition (*pāramparya*) is all powerless without scripture.[1]

Therefore, having gone (there) one must acquire the scripture in the venerable Deccan.[2] If the state of oneness proper to the sacred seat of Koṅkaṇa prevails then the Śāmbhavī state of pervasion (*vyāpti*) (is present) in the Western tradition (*paścimāmnāyaśāsana*). (But) without the scripture there is no religious practice (graced) by the Command. The threefold religious practice (of worshipping the deity, teacher and the scripture is only possible) by safeguarding (its) foundation, which is the scripture, due to which (one attains) the accomplishment (*saṁsiddhi*) of the tradition, namely, worldly benefits and liberation in Kujā's scripture (*kujāgama*). Thus, one who has no scripture does not belong to the western tradition (*paścimānvaya*).

Liberation[3] (is attained) by religious practice, that is, by abiding by the (rules of) conduct (taught in) the scripture (*āgamācāra*). Once one has abandoned the Tantrāgamas, the venerable Kujā's scripture is the (sole) cause (of attainment).[4] It certainly operates (in this way) in one who is intent on worship (*pūjā*) and religious practice. O Śrīnātha, having heard in this way of the House, which is the tradition of the (goddess) Kujā, and the teachers, and having then obtained the venerable *Śrīmata*, one attains the Śāmbhava plane.[5]

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[1] YKh (1) says: without a religious tradition all that is worshipped is powerless.

[2] YKh (1) says instead: Therefore that is said to be the tradition (*āgama*) which is itself in the Deccan.

[3] The reading of this paragraph in YKh (1) says: Everything (is attained) by religious practice, the path to liberation is manifold and exists by virtue of the (right understanding of) the meaning of the scripture. Therefore the scripture is the cause (of liberation). Application takes place within the venerable mother Kujā and, by (the power of her) Command, is omniform. O Śrīnātha, having reflected on the current of teachers in the Kula lineage and having then obtained the venerable *Śrīmata*, one sees the Śāmbhava plane.

[4] Concerning the contrast between Tantric and Kaula practice and why the former should be abandoned and the latter adopted, see intro. vol. 2, p. 254 ff..

[5] *tasmāt santānam evedaṁ [k: -devaṁ; 1: āveśaṁ] śiṣyāṇām anukampayā* ।
kathitaṁ [1: jñātvaivaṁ] bhaktiyuktānāṁ [1: bhinnadṛṣṭīnām (k, gh: -sṛṣṭīnāṁ)] yathā santānam ātmani ॥
koṅkaṇā [k, kh: koṁkaṇe; 1: kauṅkaṇe] ca vinā śāstraṁ [k: śastraṁ; kh: (?); 1: k, gh: ne ca sāsvā; ṅ: ne ca sāmvā] saṁprāptāpi [kh: (?)] nirarthakam ।
*pāramparyaṁ [k, kh: -rya] vinā śāstraṁ [1: sarvaṁ] sarvaṁ [k: * *; kh: (?); 1: yaṣṭaṁ (k, gh: yaṣṭhad; ṅ: yaṣṭa)] bhavati niṣkalaṁ* ॥
tasmād āgamaṁ [k, kh: -gama] saṁgrāhyaṁ [1: ityuktaṁ] gatvā [1: tat svayaṁ] śrīdakṣiṇāpathe [k, kh: -pathi] ।
koṅkaṇasya tu pīṭhasya ekībhāvaṁ [kh: (?)] yadā bhavet ॥

The Muslim Presence and the Shift to Koṅkaṇa

There is a close relationship between the shift to Koṅkaṇa and the Turko-Afghan presence in North India. The later texts constantly couple the two. Just as Koṅkaṇa is hardly mentioned in the KMT and the ŚM, we also find no reference in them to invasions and conquest. Conversely, a long section in the ṢSS[1] describes the many spiritual ills of the Age of Strife. One of its greatest complaints is that people will become proud and deceive others thinking themselves important just because they have received initiation although they are not developed spiritually and make no efforts to become so. In those days `goldsmiths, blacksmiths, people who earn their livelihood with skins or on the stage, will act as teachers. They are fools initiated by fools.'[2] Pressure will be put on those who worship Bhairava supposedly by the more orthodox *smārtas* and, possibly by foreigners who would have found their practices particularly abhorrent.[3] Loss in battle is one of the ills of this Age. Just as 'those who are in charge of monasteries will become arrogant. The Kṣatriyas, though broken in battle, will act as if they are still powerful'.[4] These statements are found in chapter three of the ṢSS, which like the preceding and the following two chapters, have no direct equivalents in the KMT. The KuKh also describes the extreme state of decadence there will be in the Age of Strife. There it is explicitly stated that it

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tadā sā śāmbhavī vyāptiḥ [k: vyākiḥ; kh: bhāvyaṁ kiḥ] paścimāmnāyaśāsane |
āgamena vinā ājñā - anuṣṭhānaṁ na vartate ||
anuṣṭhānaṁ tridhāvasthaṁ āgamādhārapālanāt [1: āgamāt saṁpravartate] |
anvayasya [k, kh: ātmā yasya] ca saṁsiddhiḥ [1: k, gh, ṅ: tu sā siddhaḥ; g: sā siddhi] bhuktir muktiḥ [k: bhuktir mukti; kh: bhukti mukti] kujāgame ||
tasmād āgamahīnas tu [1: āgamanirmukto] na bhavet paścimānvaye |
anuṣṭhānād [k: -nāḍ] bhaved [k, kh: bhave] mokṣaṁ [k: nokṣaṁ; 1: sarvaṁ (k, ṅ: sarva)] āgamācārapālanāt [1: muktimārgam anekadhā (g: -mārgam manekadhā; ṅ: -mārgema-)] ||
[Instead of the following three lines YKh (1) reads:
āgamārthena varteta [gh: vartata] tasmād āgamakāraṇam |
ācaraṇaṁ [k, g, gh: āvaraṇaṁ] śrīkujāmbāyāṁ [k, gh: -kujāsvāyāṁ; g: śrīkujāyāyāṁ] ājñātaḥ sarvavigraham ||
evaṁ saṁcintya śrīnātha [g: śrīnāthaṁ] gurvoghaṁ ca kulānvaye [g: -yam] |*]*
tantrāgamān [k, kh: -māt] parityajya śrīkujāgamakāraṇam |
pravartate na sandeho pūjānuṣṭhānatatpare ||
evamākarṇya [k: -karṇa; kh: (?)] śrīnātha [k, kh: -nāthaṁ] gṛhaṁ gurukujānvayam |
tadā śrīśrīmataṁ prāpya śāmbhavaṁ prāpnuyāt [1: paśyate] padam ||

YKh (2) 7/17-24 = YKh (1) 27/55-62.

[1] ṢSS 3/58ff.
[2] ṢSS 3/62cd-63ab.
[3] ṢSS 3/75-76.
[4] ṢSS 3/79, Schoterman's translation.

culminates at the beginning of the final, most terrible period with the establishment of barbarian rule (*mleccharājya*):

> At the end of the Age, when barbarian rule is established, there will be those who belong to none of the castes, speak incorrectly and have no Kula (lineage). Men (will be) young and pale. (They will be) short lived and have little consciousness. Devoid of right conduct, (they) go to places where one should not go. Extremely greedy and attached (to material things), they lay waste (the world). They have no desire to listen to a teacher or (even their own) mother and father.[1]

The first reference appears in the YKh (1) which is probably the earliest text compiled in Koṅkaṇa. There we read:

> During the fourth Age, when religion is coming to an end, foreign dominion holds unique sway enjoying the great earth and (the demon) Rāvaṇa has descended into the world on the banks of the Indus (river) . . . .[2]

This is a clear reference to the inroads of Turko-Afghan armies from the north-west of India. In the passage below from YKh (2) we see that the foreign invaders have consolidated their rule in the north of India. Thus, according to the MBT itself, it was redacted when the shift took place to Koṅkaṇa and Muslim rule was established in the North.[3] If, as the YKh affirms, this Tantra belongs to the Deccan,[4] we get a glimpse of those who compiled it and their disciples observing the great changes taking place in the North from the safety of their southern location. The event was so impressive and devastating for the redactors of the YKh and KuKh of the MBT that they repeatedly return to it. Thus in the second, probably later, redaction of the YKh, we read:

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[1] KuKh 31/130-132; see also following verses.

[2] *caturthe tu yuge prāpte [k, kh: prāpta] dharmocchede [k, kh, gh, ṅ: dharmmochede] samāgate* ||
*mleccharājyaikacchatre [k, kh, gh: malecharājyekachatre; ṅ: mlecharājyeka * tre] ca bhuṁjate pṛthivīṁ [k, kh, gh, ṅ: -vī] mahān* |
rāvaṇasyāvatāre [k, kh, gh: rāvana-] tu sindhos tīre . . . . || YKh (1) 18/30cd-31.

[3] Cf: *lakṣakoṭisamuttīrṇaṁ saptakoṭyād vinirgatam* ||
pramāṇaṁ lakṣapādaṁ [k: - pādāṁ; kh: -pāpāṁ] tu śrīcaturviṁśasahasrakam |
mudritoṁkārapīṭhe tu paścimādyagṛhālaye ||
mleccharājyodbhave [k: mlekṣarājyo-] deva uttīrṇe dharmasaṅgrahe | YKh (2) 27/30cd-2ab.

The 'collection of Dharma' is presumably the MBT, the scripture of twenty-four thousand verses, that was brought down into the world when barbarian rule was established.

[4] See above, p. 43.

> In the future, at the end of the Age of Strife, the foreigner (*mleccha*) will be first without a doubt. There will also be a portent (of misfortune) produced by the (inauspicious) roar of thunder and other (such things). In order to protect the beloved deity (*iṣṭa*) from the rule of the wicked when the Age of Strife comes with (its many) fears . . . (?) the greatly famed ones proclaimed a just war (*satyayuddha*) when the Age of Strife comes with (its many) fears of the curse of the roar of thunder (?). In that year there will be great portents in the sky, earth and celestial region. The common man (will be) oppressed, (there will be) shameful poverty (*durbhikṣa*) and conquest (*kṣatrabhaṅga*). When the year of destruction comes, the Age will come to end in (all) four directions.[1]

The KuKh knows of this disaster very well but asserts, like YKh (2), that nonetheless, the power of the goddess's Tantras is strong in the region around Koṅkaṇa, which has now become the original sacred seat linked to which is the cremation ground of Karavīra - the modern town of Kolhapur not far from there. Notice also the apologetic tone of the following reference. It appears to be implying that it is not essential that the original teacher be from the North. One should venerate and accept the authority of the Siddha who has been properly empowered and hence become a veritable limb of Rudra himself, even if he is not from there:

> O Śambhu, when the Age of Strife comes and the rule of the barbarians (*mleccharājya*) (is established) in the north with Rāvaṇa's arrival and the *Madhumanthāna* (i.e. the MBT)[2] descends (to earth). One should give authority, O Bhairava, to the Siddha whose mind has been pierced (with divine power) and is a part of Rudra (*rudrāṁśa*).

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[1] *bhaviṣye [k kh: bhaviṣyaṁ] prathamaṁ mlecchaṁ [k: mlache; kh: mlecche] kalau cānte na saṁśayaḥ* ǀ
meghanādādijānito [k: madyanādāpi jānatā] lakṣano 'pi [k: lakṣmaṇāpi] bhaviṣyati ǁ [This and the following lines are missing in MS Kh]
duṣṭadaṇḍeṣṭarakṣārthaṁ saśaṅkādhigate [k: ṣaṣāṅkādhvi-] kalau ǀ
iti śamāvacaḥ (?) satyayuddham ūcur mahāyaśāḥ [k: -mūcu mahayayaḥ] ǁ
śapasya meghanādasya [k: magha-] saśaṅkādhigate [k: adhyaṁkādhi-] kalau ǀ
tasmin abde [k: avdhe] mahotpāte divi bhuvy antarikṣake ǁ
prajāpīḍā ca durbhikṣaṁ kṣatrabhaṅgaś [k: chatrabhagaś] ca jāyate ǀ
kṣayasaṁvatsare jāte yugakṣayaṁ [k: - kṣaya] caturdiśi [k: daśī] ǁ YKh (2) 30/39-42.

[2] Although this is the only place this name appears, as far as I know, there seems no reason to doubt that the *Madhumanthāna* is the MBT. We may perhaps emend *madhu-* to *mahā-*.

> (This should be done) in the cremation ground of Karavīra belonging to the First Sacred Seat.[1]

The establishment of this sacred seat in the future coincides with that of the `barbarian' kingdom in the north. The KuKh, unlike the YKh in the passage quoted above, does not say that there will be no spiritual lineage at all in the North, just an incomplete, weak one. The lineage there will be deficient, unlike the one in the Deccan. Nonetheless, a time will come when the tradition founded in the North will again flourish. In a prophetic style the KuKh proclaims, as the KMT had done before, that then Mātaṅga, the seat of the future where this will take place, will be the most excellent.

> When the fourth age, that of strife, comes and there will be a barbarian kingdom (*mleccharājya*) in the north (of India). When the teachers and disciples of other (traditions) come under the sway of greed and delusion; when the penetration of (the divine) Command has waned and authority is no more; when the Rule (*samaya*) has been broken and the Command of the teacher is disregarded, I will again bring about (a new) emanation, namely, the fifth incarnation (*avatāra*). (This will occur) in the great sacred seat called `Tisra'; surrounded by all the sacred seats, it is the highest of all (*uttara*) and, horrific (*ghora*), immediately chastises (*nigraha*) (the wicked).[2]

Elsewhere the KuKh reaffirms the same. The first Kaula tradition emerged from the Island of the Moon, which is probably in Bengal and normally associated with Matsyendranātha, here identified with Mitranātha the first Siddha. The second tradition, the western one, which is that of the Kubjikā Tantras, developed in the North. There, however, the lineage is not 'full', reminding us of the ṢSS's condemnation of those who receive and give initiation even though they are not fit to do so:

> The current of Siddhas, beginning with the venerable Mitranātha, has emerged from the Island of the Moon. (Then) the lineage (*santāna*) of Siddhas in the (Tradition of the) West, which is

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[1] KuKh 30/175cd-177abc. Notice that the Kālīkrama also affirms that its tradition was first propagated from Oḍḍiyāna, which is thus the Original Seat of the Kālīkrama, as it is of Kubjikā's Śrīkrama. Karavīra is also associated with this seat according to the Kālīkrama. This association is strange as Karavīra is normally identified with Kolhapur, which is about 100 km south-east of Mumbai. Now with the shift to Koṅkaṇa, it has become the Original Seat and the association with Karavīra makes more sense.

[2] KuKh 6/175- 178ab.

> devoid of the full lineage, has (arisen) in the last Age, O god, in the kingdom of the barbarians in the north. Others amongst the teachers and (their) disciples have come under the sway of greed and delusion. (Thus) when the penetration of the Command (*ājñāveśa*) has ceased and authority comes to an end, I will descend as the fifth lord of the sacred seats. The Siddha there is Mātaṅgīśa and he is accompanied by the venerable (goddess) Mātaṅgī. There will be a great rite of adoration there in the fourth (Age).[1]

Where is this fifth seat? We notice that in the same passage further ahead, the Siddha there is identified with Piṅgala, the fifth of the five aspects of Bhairava known as the Five Siddhas. In YKh (2) we read:

> Of the five Yuganāthas, the First Nātha is Bhairava. He is the bliss of Navātman, the lord of the gods, the lord of the lords of the Vidyā. Born of Kujā's will, he is Kujeśa, the Supreme Self. Called Kucandraśekhara, he has come forth all around. O mother of Kula, this is the descent of the couple onto the Island of the Moon. The one Lord of the Will abides alone along with the five Siddhas of the Command.[2]
>
> He went to the south, to the beautiful venerable Candrapura at the end of the Age. Called Piṅgala, he is the very powerful Mātaṅgīśa. He is the god of the Command in the seat Tisra, the fifth leader of the Siddhas. He is the pervasive Navātman, established from the beginningless Age. (He is) Kucandaśekharānanda, the teacher of the universe in the seat of the Moon. The current of the Siddhas beginning with Mitra has come forth from the Island of the Moon. It is the final lineage of Siddhas devoid of the previous lineage.[3]

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[1] KuKh 69/23cd-27ab.

[2] *pañcānāṁ yuganāthaṁ tu ādināthaṁ [kh: -nāthas] tu bhairavam* ǀ
navātmānandadeveśaṁ [k, kh: -śa] vidyārājeśvareśvaram [k, kh: vidyārāja-] ǀǀ
kujecchayāḥ [k, kh: -cchāyā] samutpannaṁ kujeśaḥ paramātmā saḥ [k, kh: kujeśa paramātmanaḥ] ǀ
kucandraśekharaṁ nāma samanāntād vinirgatam ǀǀ
ity utsaṅgāvatāro 'yaṁ candradvīpe kulāmbike ǀ
icchānāthaṁ sthitaṁ caikaṁ ājñāsiddhais [k, kh: -siddhas] tu pañcabhiḥ ǀǀ YKh (2) 30/45-47.

[3] *dakṣiṇāśāṁ gato 'sau [k, kh: dākṣiṇāsaṅ gataḥ so] hi śrīcandrapuraśobhane [k, kh: -re śubhe]* ǀǀ
yugānte piṅgalo nāma mātaṅgīśo [k, kh: mataṁtīśo] mahābalaḥ ǀ
ājñādevas [k, kh: -devo-] tisrapīṭhe [k: -tiśra-] pañcamaḥ [k, kh: -maṁ] siddhanāyakaḥ [k, kh: -kaṁ] ǀǀ
vyāpakaṁ tu navātmānaṁ anādiyugasaṁsthitam ǀ
kucandraśekharānandaṁ candrapīṭhe jagadgurum ǀǀ
mitranāthādisiddhaughaṁ [k, kh: siddhoghaṁ] candradvīpād vinirgatam ǀ

Piṅgala is the aspect of Siddhanātha, the First Siddha, who, according to the ṢSS and the KuKh, met the goddess in Koṅkaṇa and propagated the teachings there.[1] We have seen when we examined the goddess's myth that the references in the KMT and the ṢSS which follows it suggest that these sources identified it with Mount Kumāra, that is, Śrīśaila in Andhra, from where the goddess set off on her missionary tour. However, this is not the case in other sources. The KRU clearly states that the Siddha Vṛkṣanātha went to Koṅkaṇa[2] and there established the lineages of teachers.[3] The same takes place a second time, according to the KRU, in the same place to which it refers as the fifth sacred seat.[4] Clearly, we are to understand that the fifth seat is Koṅkaṇa. This, we may suppose, is how the references to the fifth 'future' seat should also be understood in the passage from the KuKh we have quoted above. In other words, it appears that a change in the identity of this place has taken place since the redaction of the KMT which has caused a shift of the fifth seat from Śrīśaila to Koṅkaṇa. However, one wonders, if this is the case, why the texts refer to a sixth seat which is clearly Koṅkaṇa or, the city of Candrapura. The answer to this may well be that this addition took place in the course of the redaction of the YKh. The references we find to the sixth seat in the KuKh are all in passages drawn from the YKh. The redactors of the KuKh for their part may have intended the fifth seat to be Koṅkaṇa and then confused this identification by drawing passages from the YKh where this is the sixth, not the fifth seat. Whatever the solution is to this incongruence in the sources, there can be no doubt that the tradition did in fact move to Koṅkaṇa and that this shift coincided with the growing Muslim presence in India to which we now turn our attention.

The Muslim Invasions

The first Muslim fleets appeared in Indian waters in 639 CE during the Caliphate of ‘Umar. Soon after, in 644 CE, ‘Uthmān Sakīfī, the governor of Baḥrayn and Umān sent an army across the sea to Thāna, which is close to modern Mumbai. According to Majumdar there were three such raids.[5] The Arab general Ismā'īl attacked the port of Ghoghā in 677. Regular attacks on the trading cities of western India followed. From about 650 a series of attempts were made to invade Kābul, Zābul and Sindh. After the fall of the first two kingdoms, Sindh

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*paścimaṁ [k, kh: pāścamaṁ] siddhasantānaṁ [k: siddhisantāna; kh: siddhisantā *] pūrvasantānavarjitam [k, kh: -varnitam]* || YKh (2) 30/52cd-55.

[1] See KuKh 46/35-37 ff. and notes.
[2] KRU 13/28 quoted in intro. vol. 2, p. 488.
[3] KRU 13/30 ff., quoted ibid. p. 505-506.
[4] KRU 13/37 quoted ibid. p. 507.
[5] Majumdar HCIP 3, 167-9.

was conquered by Mu'hammad bin Qasim in 712. Under his rule, and that of the following few rulers, there does not appear to have been great conflict between the Muslim minority and the Hindus there. However, incursions continued into India creating a pervasive sense of tension in the following centuries. At the same time, from the seventh century onwards, Persian and Arab traders settled in large numbers in various ports on the western coast of India, especially in Malabar. The second great wave of Muslim conquest came with Ma'hmūd of Ghazni who led as many as seventeen devastating raids into India between 1001 and 1030. Muslim rule in Sindh was extended to cover a larger area although it was not until 1175 that Ma'hmūd Ghori conquered Delhi and Muslim rule was fully consolidated by Mu'izzu'd Din in the second battle of Tarain in 1192.[1]

It seems that the references in the Kubjikā sources to Muslim rule in the North relate to the period of the Ghaznavid incursions. The existence of a MS of the MBT dated 1180 CE[2] precludes a much latter date. The specific reference in YKh (1) to Sindh through which the Indus flows, which is probably the earliest in our sources, supports this view. Ma'hmūd of Ghazni did indeed considerably strengthen and extended Muslim rule in the Punjab. However, The early Muslim presence along the western coast of India alerts us against drawing hasty conclusions. References to Muslim rule in the 'north' may have been to no more than to the Muslim settlements along the coast to the north of Koṅkaṇa.

Koṅkaṇa and its Capital Candrapura

Ancient Koṅkaṇa was the whole strip of land between the Western Ghāṭs and the Arabian Sea.[3] When Hiuen Tsiang visited it in the middle of the 7th century it extended beyond the strip of land between the sea and the Western Ghāṭs to include the table lands above them. Cunningham writes, referring to Hiuen Tsiang's account of Koṅkaṇa, that 'its actual limits are not mentioned, but it was bounded by Drāviḍa on the south, by Dhanakakata of the east, by Mahārāṣṭra on the north, and by the sea on the west, it may be described as extending along the coast from Vingorla to Kundapūr, near Bednūr, and inland from the neighbourhood of Kulbarga to the ancient fortress of Madgiri, which would give a circuit of about 800 miles. This was the ancient kingdom of the Kadambas, which for a time rivalled that of the Cālukyas of Mahārāṣṭra.'[4] When

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[1] Hedayetullah 197: 13-22.
[2] This MS is called *Śrīmahāmanthānabhairavatantra* is in the Private Library of Field Marshal Kaisher, n. 592. Colophon: *samvat 300 phārgguṇa-śukla-pūrṇṇimāsyāyāṁ budhadine XXXX śrī-someśvaradevasya vijayarājye* || The date is verified for Wednesday, February 13th, 1180. Petech 1958: 71.
[3] Day (1927) 1990: 103.
[4] Cunningham (1871) 1990: 466.

Alberuni wrote his work on India around 1030 CE, Koṅkana was, according to him, a province of what he called 'Mahrattadeśa′ and its capital was Thāna on the sea-coast.[1]

Bhattacharyya[2] explains that Koṅkana is the modern Konkan region on the western sea coast of India. Often described as a *deśa* (country) or *viṣaya* (administrative division) in inscriptions, it corresponds roughly to Aparānta mentioned in medieval inscriptions and Ariake of Ptolemy. As an administrative region (*viṣaya*) it is mentioned in the Nerur copper plate of the time of the Cālukyas of Badami. The land (*deśa*) of Koṅkaṇa is mentioned in the Yādava records as an administrative division of Thāna district and parts of the Salcete island.[3] Thus the references in the Kubjikā Tantras to Śrīdeśa are to ancient Koṅkaṇa.

Of the many places sacred to the goddess in India mentioned in her Tantras, only Candrapura is identified as the home (*veśman*) (lit. 'house') of the Western Transmission, that is, the Kubjikā cult. It is the goddess's *maṇḍala*, her most personal abode.[4] There were several towns in India with this name. According to Day, one of them, also called Candrādityapura is, Chandor in the Nasik district. It was the capital of Dṛdhaprahāra, a king of the Yādava dynasty.[5] Another Candrapura has been identified by Day as Cāndā in Madhya Pradesh. A third place is called Chandwar, which is a contraction of Candrapura. This is Firozabad near Agra where in 1193 CE. Shahabuddin Ghori defeated Jayacandra, the king of Kanouj. There is a reference to this place in the *Varāhapurāṇa*.[6] A fourth place is Candrikāpurī or Candripura. This is a name of Śravastī or Sahet-mahet in the Gonda district in eastern Uttara Pradesh. It is said to be the birth-place of Śambhavanātha, the third Jaina Tīrthāṅkāra and of Candraprabhānātha, the eighth one. However, according to Bhattacharyya,[7] this Candrapura is Candravati, a modern village near Vārāṇasī. Bhattacharyya[8] notes the existence of another Candrapurī. This was 'an administrative division mentioned in the Tezpur grant of Vanamāla as lying to the west of Trisrotā or Tista, and in the Dhobi and Nidhanpur plates of Bhāskara as situated on the dried river Kauśika or Kusiara. On the basis of the former evidence some scholars want to locate it in Puṇḍravardhana, and on that of the latter others identify it with Chandpur in the Sylhet region.' Another place is Candragrāma. This is a village in Dakṣiṇa Toṣala

[1] Sachau (1910) 1996: I, 203.
[2] Bhattacharyya 1999: 190.
[3] In. Ant. IX.130; Ep. Ind., XXĪI.281, XXV.199, 2nd JBBRAS V.183.
[4] KuKh 3/12.
[5] Day (1927) 1990: 47.
[6] Varāhapurāṇa chapter 122.
[7] Bhattacharyya 1999: 105.
[8] ibid.

mentioned in the records of the Somavaṁśī kings of Orissa. It has been identified with the modern Chandgan, about thirty-two miles from Cuttack.[1] The modern district of Candrapura in the north-east of Maharastra is well known

We know of two Candrapuras that fit the descriptions found in the texts. One was an important town in what is now the Garwal district of the western Himalaya. Not far from it is a mountain called Candraparvata. Moreover, both these places are approximately to the west of Kailāsa which is where these places are said to be located by the KMT, the earliest and root Tantra of the Kubjikā cult. On the basis of this and other references, and because of the goddess's many association with mountains, I have expressed the opinion in a previous publication that Candrapura was located somewhere in the Himalayas.[2] This was also the opinion of Goudriaan but not of Schoterman[3] who preferred a South Indian location.

The other Candrapura is located in Goa, the ancient kingdom of Koṅkaṇa. It has been identified with the modern Chandor in the Salcete district of Goa. It is mentioned in the Siroda copper plate of Devarāja, a Bhoja king of Western Deccan[4] and in an inscription of the southern Śilāhāra king Raṭṭarāja of 1008 AD.[5] It is appears in several other inscriptions of this period and is mentioned by the Jaina writer Hemacandra. It was the capital of the Śilāhāras, who ruled this area in the fourth century CE. The earliest known kings who ruled over the southern and central parts of Goa were the Bhojas whose rule extended approximately from the fourth to the sixth or seventh centuries. They were followed by the Mauryas who ruled parts of central and northern Goa around the sixth or seventh centuries. The following period up to the tenth century is a dark phase in its history. It is certain, however, that the kings ruled from Candrapura which was situated in the Candramaṇḍala district in the central part of Goa. The Goa Kadamba kings, feudatories of the later western Cālukyas ruled over Goa and adjacent areas from 950 to 1270.[6] Gūvaladeva I (c. 975 to 1006-1007) was the first important king to carve out a principality for the Kadambas. At the beginning of the eleventh century, the Kadambas of Goa under Ṣāṣṭhadeva (c. 1010-1050) extended their authority over the whole of Goa, vanquishing the Śilāhāras. They moved the capital from Candrapura (Chandor) to Goapurī (Goa Velha) in about 1052.[7]

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[1] ibid.
[2] Dyczkowski 1988a: 91.
[3] Goudrāin 1981: 52 and Schoterman 1982: 37.
[4] Bhattacharyya 1999 : 105 with reference to Ep. Ind., XXIV.143 ff., and XXVI.337 ff.
[5] F. Kielhorn, 'Kharepatan Plates of Rattaraja Saka Samvat 930.' EI, vol. 3, Calcutta 1894-5, p. 299, line 29.
[6] Gurav 1982: 219.
[7] S. Rajagopalan 1987: p. 3-4. Also J. Numes 1979: 18.

The end of Kadamba rule brought a period of uncertainty followed by several waves of Muslim invasions and intermittent periods of Muslim rule. In 1311 Kāfūr the general of Sultān 'Alā-ud-dīn Khaljī of Delhi invaded Goa for the first time. It seems that the ancient Candrapura was destroyed in another inroad in 1327. This took place in the reign of Kāmadeva, the last of the Kadambas who were forced to abandon Goapurī and return to Chandor where they built a fortress. The Kadamba dynasty was brought to an end by Ma'hamūd-bin-Tughlaq who attacked Chandor and destroyed it completely.[1] Alternating with Hindu kings, the Muslims continued to rule up to 1510 AD when Goa was conquered by Alfonso de Albuquerque. The Portugese rule that started with him after an initial period of tolerance brought about the systematic devastation of Hindu temples and the conversion of the inhabitants to Christianity. Thus, unfortunately, not much remains of Goa's Hindu past. However, the little as that has been recovered confirms a powerful presence of Śaivism in the region and of its related Kaula Tantric forms. A temple dedicated to Candranātha still stands not far from the ancient Chandor. There can be no doubt that the Kadambas themselves were Śaivites. Their public family deity was Saptakoṭīśvara, a Liṅga enshrined in a temple on the island of Divar. The name relates primarily to the mantras through which the universe was created or the species of beings that inhabit it. Even so, one wonders in the light of what appears from the text to be the close relationship between this region of India and the Kadamba kings whether the name may not relate to the original mythical Kaula Āgama which was said to be this long and was called accordingly.

N. N. Bhattacharyya[2] notes that the 'group of Mothers' (*mātṛgaṇa*) are mentioned in the records of the early Kadamba kings[3] who claimed to have been especially favoured by Kārttikeya and the Mothers. In this respect they were similar to other great dynasties such as the Cālukyas of Badami, all of whom were, like the Kadamba kings, potential initiates into Kaula cults. The extensive role played by the Mothers in public worship in those regions in which Kaulism is prominent is amply illustrated by their presence in the Kathmandu Valley and Orissa. In both regions they are not only worshipped in temples as attendent deities to the main god or goddess and in wayside shrines (called *pīṭhas*), each Mother has a temple of her own. The former typology is represented by a stone image of Vaiṣṇavī, constituting part of a row of seated Mothers discovered in the sanctum of a Śiva temple at Candrapura by Heras in 1930 in the course of his excavations. This brick shrine, which was probably built in the 7th century, is the oldest extant remnant of a Hindu temple in Goa. Another temple is dedicated to

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[1] Nunes 1979: 18.
[2] N. N. Bhattacharyya 1974: 80.
[3] *Indian Antiquary* VI, p. 27.

just one of the Mothers, which suggests that separate temples to each Mother did also existed in Goa. This one was built for the goddess Brahmāṇī at Taide in the Sanguem district of Goa. All that remains of this small temple is the base of basalt stone, which probably supported a superstructure. At present the deities are installed on the western part of the platform and are covered by a simple thatched roof. It is not possible to ascertain the date of this temple with certainty but it may well belong to the Kadamba period. Stricking and significant are the presence of erotic scenes in the reliefs at the base - a common feature of temples built by patrons with Kaula orientations. That this was a region in which Tantric cults were well represented is further supported by the extensive evidence of Buddhist Tantric cults there.

The main dynasties of the Kadamba kings ruled in Karṇāṭaka and branches of their family governed Goa.[1] We find several substantial remains of Kadamba temples in the adjacent Karṇāṭaka. A notable one belonging to this period is the late eleventh century Dakṣiṇa-Kedāreśvara temple at Balamgamve and another is the unicellular temple of Kadambeśvara at Ratihalli which precedes 1174 AD.[2] The manner in which our sources refer to Koṅkaṇa i.e. Goa, Śrīdeśa - the area governed by the Kadamba kings and Dakṣiṇāpatha - the entire Deccan, may perhaps be due to the varying area of spread of the Kadambas and other patrons of the Kubjikā cult in these areas of which Koṅkaṇa and its capital was the nucleus.

The following passage from chapter forty-three of the *Ṣaṭsāhasrasaṁhitā* confirms the connection between Candrapura and the Kadamba kings. The passage refers to the advent of Siddhanātha (variously named, Oḍḍīsanātha, Tuṣṇīnātha, and Kūrmanātha) to the city of Candrapura, of which the Tantra says:

> There is a city there called Candrapura (the City of the Moon) with (many) citizens located on the beautiful and extensive shore of the western sea in the auspicious forest by the sea in the great land called Koṅkaṇa. [. . .] The king there was called Candraprabha and he belonged to the dynasty of the Kadambas. Like the king of the gods, he was the ruler of all the worlds. [3]

[1] See Moraes 1931: Part 5 - The Kadambas of Goa, pp. 167-216.

[2] See Cousens 1926 plates 110 and 112 for images of these two temples.

[3] *paścimasya samudrasya tīre ramye suvistare* |
koṅkaṇākhye mahādeśe sāgarasya [-rāya] vane śubhe ||
tatra candrapuraṁ nāma nagaraṁ nāgarair vṛtam | ṢSS 43/27-28ab.
tatra candraprabho nāma rājā kadambavaṁśajaḥ ||
śāsitā sarvalokānāṁ tridaśādhipatir yathā | Ibid. 43/32cd-33ab.

The *Śrīmatottara* (1/15c) similarly describes Candrapura as being close to mountains and the sea (*samudrasyopakaṇṭhe*).

When this king is referred to again by name in the ṢSS he is called Candrabimba.[1] He appears with this name in YKh (1) as the king into whose family (*kula*) Kuleśvarī was born.[2] Perhaps this earlier source suggests indirectly in this way that this king accepted the goddess as his family deity and is praising him for doing so. We have seen in the previous chapter how according to the ṢSS the king and his teacher, the Buddhist Vajrabodhi, were initiated by the sage who admonished the king that all his subjects should worship the goddess.[3]

The ṢSS is not the only source that refers to the conversion of kings. The KRU affirms that Vṛkṣanātha, the First Siddha who came from Pauṇḍravardhana in the North to Candrapura, converted people from many lands but the first amongst them, it says, was Ṣaṣṭha who belonged to a family of kings.[4] Saṣṭhanātha (also called Ṣaṣṭhīśa) is said to be the first Siddha of the Age of Strife.[5] He is especially associated with the sacred seat of Koṅkaṇa in which he established the authority of the tradition - the Command that is revealed and should be attained in the Age of Strife.[6] Is this Ṣaṣṭha, the Kadamba king Ṣaṣṭhadeva (c. 1010-1050 CE) who was the first Kadamba king to conquer Koṅkaṇa? If it is not him, then is it not possible that to reward the king who had helped much in the propagation of the Kubjikā teachings and patronised the teachers the first Siddha was named after him? Whatever be the case, it is clear that the Tantra presents Kubjikā as a goddess of a royal cult, and indeed she still is one of the Newars' royal goddesses.

That the cult was already established in this part of India by the eleventh century with its centre in this Candrapura is supported by the following inscription from Karṇāṭaka (Nelamangala tāluka) dated 1030 CE commemorating the founding of a Siddheśvara temple:

> At the foot of a wonderful tree in Candrapurī, [which is] situated by the western ocean, Ādinātha is installed. By merely recalling his excellent lotus feet, the residual effects of acts committed

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[1] ṢSS 43/49ab = KuKh 46/68ab.
[2] cf. KuKh 63/3 = YKh (1) 31/3 where this passage also occurs.
[3] See intro. vol. 2, above, p. 492 ff..
[4] (Vṛkṣanātha went on) to initiate other respected and most excellent Kaulas (*vīrādhīśa*) belongining to many lands. The first amongst them, is the third who belongs to a family of kings and whom I worship as Ṣaṣṭha.

vīrādhīśān [kh: vīrāvīṁ-] tu [k kh g: ti] cānyān [k kh g: -kānyān] vividhajanapadān bhāvitān dīkṣayitvā [kh: vīkṣa-] |
ādyas teṣāṁ [k kh: ādyasthasya?; g: -sthāsya] tṛtīyo [g: -yā] kṣitipakulabhavo [kh: kṣiti] ṣaṣṭha ity evam īḍe [k kh g: -ḍye] || KRU 13/31.
[5] KuKh 69/6-7.
[6] KuKh 60/73 = YKh (1) 29/168.

> in past lives are destroyed. His disciple . . . was Chāyādinātha [Shadow Ādinātha]. His disciple was Stambhanātha . . . His son, versed in the meaning of the Kālāgama [sic. Kulāgama], was the yati Dvīpanātha . . . His disciple was born Mauninātha. The bearer of the latter's commands was Rūpaśiva [the priest in charge of the temple] [. . .] devoted to the Śaivāgama.[1]

Candrapurī is indeed situated, just as the Kubjikā Tantras that refer to it say, on the western sea. Moreover, the reference to a tree in Candrapura associated with Ādinātha may well be related to the goddess's sacred tamarind tree the legend says he miraculously bent.[2] The installation of his image under this tree there would make good sense. However, the names of the teachers that followed are not found in the texts except Stambhanātha. Stambhadeva is the *caryā* name of the third of the Sixteen Nāthas. Even so, there can be no doubt that this is a concrete inscriptional reference to the Kubjikā cult, which tells us that the cult had spread to Karṇātaka by the middle of the eleventh century.

Rūpaśiva is fourth in line after Ādinātha. Allowing the usual 25 years for each generation, this would place the latter in the middle of the tenth century. We may thus suppose this to be the approximate time of the spread of the Kubjikā cult to the Deccan. Assuming the absence of references to the Deccan to be significant in the earlier sources, we may say that they preceded this period. This is certainly the case with the KMT.

The Presence of the Kubjikā cult in South India and Elsewhere

Traces of the presence and influence the Kubjikā tradition exerted in South India remain. We have had occasion to refer to the foremost amongst them several times, that is, the incorporation of the Triangle into the centre of Śrīcakra, the *maṇḍala* of the Śrīvidyā, that developed initially in South India. Vidyānanda, a South Indian commentator on the *Nityāṣoḍaśikārṇava*, the root Tantra of this school, 'seems to have possessed', as the editors of the KMT point out, 'a fair knowledge of the texts of the Kubjikā school because he repeatedly refers to them'.[3] Vidyānanda quotes a *Śrīmatottara* four times in his commentary. However, only one of these references can be traced and that is in the KMT and the ṢSS,[4] not the ŚM. He quotes the KMT, which he calls the *Śrīmata*, once and

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[1] Quoted by White 1996: 94 from Saletore 1937: 20ff.
[2] See intro. vol. 2, p. 474.
[3] Goudriaan and Schoterman 1988: 18.
[4] KMT 18/111cd-2ab and ṢSS 28/22cd-3ab in NṢA p. 24.

the MBT, which he calls the *Kādibheda*.[1] He quotes from a *Ṣaṭsāhasrabhaṭṭāraka* in his *Jñānadīpavimarśinī*[2] but this reference cannot be traced in the manuscripts of the ṢSS. However, he may well have known it or the ŚM because he lists the same sixty-four Yoginīs found there.[3] The earliest known manuscript of his works is one of the *Jñānadīpavimarśinī* dated 1382 CE. He mentions Śomaśambhu[4] who was probably the same as the author of the *Kramakāṇḍakramāvalī* better known a the *Somaśambhupaddhati* which was completed in 1074 CE. So he lived sometime between these two dates.[5]

Vidyānanda's date may well be closer to the lower limit than the upper. He follows the early division of the Kaula traditions (*āmnāya*) into four, placing Tripurā in the southern one (*dakṣiṇāmnāya*).[6] The division into six, which is still in use, was probably developed in the early 13th or late 12th century.[7] Most interesting is his knowledge of the transposition of the core of the goddess's *Saṁvartāmaṇḍala* into the Śrīcakra of Tripurā. Was this because he lived in a time and place in which the Kubjikā cult was still flourishing and that of Śrīvidyā was freshly emerging?

Maheśvarānanda was a disciple of Mahāprakāśa who studied with Śivānanda, the author of another commentary of the NṢA. We know the latter lived in the second half of the 13th century. Thus Maheśvarānanda lived about the middle of the 14th century. His teacher, he tells us, hailed form the land of the

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[1] See above, p. 221.
[2] Jñadīvi p. 12.
[3] Jñadīvi p. 155-158.
[4] Jñadīvi p. 124.
[5] See Dvivedi's intro. to the NṢA, p. 21-22. For more details see intro. to his edition of the Jñadīvi p. v-vi.
[6] See intro. 2, p. 346-347.
[7] In his Jñadīvi (p. 92-95) Vidyānanda supplies four Samayā Vidyās for the goddesses of four traditions. These are: East - Rudraśakti, South – Klinnā, West - Kubjikā and North - Mahācaṇḍayogeśvarī. The Kubjikā Vidyā is a recognisable variant of the thirty-two syllable Vidyā taught in the Kubjikā Tantras. The Vidyā of the northern tradition is a contracted nine syllable form of the seventeen syllable Vidyā of Kālasaṁkarṣiṇī, the goddess of the Kālīkrama, presented in code form in the *Devyāyāmala* quoted by Jayaratha in his commentary on TA 29/69. It is: HRĪṀ MAHĀCAṆḌAYOGEŚVARĪ ṬHṜ DHṜ THṜ PHAṬ PHAṬ PHAṬ PHAṬ PHAṬ

See Dupuche 2003: 354. The version in the Jñadīvi (p. 93-94) is KHPHREṀ MAHĀCAṆḌAYOGEŚVARI Ṛ (variant: DRĪṀ). Vidyānanda does not specifically relate Tripurā's tradition to the southern one in this case, unless we take Klinnā to represent Tripurā. He also has a section on the extraction of the Vidyā of the four (rather than six) traditions (ibid. p. 202-206).

Vidyānanda refers to a group of six traditions (*ṣaḍāmnāyasamayān jñātvā samarcayet*) (ibid. p. 92) but these are, it seems to the mantras of the six *darśanas*, namely: 1) Bauddha 2) Brāhma (i.e Vaidika) 3) Śaiva 4) Saura 5) Nārāyaṇa and 6) Śākta. These are projected from below upwards into the six Wheels (*cakra*) in the body (ibid. p. 93-94).

Colas, that is, roughly modern Tamil Nadu.[1] Maheśvarānanda wrote his *Mahārthamañjarī* in 'the language of Mahārāṣṭra', in which the goddess addressed him.[2] It is not possible to say exactly where Maheśvarānanda lived, but we may suppose it was around central or South India. He quotes from what he calls the *Kubjikāmata* in three places in his auto-commentary on the *Mahārthamañjarī*.[3] He also quotes a work called *Śrīpaścima* twice.[4] The name of the text suggests that it was a Kubjikā source. Moreover, one quote refers to its teaching as that of the Siddhas (*siddhaśāsana*),[5] which is a typical way in which the Kubjikā Tantras (as do others) refer to their teaching.

Although these references have not been traced, nonetheless, there seems little reason to doubt that Maheśvarānanda was acquainted with the Kubjikā Tantras. Indeed, Sanderson suggests that he was initiated into the Kubjikā cult. Evidence for this is Maheśvarānanda's claim that he belonged to the Śāmbhava tradition, which Sanderson identifies with that of the goddess Kubjikā. This tradition is represented by the (unpublished) *Śāmbhavanirṇaya* to which Sanderson refers. Be that as it may, Kubjikā Tantras, although little known, were certainly in circulation in South and central India in the fourteenth century. More evidence for this are references from Kubjikā sources. The *Saubhāgyaratnākara* is a Tantric compendium compiled by another Vidyānanada who was also from South India but lived much after his namesake. It gives us some idea of the literate Tantric and Kaula cults that were current in South India in the 14th or 15th century. There we find Kubjikā's Samayā Vidyā.[6] Another compendium in which we find references from Kubjikā Tantras is the Śrīvidyārṇavatantra compiled by a certain Śrīvidyāraṇya. He quotes from the *Yoginītantra*, which refers to a king who ruled in Assam in the 16th century, thus setting a lower limit for the date of the *Śrīvidyārṇavatantra* as it does the *Yoginītantra*. Śrīvidyāraṇya quotes a few Tantras of the early period testifying to their continued existence in India up to this time.[7] Most of Āgamic Śaivism in South India was captured by Śaivasiddhāntins and, particularly in Andhra and Karṇātaka, by Vīraśaivas. Thus the earlier Kaula cults and Kashmiri Śaivism that were popular in

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[1] *atha kālakramavaśāc coladeśaśiromaṇiḥ* |
mahāprakāśo nāmāsīd deśiko dṛkkriyottaraḥ || MM p. 190.

[2] *mahārāṣṭrabhuvaṁ bhāṣāṁ prayuñjānā smitottaram* | Ibid. p. 191.

[3] There are two references on p. 4 of the MM and one on p. 126.

[4] MM p. 108 and p. 126.

[5] MM p. 126.

[6] SauR p. 162.

[7] Śrīvidyāraṇya draws from the following Kubjikā sources: the *Kādimata*, *Kubjikātantra*, and *Manthānabhairavatantra*. Other early sources include: *Jayadrathayāmala, Devīyāmala, Piṅgalāmata, Brahmayāmala,* and *Mālinīvijayottara*. See vol. 1 of the edition of the *Śrīvidyārṇavatantra*, p. 16-17.

Maheśvarānanda's time were largely superseded by them, with the sole major exception of Śrīvidyā, which is still popular. Somehow in Kerala, where the traditions are more strongly centred on the worship of goddesses, these survived longer. Thus we find many more manuscripts of early Kaula Tantras and even Kashmiri Śaiva works there than anywhere else in the south of India. Amongst them is a palmleaf manuscript in Malayalam script of a fragment of the KMT, which is preserved in the Kerala University library in Trivandrum.[1]

Kubjikā also appears in a few alchemical texts of this period. One is the *Rasārṇava* which may be a South India text belonging, perhaps, to the 14th century. Kubjikā is mentioned there with reference to the manner in which the alchemist should sweep the place where he prepares his potions. This is done with a brush he has empowered by installing and worshipping in it Kubjikā - the goddess of the Western Transmission - with her thirty-two syllable Vidyā together with her attendants.[2] The alchemical tract called *Ānandakanda* is generally believed to be a South Indian work which, if so, White opines 'likely emerged from the Deccan plateau rather than either of the southern coastal regions'.[3] Inspired by the *Rasārṇava*, it contains instructions for the worship of Kubjikā and other beings.[4] Finally, the South Indian alchemist Nāgārjuna refers to the MBT in his *Rasamahodadhi*.

One way of dividing up the corpus of the Kubjikā Tantras is into those that were written, or for the most part redacted, prior to the shift to the Deccan and those after. This is certainly a convenient and important distinction, but one that could be misleading if we suppose that it implies that at some point in time the entire Kubjikā tradition moved to Koṅkaṇa and the Deccan or, indeed, that it was not present there at all prior to that. Some Tantras, or substantial parts of them, that were redacted after the shift were not particularly interested in associating themselves with these places or, indeed, any others, indicating that Kubjikā's cult had centres elsewhere at the same time. One such place is the Kathmandu Valley. This is a particularly important centre of Kubjikā's cult. It is the only place where it has survived and, moreover, it has had a substantial following for centuries and played a major role in the religious life of the Valley.

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[1] University of Kerala, Trivandrum catalogue serial no. 3898; MS no. C 2319 C (D.CṢ. 1016C).

[2] White: 1996: 429, note 172. These attendents, who are represented by seed-syllable mantras, are the four Siddhas, the eighteen Puruṣas, the five elements, and the six Yoginīs (RA 3/9-12). See also RA 3/8, 31.

[3] White 1996: 168.

[4] *Ānandakanda* 1/2/165, cf. RA 2/53-72. See references in White 1996: 168.

The Kubjikā Corpus

We conclude with a concise outline of the scriptural corpus of the Kubjikā's cult with a few remarks concerning the possible date or, at least the relative chronological order, of its members. We shall broadly survey their major concerns, structure, possible sources and influences and their redaction. We may conveniently order the Kubjikā sources into five main categories as follows.

1) The *Kubjikāmata* and related Tantras. These include the *Laghvikāmnāya*, the *Śrīmatottara* and the *Ṣaṭsāhasrasaṁhitā*.
2) The *Manthānabhairavatantra*.
3) Kubjikā Tantras that identify themselves with the *Manthānabhairavatantra* of Twenty-four Thousand Verses. These are the *Kulakaulinīmata* and the *Ambāmatasaṁhitā*.
4) Independent Kubjikā Tantras.
 a) Major Tantras: The *Kularatnoddyota* and *Pārameśvarīmata*
 b) Minor Tantras: The *Nigūḍhajñānasadbhāvatantra* and the *Kulamūlaratnapañcakāvatāra.*
 c) Others: The *Kubikopaniṣad* and *Kubjikātantra*
 d) Short tracts: The *Siddhapañcāśikā*, *Kramasūtrādhikāra,* Ś*rīmatasārasaṁgraha*, *Śrīmatasāra*, and the *Ciñciṇīmatasārasamuccaya.*
5) Commentaries.
 a) Major commentaries: The *Ṭīkā* by Rūpaśiva and the *vyākhyā* of the *Ṣaṭsāhasrasaṁhitā*.
 b) Minor commentaries: The *Saṁvartārthaprakāśa* by Mukundarāja, the *Bhaktibodha*.
6) Liturgical Tracts. The *Kubjikānityāhnikatilaka* and Newar liturgies.

1) The *Kubjikāmata* and related Tantras.

1A) The *Laghvikāmnāya* and the *Kubjikāmata*

We have seen that the traditional genealogy of the scriptures places the *Kubjikāmata* at the end of a graded series of scriptures of diminishing length.[1] In that ideal scheme it follows after the Scripture of Twenty-four Thousand Verses, that is, the *Manthānabhairavatantra*. This scheme is promoted by the MBT which, naturally, deems itself to be superior to the other Tantras, including the KMT. So we should not be mislead by it into believing that the KMT is in some way derived from the MBT or, indeed, that it is later in time. In fact, the KMT, in

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[1] See above, p.44 ff..

some form, was certainly the earliest complete Kubjikā Tantra. Moreover, the contents and even the basic structure of the KMT and the MBT, differ so substantially that it is not possible to affirm that they are directly derived one from the other. The reader can ascertain this easily for himself by comparing the summary of contents of the MBT presented here and that of the KMT published in the introduction to the critical edition made by Goudriaan and Schoterman.[1] We have seen that the MBT was redacted in bits and pieces over a considerable period of time, so much so that we can easily identify quite substantial developments as we go from one section (*khaṇḍa*) of it to the next. The development of lineages of teachers is a case in point we have examined already which, like virtually all the others, including the developments in the symbolism of the *maṇḍala* and the myths of origin, are closely associated in one way or another with Candrapura, Koṅkaṇa and the Deccan. The KMT moves in its own world devoid of these associations.

We have seen that a substantial part, if not all, of the MBT was probably redacted in Koṅkaṇa before the capital was shifted from Candrapura in the first quarter of the eleventh century. We may therefore safely assume, that a version of the KMT existed in the second half of the tenth century. This date is pushed back a century or more as the KMT pre-dates the JY. We know this as two *ṣaṭkas* of the JY refer to it.[2] It is mentioned in the first *ṣaṭka* of the JY as one of three

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[1] See Goudriaan and Schoterman 1988: 110-130.

[2] The following references to Kubjikā are found in the first *ṣaṭka* of the JY which is the oldest of the four *ṣaṭkas*. Note how coherent they are with the manner in which she is presented in her Tantras.

She who, having withdrawn the Point of the seed, the Point, and Sound along with Obstruction and bends her own body, leaping up constantly (to higher levels), is said to be Kubjikā who is attained by Power and is Mind Beyond Mind.

bījabinduṁ [k: -bindu] tathā binduṁ nādañca sanirodhikam |
saṁhṛtya kurute kubjaṁ svāṅgaṁ yā saṁplaved [k, kh: -ve] sadā ||
kubjikā sā samākhyātā śaktigamyā manonmanī | JY 1/42/25-26ab (MS K fl. 335a-b).

The realisation that takes place constantly by the utterance of Speech within the reality which is essentially A (the supreme principle), is devoid of visualized form and never deviates from that (essential) nature is Mudrā. (It is the energy) that speaks of it and is established in endless forms. One should know that the Tantra which explains it is the *Kubjikāmata*.

sadā dhyānavihīne 'pi hy asvarūpe 'pi vastuni ||
vāguktyā pratipattiḥ [k: -patti] syāt tadrūpāvyabhicāriṇī |
yā yasyā vācikā mudrānantabhedapratiṣṭhitā [k: -tāṁ; kh: -tam] ||
tattātparyakaraṁ [k, kh: -taraṁ] tantraṁ [k: mantraṁ] vijñeyaṁ kubjikāmatam |
JY 1/42/27cd-29ab.

This is the extensive *Kubjikāmata* that has come forth from the mountain.

Tantras belonging to the Mudrāpīṭha[1] and it appears again in the third *ṣaṭka* as a 'root Tantra' (*mūlatantra*).[2] We may safely assume that the Kālī cult of JY preceded the Kashmiri Krama school founded by Jñānanetra who lived in the middle of the ninth century. This means that the JY and hence the KMT, or some early version of it, existed in the beginning of the ninth century. The KMT is probably not much earlier than this unless we admit the possibility that the references in the JY to Kubjikā and the KMT are late additions to it. However, as there are several in various places and there appears to be no reason to make such insertions, this seems unlikely. We have observed in various contexts that the Kubjikā cult exhibits numerous features that indicate that it comes at the end of a series of developments, especially its explicit perception of itself as specifically and solely Kaula. Thus we may assign this relatively late date for the KMT with some confidence.

The pre-eminent status of the KMT in the Kubjikā corpus is such that this, the *Śrīmata*, has lent its name to the whole tradition, a name the MBT deemed so important that it appropriated it for itself. The high quality and complexity of the KMT is underscored by the composition of not just one but two expansions, which may be said to be quite literally, explanatory Tantras, that is, the ŚM and the ṢSS, we shall examine further ahead. According to the colophons at the end of the chapters of the KMT, the version of it that has come down to us is the *Kulālikāmnāya*, that is, the Teaching concerning (Kubjikā) the Potter Woman.[3] A shorter version exists called the *Laghvikāmnāya*, that is, the Teaching concerning (Kubjikā) the Subtle One. Only one palm leaf manuscript has been recovered of the *Laghvikāmnāya*, which is written in a variety of old Nevārī script resembling Devanāgarī. The concluding colophon informs us that it was copied in 1037-1038 CE during the reign of Lakṣmīkāmadeva who, according to Regmi, ruled between 1024 and 1040 CE.[4] It is older than any of the manuscripts of the KMT recovered

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kubjikāmatavistīrṇā parvatanirgatā [k, kh: parvatā- -tās] tv imā [kh: -mām] || JY 1/42/31cd.

[1] See intro. vol. 2, p. 38.

[2] *mūlatantraṁ kubjikā ca yoginījālasaṁvaram* || JY 3/24/29cd.

This part of the JY refers back to the first *ṣaṭka* where many Tantras are listed implying that the Tantras listed here are basically those listed there. So there can be no doubt, despite the clumsy, syntax that the *Kubjikāmata* is meant here.

[3] Concerning Kulālikā, see intro. vol. 2, p. 104 ff..

[4] The manuscript is deposited in the National Archives in Kathmandu. It is NAK no. 5-877/57, NGMPP reel no. A 41/3. The concluding colophon reads (according to Goudriaan and Schoterman 1988: 14):

ity evaṁ laghvikāmnāye śrīmatkuvjikāmatottare samastajñānasaṁvodhasarvajñapaṭalāntaraṁ caturviṁśatimasāhasre sārāt sārataraṁ laghvikāmnāyakalpaṁ parisamāptam iti pañca-viṁśatimaḥ || *aṣṭapaṁcāśadadhike sate saṁvatsare gate śrīlakṣmīkāmadevasya rājye niṣkaṇṭake*

so far.[1] Readings from the *Laghvikāmnāya* appear in some early manuscript traditions of the KMT. They are also found in some more recent manuscripts which demonstrates that the influence of the *Laghvikāmnāya* version persisted.[2]

The colophons of the *Laghvikāmnāya* refer to it as the *Kubjikāmatottara*. This suggests that it is a 'sequel' - *uttara* - of the *Kubjikāmata*. If so, it would be a successive, shortened version of the KMT. However, it is more likely that KMT was an expanded, version of the *Laghvikāmnāya*. Two important differences between the two versions are notable in this regard. One is that the division of the chapters (*paṭala*) does not always coincide, which we will examine further ahead. Another is the different names of the deities. In many instances Laghvikā replaces Kubjikā and we find Śaṅkara instead of Bhairava, which appears to be a more primitive usage.[3] Some manuscripts read *Laghvikāmnāya* instead of *Kulālikāmnāya* in some of the colophons of the KMT,[4] otherwise the name *Laghvikā* appears only as a variant in a few manuscripts. However, more traces of what appears to be the older name are found in the ŚM. Bhairava addresses the goddess as Laghvikā or Laghvī in the vocative not less than six times in the ŚM.[5] There Himavat presents his daughter to Bhairava as the youngest - *laghvīyasī* - of three. Although he goes on to call her 'Sukālinī',[6] this characterization may be an echo of the older name or, indeed, an implied explanation of it. Again, Laghvikā is mentioned once as the 'goddess on the Kula path'[7] and one who repeats a certain mantra 100,000 times becomes the equal of the Lord of Laghvī (Laghvīśa).[8] She is associated with the goddess's Topknot (*śikhā*)[9] and is also identified with Guhyakālī

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subhe likhitaṁ suharṣajīvenedaṁ visvakarmaprabhena yat aṣṭādaśaśataṁ granthaṁ śrīmannāma kulāgamaṁ || *śrīmatkukārāṁ satanuṁ namāmi* || (followed by some formulas)

Note that the scribe who wrote this colophon considered this shorter version of the KMT to be, like the KMT itself, 'the most excellent essence (drawn) from the essence (of the teaching) in the *caturviṁśatisāhasra*'. This statement supports the view that the KMT considered itself to be a reduction of this text which subsequently gave its name to the MBT.

[1] Goudriaan and Schoterman 1988: 14.

[2] Ibid. p. 31-33.

[3] Ibid. : 30.

[4] These variants are found in the colophons of chapters 9, 10, 13, 15, 16, 18, 19, 20, 23 and 25 of the KMT. All these chapters are found in both the *Laghvikāmnāya* and the KMT.

[5] ŚM 11/9a, 11/104a, 20/156a, 180c, 259b, and 21/292b.

[6] ŚM 2/82.

[7] *eṣā [k: eṣāṁ] sā [g: sa] laghvikā [k: labdhikā] devī [k: nāsti] kulamārge [g: -mārga] vyavasthitā* | ŚM 9/197ab.

[8] *akṣarākṣarasantānaṁ yo japel lakṣasaṁkhyayā* |
laghvīśaguṇatulyo 'sau [k: labdhīsa; kh g: laghvīsa-; g: -tulyāsau] kartā [g: harttā] hartā [g: karttā] svayaṁprabhuḥ [g: svaya-] | ŚM 9/199cd-200ab.

[9] *sarvatattveṣu hṛdayaṁ yatra laghvīśikhākramaḥ* |
manasā smṛtamātreṇa khecaratvaṁ prajāyate || Ibid. 11/204.

who, also called Guhyeśvarī, is the *dūtī* of the goddess's Weapon (*astradūtī*). She is said to be Laghvikā who has come from the *Kulālītantra*.[1] The *Kulālītantra*, which is also called the *Laghvikāgama*, is where the goddess's Weapon is described.[2] At the same time, all six *Dūtīs* associated with the goddess's limbs (*aṅga*) are said to be born from Laghvikā's limbs.[3] Thus she is Kubjikā in all respects and so it is the same whether the Vidyā is said to be Kubjikā's or Laghvikā's Vidyā.[4]

In the KMT we find only a faint trace of these identifications. There Guhyeśvarī, the Dūtī of the goddess's Weapon is never called Laghvikā. Moreover, she is said to come from an independent Tantra called *Guhyakālītantra* consisting of 125,000 verses.[5] However, the KMT also declares that Kubjikā's Weapon is lauded in the *Kulālītantra*.[6] The name of this text is clearly reminiscent of the other name of the KMT itself, namely, *Kulālikāmnāya*. Indeed, it is probable that the KMT is referring here to itself. If so *Laghvikāgama* is another name for it.

The situation in the ṢSS is closer to the one we find in the KMT. There the god addresses the goddess as Laghvikā only once.[7] Laghvī appears again but in the minor role of a Yoginī in a group of six.[8] A *Laghvinītantra* is mentioned twice. Once it is said to be the source of teachings concerning Mahantārī that have been kept hidden. Similarly, the second time it is said to be the source of the teachings concerning the Islands that represent the letters. Both these subjects are mentioned in the corresponding places in the KMT.[9] One gets the impression from this data that the *Kubjikāmata* superseded the earlier *Laghvikāmnāya* just as the name Kubjikā did Laghvikā.

This possibility is further supported by comparing the layout of the two versions. Schoterman (1990) has examined the differences in the divisions of the chapters in the *Laghvikāmnāya* with respect to the KMT and has noted the

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[1] *laghvikā yā [k: yās] tu sā [k kh g: yā] dūtī kulālītantranirgatā [kh: kulāli-]* |
pāraṁparyakramāmnāyasyopadeśasamanvitā [kh: -yaṁ hyupadeśasamanvitaṁ; g: -yaṁ svupadaśasamanvitaṁ] || Ibid. 13/174.
mahāstradūtikā [k: dūtī] hy eṣā [k: vai] kulālītantranirgatā | Ibid. 13/183ab.
[2] *siddhavidyā [g: siddhi-] mahādīptā sarvatantreṣu gopitā* |
laghvikāgamasaṁbhūtā supratāpā [kh: supratāpa; g: suprabhāya] guṇojjvalā [kh g: -ṇojvalā] ||
Ibid. 13/183cd-184ab.
[3] *etā devi [kh: devī] mahādūtyo laghvikāṅgasamudbhavāḥ* || ŚM 13/194cd.
[4] *laghvīvidyāṁ samuccārya ajinaṁ saṁpradāpayet* || ŚM 20/49cd.
[5] A fragment of this Tantra is possibly preserved in the Kaisar Library in Kathmandu. See Dyczkowski 2004: 222.
[6] *kubjikāstrasya māhātmyaṁ kulālītantranirgatam* || KMT 10/32cd.
[7] *laghvike kavacaṁ likhya* ṢSS 13/48c.
[8] ṢSS 19/116 and comm.
[9] *gopitaṁ laghvinītantre atra te prakaṭīkṛtam* || ṢSS 28/97cd.
*gopitaṁ laghvinītantre atra te prakaṭāmy aham [k: prakaṭā * *]* || ṢSS 31/77cd.

missing parts. These are KMT chapters 4, 5, 6, 21, 22, and 24 along with a few smaller passages. The KMT has drawn four of these chapters (viz. 4, 5, 6 and 24) from the *Tantrasadbhāva* (ch. 3, 6 and 8), while the other extra chapters give one the impression that they are appendices and so their absence in the *Laghvikāmnāya* suggests that it is the earlier version to which these chapters had not yet been added. Moreover, Schoterman points out that the division of the chapters in the *Laghvikāmnāya* is more satisfactory than in the KMT which 'may point to a more authentic arrangement of the text'.[1] For these reasons Schoterman is of the opinion that it stands closer to the original, possibly oral, version of the KMT. In short, we may assume that the KMT is a development of the *Laghvikāmnāya* of which the most striking feature is the incorporation of as many as four chapters of the *Tantrasadbhāva*. These incorporations and those in the KuKh represent important additions to the basic Kubjikā teachings. This will emerge from the following brief presentation and analysis of the additions and occasional omissions in the two expansions of the KMT namely, the *Śrīmatottara* and the *Ṣaṭsāhasrasaṁhitā*.

One palmleaf manuscript of a commentary on the KMT has been recovered. It is called simply the Brief Commentary - *Laghuṭippaṇaka*[2] or *Āgamāvatī*. The manuscript is dated 505 NS, that is, 1384 CE. It belonged to a

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[1] Heilijgers-Seelen 1994: 6. Focusing on chapters 14 to 16 of the KMT Heilijgers-Seelen (1994: 6-7) supplies an example:

. . . instead of these three chapters the *Laghvikāmnāya* presents six (i.e. 11-16) which discuss them [i.e. the Five Wheels]: LMT ch. 11 (Devīs = KMT 14/1-60ab), ch. 12 (Dūtīs = KMT 14/62-94), ch. 13 (Mātṛs = KMT 15/1-36), ch. 14 (Yoginīs = KMT 15/38-56), ch. 15 (Yoginīs = KMT 15/58-83) and ch. 16 (Khecarīs = 16/1-109ab). This means that each of the five groups of goddesses has its own chapter, the Yoginīs even have two. [. . .] The text of these six chapters of the LMT agrees almost *verbatim* with the text of KMT 14-16. There are no verses which do not occur in the KMT, but, conversely, a few verses of the KMT are not found in the LMT, namely, KMT 14/60cd-61ab, 15/37 and 57 and 16/100ab. The first three of these (14/60cd-61ab, 15/37 and 57) belong to those instances where the KMT gives a *śloka* instead of a colophon as in the LMT. [. . .] these verses - thus probably inserted by the KMT - are rather problematic and some of them seem to be out of place. In view of the context, the omission by the LMT of a line corresponding to KMT 16/100ab should be a mistake.

If this omission is a mistake committed of the redactor of the LMT it suggests the prior existence of the KMT. However, it is also possible that the KMT, written latter, corrects the error of the LMT. The same line is missing in the ṢSS. This may be because the ṢSS is based on a version of the KMT closer to the original LMT in which the required extra line had not yet been added.

[2] Typical colophons are:
iti śrīkubjikāmate caṁdradīpāvatārite laghuṭippaṇake prathamaḥ paṭalaḥ || 1 ||
laghuṭippaṇake caturthaḥ paṭalaḥ || 4 || The following four colophons are the same.
iti śrīkubjikāmate laghu ppaṇike dūtīkalānirddeśo 'ṣṭamaḥ paṭalaḥ || 8 || The following colophons are mostly the same as that of chapter eight except that in a few the diction '*laghuṭippaṇake*' is missing.

certain Raghupati Somaśarma who probably copied it.[1] Like the scribe's colophon the content of the manuscript is quite corrupt. The commentary is brief and generally adds little to one's understanding of the text. Further study will reveal if there is any connection between this commentary and the more extensive one on the ṢSS. The *Tippaṇi* knows about Candrapura and the symbolic connection with the Liṅga in the centre of the *Saṁvartāmaṇḍala*.[2] This indicates that it was written after the shift to Koṅkaṇa took place and the further developments in the symbolism of the central triangle we have discussed in chapter two.

The *Ṣaṭsāhasrasaṁhitā* and the *Śrīmatottara*

The *Śrīmatottara*

The ṢSS and the ŚM may be conveniently treated together. Although they each have a distinct character of their own and sometimes diverge from one another, they are both essentially expansions of the KMT and are best treated as parallel texts. Both reproduce virtually all the content of the KMT. The ŚM largely does so literally but also paraphrases the KMT here and there. The ṢSS reproduces the text of the KMT so scrupulously, that the two can be usefully collated word for word.[3] This can also be largely be done with the parts of the text the ŚM has in common with the KMT, although here and there the correspondence between them is looser. Anyway, both are as so closely linked by their common concern to elucidate the KMT that, ideally, the three texts should be read in parallel together. Moreover, the ṢSS has a substantial commentary called *Ṣaṭsāhasraṭippanī*. Although not free of dubious interpretations and is largely just a prose paraphrase, in some places it is very helpful. Indeed, they could all be edited and published together to produce an edition that benefits from the variants of the two versions of the KMT, the core text, as well the additions each has contributed to it along with the commentaries on the KMT and the ṢSS. The ŚM and the ṢSS often supplement each other. For example, when the KMT refers to a deity, the ŚM regularly adds a description of it, whereas the ṢSS, as if

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[1] The final colophon reads: *śrī - āgamāvatī ca samāptā* | *saṁvat 505 ākhāḍhavaddhiṭha śrīlabhitakramāyā śrī vaṁlānihmaṁ śrīragupatisomaśarmasya [-śramagra] puṣṭakaṁ* |

[2] Commenting on the first verse in the KMT the *Ṭippaṇi* says: 'Another is the best of teachers'. How (is that)? (He is) in the house (called) Candrapura which is tranquil. It is the Liṅga in the middle, the form of which is the Yoni.
anyad guruvaraṁ [garuvaraṁ] kathaṁ gṛhe caṁdrapure śānte [śante] madhyaliṅge [-niṅge] bhagākṛtau |

[3] This is what has been done to prepare a critical edition of the ṢSS and its commentary. One notable feature of the readings of the manuscripts of the ṢSS is that in several cases they are better than those of the edited text of the KMT.

acting in tandem with the ŚM, contributes its mantras. Although internalisation is a major concern of both texts, the ṢSS tends to be more concerned with this than the ŚM. The treatment of the goddess's myth narrated in the first chapters of the KMT well exemplifies this point. While the ŚM simply adds details and describes the Yantras of the sacred seats, the ṢSS hardly bothers with the myth preferring instead to find interior equivalents within the subtle body and consciousness for these sites.[1]

Although neither the ṢSS nor the ŚM are formally commentaries on the KMT, they can be described in this way. However, while the ṢSS understands itself as a suppliment of the KMT, the ŚM presents itself as an explanation of the KMT. Indeed, it is one that is essential in order to understand the KMT. Accordingly, at the beginning of the ŚM the goddess expresses her need to understand the *Śrīmata* that has been kept secret and Bhairava has not yet clearly explained:

> And I have not understood the *Śrīmata*. (Those who try to understand it make) a mistake at each step. O great lord, extremely deep and hidden, I have not understood it. O god, it has been hidden by you and the meaning of what is said (there) is not clear. O god, full of many kinds of (secret) conventions (*saṁketa*), it is supremely hard to understand. Due to it many forms of coded speech (*chomakabhāṣā*), its hidden meaning is not understood. Very sacred, you have uttered (the *Śrīmata* which is) the essence of the Tantras in divine speech. I am not very intelligent, O lord, I cannot know or explain (it). O god, this *Śrīmata*, the *Matottara*, has been hidden by you.[2]

The obscurity of the *Śrīmata* is not just an inbuilt protection from those who are unfit to receive its teachings, its obscurity serves to confuse and confound the wicked who try to misuse it. Thus the god says:

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[1] The reader may observe the approach of the two texts by comparing the account of the goddess's myth here in the first chapter of volume one of the introduction to Schoterman's edition and translation of the first five chapters of the ṢSS.

[2] *śrīmataṁ ca na me jñātaṁ bhrāntir anyaṁ [g: satye] pade pade* |
atyantaṁ gahanaṁ gūḍhaṁ na me jñātaṁ mahāprabho ||
gopitaṁ tu tvayā deva sphuṭārthaṁ naiva bhāṣitam |
durbodhaparamaṁ [kh: durvodhaṁ-] deva nānāsaṁketasaṁkulam ||
nānāchomakabhāṣābhir [kh: -bhrāmaka-; g: - bhāṣābhi] gūḍhārtho [kh: -rthaṁ; g: -rtha] naiva budhyate |
tantrasāraṁ mahādivyaṁ divyabhāṣoditaṁ [g: bhāṣeditaṁ] tvayā ||
alpaprajñā tv ahaṁ nātha jñātuṁ vaktuṁ na śakyate |
gopitaṁ [g: gopita] tu tvayā deva śrīmatedaṁ matottaram [kh: matottamaṁ] || ŚM 1/62-65.

> The gods led by Brahmā and others (such as) the great snakes, demons and fierce enemies of the gods (*dānava*), Siddhas (of inferior traditions) and sages whose austerities have made them proud - they have (all) been deluded by me, O goddess, deceived in the meaning of the *Śrīmata*.[1]

Like mantras that are protected from being misused have to be 'unlocked' (*utkīlita*) by modifying them in the prescribed manner, similarly, the meaning of the *Śrīmata* is elucidated in the *Śrīmatottara* for those who are fit to understand and apply its teachings. Thus the god continues:

> I have not imparted (this) divine knowledge, the great dawn (of wisdom) which is the essence of the Yoginī's secret (*yoginīguhya*) that bestows the fruit of worldly benefits and liberation, to anybody. (But) worshipped by you for a thousand divine years with (your) austerity, I am pleased with you, O mistress of the gods, (and so) will tell (you) the Guhyakaula, that is, the *Matottara*, very divine, that illumines the meaning of the *Śrīmata*. Free of doubt and clear in meaning, it is the (veritable) destruction of all error.[2]

The formula 'hidden in the *Śrīmata* and elucidated in the *Śrīmatottara'* is repeated with reference to various procedures such as a mantra called the *Trikhaṇḍāhṛdaya,*[3] a particular deposition of mantra onto the body[4] and the definition of six types of mantras.[5] The examples could be multiplied and supplemented by several concrete references the ŚM makes to the *Śrīmata* as its

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[1] *brahmādyāś ca surā ye ca ye cānye ca mahoragāḥ* ||
daityāś ca dānavā ugrāḥ [g: ugrā] siddhā ṛṣitapotkaṭāḥ [g: -tkaṭā] |
bhrāmitās te mayā [g: mahā] devi śrīmatārthe [kh: śrīmatārthaṁ] tu vañcitāḥ [g: vaṁditā] ||
ŚM 1/80cd-81.

[2] *na mayā kasyacit khyātaṁ divyajñānaṁ [g: -jñāna] mahodayam* |
yoginīguhyasadbhāvaṁ bhuktimuktiphalapradam ||
divyavarṣasahasraṁ [kh: divyaṁ-] tu tapasārādhitas tvayā |
tuṣṭo 'haṁ tava [g: tena] deveśi guhyakaulaṁ [k: guhyaṁ kīlaṁ] vadāmy aham ||
*matottaraṁ [kh: manoramya] mahādivyaṁ śrīmatārthaprakāśakam [k: -kā * *; g: -matārthṁ-]* |
*niḥsaṁdigdhaṁ [kh: nisaṁ-] sphuṭārthaṁ [g: sphutārthaṁ] ca sarvabhrāntivināśanam [k: - * nāśanaṁ]* || ŚM 1/82-84.

[3] *śrīmate ca mayā gopyaṁ trikhaṇḍāhṛdayaṁ param* |
asmin matottare devi sugopyaṁ prakaṭīkṛtaṁ [prakaṭāmi te] || ŚM 5/107.

[4] *etad [g: eta] devi mayā khyātaṁ nyāsamārgavidhikramam [kh: -vidhiḥ-]* |
śrīmate gopitaṁ pūrvaṁ [kh: -rve; g: -rva] tavādya prakaṭīkṛtam || Ibid. 5/304cd-305ab.

[5] Ibid. 8/29cd-30 with reference to KMT 4/41 ff reproduced there.

source. Without understanding the *Śrīmata* one cannot know the supreme plane of existence but without the ŚM that explains it, all effort to understand it is useless.[1]

Taking the ŚM at its word we would expect the text to limit itself to just the content of the KMT and its 'explanation'. In fact we may indeed take this to be the most original core of the text. We are struck in this core text by the conspicuous omission of those parts of the KMT that are drawn from the *Tantrasadbhāva*. We have seen that the possibility that there was an earlier version of the KMT that had not incorporated the chapters from the *Tantrasadbhāva* is supported by the existence of the *Laghvikāmnāya* which, as we have seen, may well be this version or one of them. It seems likely, therefore, that the core of the ŚM was originally an earlier version of the KMT. The appearance in the ŚM of the name Laghvikā for Kubjikā which became redundant in the later sources, can be taken as further evidence to support this view.

The very many manuscripts of the KMT transcribed in the Kathmandu Valley up to quite recent times is an indication of the large number of initiates there who undertook this task or had it done for them. The many MSs of the *Śrīmatottara* suggest that it was treated as a related scripture that was copied, and perhaps even studied, along with the KMT. One wonders why the ṢSS was not treated with the same regard. The ṢSS is an excellent text, which is eminently worthy of being copied and transmitted. Moreover, it has the advantage of having a commentary. Perhaps the reason for this lies in the name of the two works. The name of the *Śrīmatottara* clearly indicates its link to the KMT – the *Śrīmata* – whereas that of the *Ṣaṭsāhasrasaṁhitā*, obscures it. Indeed, it is possible that the scribe of the most recent *devanāgarī* MS transcribed the ṢSS and its commentary by mistake thinking it to be the KMT, just as those who photographed it identified it wrongly as the KMT by misreading the colophons. Thus, while just three MSs of the ṢSS have been recovered more than a dozen complete MSs and numerous substantial fragments of the ŚM have been found in the Kathmandu Valley. Moreover, there are, as we shall see, several MSs outside the Valley.

It is surprising that there is only one palmleaf MS of the ŚM. This too, judging from the script, is not amongst the oldest ones. The remaining paper MSs are all relatively recent.[2] However, there is no reason to doubt the antiquity of the

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[1] *śrīmataṁ [kh g: -mate] ye na jānanti na te jānanti tat padam* ||
matottaraṁ vinā devi vṛthā jñānapariśramaḥ [k g: -maṁ] | Ibid. 20/165cd-166ab.
śrīmatena vinā jñānaṁ śrīmatena vinā kramam ||
śrīmatena vinā siddhiḥ sarvam etan nirarthakam | 20/168cd-169ab.

[2] Only three MSs are dated one is Kh: *iti samvat* 2033 *sālakārtīka*16 *gate roja* 2 *mārujusiddhiyo sārane lekhaka gaṇeśabhakta* || MS G: *samvara* 1833 *sāla āṣāḍhaṣu?di* 5 ro 3 *tahine śrī śrī śrīmatottara mahāmaṁthāna prathamapaṭala sampūrṇam* ||
MS Ḍ: *śubhaṁ bhūyāt * *? śrīvikramasaṁvat* 1718? *śrīśāke saṁvat* 1918 *śrīnepāla saṁvat* 981 *sālamiti śrī vaṇa * *?* 139 *vidine etaddine idaṁ pastaka likhitaṁ śrīlalitāpuraṁ * * * * * * *?*

text, although it was probably completed after the ṢSS. It also post-dates the MBT, or some part of it, as the ŚM (somewhat surprisingly) lists it amongst Tantras inferior to itself.[1] Like the ṢSS, the ŚM does not refer to Koṅkaṇa in the bulk of the text that runs in parallel with the KMT. The ŚM, like the ṢSS, is simply following the KMT that does not do so. Even so, we may take this to be a sign that the main part of the ŚM was redacted before the shift to Koṅkaṇa. As is the case with the ṢSS. The parts of the ŚM that may help us to arrive at a relative date are those that have been added to this core. Apart from the passages inserted in between the text drawn from the KMT, the major additions are chapters or long passages inserted into the text or tacked onto the end of it. They are:

1) A lengthy prose commentary on the *Saṁvartāsūtra* inserted into chapter one.
2) A short chapter dedicated to Jālandhara inserted between chapter eight and nine. This is found only in the version of the ŚM called *Gorakṣasaṁhitā*.
3) The Liturgies of the *Kramamaṇḍala* and *Gurumaṇḍalas* that constitute chapter 23.[2]
4) The Wheel of the Eighty-one Yoginīs described in chapter 24.

The ŚM opens with a hymn to Bhairava who lives in the fabulous land of Candrapura. It is 'full of many mountains and caves and Siddhas who live in (its) valleys.'[3] It is also, somewhat inconsistently, described as a city 'adorned with golden walls' close to the sea.[4] The ṢSS says that Candrapura is in Koṅkaṇa on the western seaboard.[5] The author of this part of the ŚM may been directly acquainted with the place, although it is quite possible that it was known to him simply as an idealized representation.

The *Saṁvartāsūtra* follows the hymn to Bhairava. Just as the ṢSS and KuKh begin with an extended version of this *sūtra*, it is not improbable that the

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*gopālaka? śrījitānandena śubhaṁ sarabhalaka khagād bhraṣṭavarṇādidoṣo cadi *? bhavati vācā pustakaṁ hastadoṣā* || 1 || = 1830 (?) CE.

[1] *manthānabhairavaṁ tantraṁ haṁsākhyaṁ tantram uttamam* || ŚM 1/174cd.

[2] These have been presented in KuKh vol. 6, appendix 9 and intro. vol. 2, appendix 2.

[3] *nānāgiriguhākīrṇaṁ siddhāḥ kandaravāsinaḥ* || ŚM 1/13cd.

[4] *divyaṁ manoharaṁ ramyaṁ śrīmaccandrapuraṁ śubham* |
samudrasyopakaṇṭhe [k: -syoyakaṁṭhe] tu hemaprākāramaṇḍitam || ŚM 1/15.

[5] There is a city there called Candrapura (the City of the Moon) with (many) citizens located on the beautiful and extensive shore of the western sea in the auspicious forest of the sea in the great land called Koṅkaṇa.

paścimasya samudrasya tīre ramye suvistare |
koṅkaṇākhye mahādeśe sāgarasya [k kh: -rāya] vane śubhe ||
tatra candrapuraṁ nāma nagaraṁ nāgarair vṛtam | ṢSS 43/27-28ab.

ŚM originally began, as does the KMT, with this, the original, brief one. The *Saṁvartāsūtra* is the object of a substantial and interesting commentary which circulates in several independent manuscripts and may well have originally been a separate text.[1] The commentary identifies the *maṇḍala* described in the *sūtra* with Candrapura that appears again at the end of the text. Reworking a few lines from the KMT where it is said that the house of a person who possesses the KMT becomes a sacred repository of scripture (*yogapīṭha*) site, the ŚM says that it becomes a veritable Candrapura.[2]

Another addition to the ŚM is chapter 23 which deals with the mantras required to worship the *Gurumaṇḍala* and the *Krama*. The lineages of teachers worshipped in the *Gurumaṇḍala* include those we find in the later sources. Similarly, the Krama taught in the ŚM is well developed. Whereas the KMT presents only one Krama of twenty-eight mantras, as does the ṢSS, in the ŚM we find three Kramas corresponding to three lineages. The Krama of twenty-eight is, as one would expect, that of the elders. The other two, consisting of twenty-seven

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[1] The commentary begins with the statement:

I will explain the very sacred *Matottara* which illumines the meaning of the *Śrīmata* along with ritual (performed) in accord with the rules. O Bhairavī, I will explain the *Saṁvartā* (*sūtra*) as I know it. Listen to the first *sūtra* of the *Śrīmata*, it will now be explained.

matottaraṁ mahādivyaṁ śrīmatārthaprakāśakam
tam ahaṁ saṁpravakṣyāmi vidhipūrveṇa karmaṇā ||
saṁvartāṁ [kh, ch: samvartā] kathayiṣyāmi yathā jānāmi [kh: jānāsi] bhairavi |
śrīmatasyādisūtraṁ [g: śrīmadasyādi-] tu śrūyatāṁ kathyate 'dhunā || ŚM 1/84-85.

[2] The ŚM says:

O goddess, wherever the venerable *Matottara* may be in a country, that country is sanctified by it and a town becomes the equal of a sacred seat. O goddess, by the power of the king of Matas, the house (becomes) Candrapura.

śrīmanmatottaraṁ devi deśe yatraiva tiṣṭhati ||
tad [kh: taṁ] deśaṁ bhavate pūtaṁ puraṁ pīṭhasamaṁ bhavet |
gṛhaṁ candrapuraṁ devi matarājaprabhāvataḥ || ŚM 26/230cd-231.

The passage in the KMT from which this one is derived says:

The country in which (the KMT) is (found) enjoys worldly benefits (*bhukti*), so what to say if it is in the middle of the city and in the house. The city of one in whose heart it abides is like a sacred seat. That is the House and the sacred seat of Yoga and it should be honoured by those who possess the lineage.

yatra vā tiṣṭhate deśe sa deśo bhuktibhāg bhavet ||
kiṁ punaḥ puramadhyasthaṁ gṛhāvasthagataṁ hṛdi |
tiṣṭhate yasya 'sau nāthe puraṁ pīṭhasamaṁ bhavet ||
gṛhaṁ tad yogapīṭhaṁ ca mantavyam anvayānvitaiḥ | KMT 25/192cd-194ab.

and twenty-six mantras, are those of the Youth and the Child, respectively.[1] Again, the worship of Yoginīs taught in the last chapter of the ŚM is more developed than the one in the ṢSS. In addition to the worship of 64 Yoginīs, also described in the ṢSS, the ŚM prescribes the worship of a more developed grouping of 81 (9 x 9) Yoginīs associated with nine Mothers. One would suppose that some time elapsed between the final redaction of the ṢSS and the ŚM for these developments to take place.

Deheja has noticed that this unusual grouping of eighty-one Yoginīs, fits the configuration of the Yoginī temple at Bheraghāṭ in Madhya Pradesh. However, she refrains from identifying the ŚM as the source that inspired the temple because the names of the Yoginīs found there do not coincide with those listed in the ŚM. Even so, it is clear that this unusual grouping of 81 was known, if not popular, in this part of India in the 13th century when the temple was probably built. Could the ŚM have been written about this time? It is hard to say. Parts of it are older than others. Additions were made at the beginning after an initial redaction that began with the short version of the *Saṁvartāmaṇḍalasūtra*. Again, would it not have been more consistent with its presentation of the *Guru* and *Kramamaṇḍalas* to begin with the long version? The presentation of the myth of the goddess narrated in the first chapters follows the one in the KMT fairly closely. It shows few signs of development compared to the elaborate re-working of it in the ṢSS. However, while the core text of the ŚM appears to be older than the ṢSS. The additions were certainly written after the ṢSS, perhaps at a time when Candrapura and Koṅkaṇa had already become just symbolic ciphers.

The *Gorakṣasaṁhitā*

There are many manuscripts of the ŚM. These can be divided into three groups. The manuscripts of one group contain the straight text of the ŚM. Two or three MSs suppliment the text with the mantras given there in code. The third transmites a version of the ŚM called *Gorakṣasaṁhitā*. The *Gorakṣasaṁhitā* differs from the ŚM in only two ways. One is the insertion of a short chapter concerned with the worship of Jālandharanātha after the eighth chapter of the ŚM. The other difference is the colophon at the end of the chapters.

The basic colophon of in the ŚM says: This is chapter X of the *Śrīmatottara* that has been brought down to earth by Śrīkaṇṭhanātha into the

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[1] *aṣṭāviṁśac ca [kh: -viṁśaṁṅca; g: -viṁśaṁ ca] prathamaṁ saptāviṁśad [k, kh: saptaviṁśaṁ] dvitīyakam* |
ṣaḍviṁśat [k: ṣaṭtriṁśaṁ; kh: ṣaṭtriśāt; g: ṣaṭtriṁśa] tritayaṁ [g: titayaṁ] devi [g: devī] kramabhedam udāhṛtam [kh: -bhedā-] || ŚM 23/54.

Vidyāpīṭha[1] and is the secret of the Yoginīs that has come forth from the Island of the Moon.[2] There are three additions that appear occasionally in some or all of the MSs. One is that the secret of the Yoginīs is 'the teaching which is in the womb of the essence of the *Śrīmata*' (*śrīmatasāragarbhanirṇaya*). In six colophons out of twenty-five, the ŚM is also called *Kulālikāmnāya*, *Kulālikāmata* or *Kumārikākhaṇḍa,*[3] thus relating it to the KMT. One colophon adds that it is the *Śrīcaturviṁśasāhasrasaṁhitā* which is a 'collection of the essence (of the teaching)' (*sārasamuccaya*). Although the ŚM is characterized this way in only one colophon, it is the last one and so is especially significant.[4] The link between the MBT and the ŚM is made only here but may well have been one that was generally accepted as it was by the scribe of one of the MSs whose concluding colophon states that: 'the venerable *Śrīmatottara*, which is the first chapter of the great *Manthāna*, is complete'.[5]

Comparison of this format with the one in the MSs of the *Gorakṣasaṁhitā* is revealing. The colophons at the end of the chapters of the GS are remarkably uniform with virtually no variants. This is may well be because they were all put in the place of the original ones at one time by the person who chose to rename the ŚM and thus appropriate it for the Gorakhanāthis. A typical colophon of the GS reads:

> This is chapter (*paṭala*) X. It is in the *Gorakṣasaṁhitā* (which is a part of the scripture of) 70 million billion (verses) (*saptakoṭyarbuda*) that has come forth from the venerable *Mahāmanthāna* brought down (to earth) by the energy of Svacchanda, the secret of the Yoginīs which is (the teaching revealed by the) descent of Śrīkaṇṭha into the *Vidyāpīṭha* and is in the division of the (scripture) come down in nine billion (verses) (*navakoṭi*) (called) the *Kulakaulinīmata*, that belongs to the division beginning with KĀ, and is the section (*khaṇḍa*) called *Śrimatottara* within the section of (the scripture consisting of) 100,000 (verses).[6]

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[1] '*vidyāpīṭhe*' is missing in the colophons of chapters 9, 10 and 17. It is replaced by '*vidyāpīṭha-mārge*' in 18 and 22.

[2] *iti śrīmatottare śrīkaṇṭhanāthāvatārite [*] vidyāpīṭhe yoginīguhye [*] candradvīpavinirgate [. . .] paṭalaḥ* | This type of colophon is found at the end of chapters 5, 12-16, 19-21, and 23. There is no colophon at the end of chapter 25.

[3] Concerning '*Kumārikākhaṇḍa*' as an alternative name for the KMT, see above, p. 102.

[4] This colophon reads: *iti śrīmatottare śrīkaṇṭhanāthāvatārite candradvīpavinirgate yoginīguhye vidyāpīṭhe śrīmatasāragarbhanirṇaye śrīcaturviṁśasāhasrasaṁhitāyāṁ sārasamuccaye*

[5] *śrīśrīśrīmatottaramahāmanthānaprathamapaṭalaṁ saṁpūrṇam* | At the very end of MS G.

[6] iti *śrīmahāmanthānavinirgate saptakoṭyarbude svacchandaśaktyāvatārite gorakṣasaṁhitāyāṁ śatasāhasrakhaṇḍāntargate śrīmatottarakhaṇḍe kādibhede kulakaulanīmate navakoṭyavatāra-bhede śrīkaṇṭhanāthāvatāre vidyāpīṭhe yoginīguhye ...*

All the basic elements of the colophon of the ŚM have been retained apart from a reference to the Island of the Moon. The original scripture no longer comes from here but from the 'venerable *Mahāmanthāna*'. This expression appears to be a contraction of the one at the beginning of the long colophons of the MBT and the KuKauM i.e. – 'the great sacrifice of the Churning Bhairava' (*mahāmanthānabhairavayajña*) from which the scriptures originate. Other elements of this colophon may well have been drawn from the colophons of the *Kulakaulinīmata*.[1] The GS is also related to *Kulakaulinīmata* that has 'come down in nine billion (verses) (*navakoṭi*)'. However, whereas the colophons of the KuKauM say that the original source extends for 'a hundred *koṭis*' (*śatakoṭipravastīrṇe*), here it is seven *koṭis* of *arbudas* long. Instead of being a part of the scripture of 24,000 verses, it is the section called *Śrīimatottara* within the part of that original scripture that consists of 100,000 verses. Svacchandaśakti is another novel appearance. Presumably, she is Kubjikā. She is not mentioned anywhere in the Kubjikā Tantras. As Kubjikā's Bhairava is Navātman who is a form of Svacchanda, this identification makes sense. One wonders nonetheless how well acquainted the author of the colophons was with the Kubjikā cult.

There are only two MSs of the so-called *Gorakṣasaṁhitā* preserved in Nepal, both of which are incomplete.[2] There are another two fragments preserved in the library of the Maharaja of Benares that were used to make the first edition of the ŚM published as the *Gorakṣasaṁhitā*.[3] There is one MS deposited in the Man Singh library in the Mehraghar fort at Jodhpur.[4] It was copied in the nineteenth century as are the MSs of other Kubjikā texts kept there. These include as many as twelve manuscripts of a *Kubjikāpūjā*[5] and two of a *Kubjikādevīpaddhati*.[6] There is even a Hindi commentary there on some chapters of the ŚM[7] which was probably made by a local pundit about the same time the Sanskrit MSs were copied, probably from Nepalese originals. Kubjikā MSs outside Nepal are very rare. Their presence in the Jodhpur library is very

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[1] A typical colophon of the KuKauM reads: *iti mahāmanthānabhairavayajñe śatakoṭipravistīrṇe anvaye navakoṭyāvatāre śrīkulakaulinīmate śrīkulatantrāvatāre caturviṁśatisahasre tantrābhidhāne*.

[2] These are NAK MS no. 1/1268 (13 folios) and NAK MS no. 5/3978 (118 folios).

[3] See bibliography for details and introduction to this edition concerning these manuscripts.

[4] It is called *Gorakṣasaṁhitā* and is 'part of (*antargata*) the *Manthānabhairavatantra*' Jodhpur MSL MS no. 1502/1437, 310 folios.

[5] They are MSL MS no 1351-1363. All of them are listed in the catalogue as being in Devanāgarī script and belonging to the 19th century. They are on average about 30 folios long.

[6] These are MSL MSs no. 1348 and 1349 5 and 9 folios, respectively. They were copied in the 19th century.

[7] It is called *Gorakhasaṁhitā* and is MS no. 649. The surviving part of the commentary – which is actually hardly more than a Hindi translation - is on chapters 1 to 9, 12 and 13. I am grateful to David White for drawing my attention to the existence of Kubjikā manuscripts in Jodhpur.

surprising. Hopefully future research will reveal how they got there. However, however that may have been, the presence of so many copies of Kubjikā liturgies suggests that Kubjikā was worshipped in Jodhpur at least about the time the MSs were copied. Perhaps it reflects the religious beliefs and interests of Mān Singh, the early 19th century Rathore king of Marwar who was deeply involved with Gorakhnāthi Yogis and whose patron deity was Jālandharanātha, one of the famous Nine Nātha Siddhas of the Gorakhnāthi tradition.[1]

How the ŚM came to be called '*Gorakṣasaṁhitā*' is unknown. There is certainly no trace of Gorakṣanātha or his teachings in it. It seems to be more than just a coincidence that the extra chapter added to the ŚM is dedicated to Jālandharanātha who is venerated as the founder of the lineage to which Mān Singh's guru belonged. Is it possible that the ŚM was accepted as scripture by the Nātha tradition in Jodhpur for this reason as well as its name? There is an old Nātha *maṭha* in the sacred area around Paśupatinātha temple near Kathmandu. It is possible that the short extra chapter and the colophons that converted the ŚM to the *Gorakṣasaṁhitā* were written there. This would account for the two MSs of the *Gorakṣasaṁhitā* found in Nepal. It is also possible that the change took place in Jodhpur. We have seen that the form of the colophons can be derived by combining elements from the original colophons of the ŚM with those of the KuKauM, MSs of which were also copied in Jodhpur. So the necessary elements to compile them were also available there.

The *Ṣaṭsāhasrasaṁhitā*

The *Ṣaṭsāhasrasaṁhitā* describes itself as the *Kubjikāmata* of 6,000 verses that teaches the essence of the Kulakrama, the secret of Kula yogis.[2] The name '*Ṣaṭsāhasrasaṁhitā*' appears only in the colophons[3] where we also find the name

[1] Mān Singh and his army were besieged by his relative Bhīm Singh in Jalore fort in south-western Rajasthan between the months of July and October 1803. He was about to surrender when Bhīm Singh suddenly died thus allowing Mān Singh to return to Jodhpur and claim the throne in November that year. Mān Singh attributed this dramatic turn of events in his favour to the miraculous intervention of Jālandharanātha in whom he had great faith from his early childhood. Jalore itself, formally called Jālandhara, Jālandharī and Jālīndhar, is built on a mountain identified with this Nātha, who was also called Siddhanātha. Āyas Dev Nāth, the custodian of the site where Jālandharanātha was worshipped, received a message from him for Mān Singh assuring him that if he continued to hold the fort he would become king. Following his victory, Mān Singh, perceiving Āyas Dev Nāth to be Jālandharanātha incarnate, became his disciple. See White 2003: 168-169.

[2] *kulamārge tvayā devi pṛcchitaṁ durlabhaṁ bhuvi* |
sāraṁ kulakrame [gh: -kramaṁ] sarve [gh: sarvaṁ] gūḍhaṁ tu kulayoginām ||
ṣaṭsāhasre [gh: -sraṁ] tu deveśi kubjikākhye matottame [gh: matetume] |
anākhyeyaṁ tavākhyāmi [gh: tacākhyāmi] na deyaṁ kasyacit tvayā || ṢSS 10/2-3.

[3] a typical colophon reads: *iti śrīkulālikāmnāye śrīkubjikāmate śrīdivyoghasadbhāve*

'*Śrīṣaṭsāhasra Śrīmata*'.[1] However, the abbreviated form, '*Ṣaṭsāhasra*' appears several times in the body of the text,[2] which also knows itself as the *Ṣaṭsāhasramata*.[3] The commentary (*vyākhyā*) also refer to it as the *Ṣaṭsāhasra* as does the *Ṭīkā*.[4] The former also calls it the *Mūlaṣaṭsāhasra*.[5] It considers itself to be the concluding section (*khaṇḍa*) of the *Kubjinīmata* said to be the scripture of twenty-four thousand verses.[6] Further on in the ṢSS[7] the same lines appear again but with a significant variant.[8] There we are told that the concluding section of the *Kubjinīmata* of 24,000 verses is called the *siddhakhaṇḍa* with which the *Ṣaṭsāhasra*, 'the most excellent of Matas', is identified.

The earliest manuscript of the ṢSS caused a great stir when it was first discovered in the Nepalese Darbar Library by H.P. Śāstrī in 1898. It is now deposited in the Asiatic Society of Bengal. According to Śāstrī, it was copied in the 7th century and so he believed that it was the oldest existing Tantric manuscript and referred to it as evidence for the early date of the Tantras.[9] However, it has since been established that the MS was not written in late Gupta characters, as Śāstrī believed, but in a form of early *śāradā* script. This means that it was probably copied in the 12th century CE, or not much later, either in Kashmir or the western Himalayan region where this script was in use at the time.[10] Apart from this MS there are only two others of the ṢSS. One is a palmleaf MS copied, at the latest, in the 15th century and the other is a relatively recent copy in *devanāgarī*.[11] There are two complete MSs of the commentary and a fragment. The oldest of these is palmleaf that appears to have been copied along with the palmleaf MS of the ṢSS.

Internal evidence for the date of the ṢSS is scanty. ṢSS refers to Koṅkaṇa and Candrapura in chapter 43, which describes the advent of the First Siddha to

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ṣaṭsāhasrasaṁhitāyāṁ

[1] *iti śrīṣaṭsāhasre śrīmate [k: ṣaṣṭhaḥ; kh: ṣaṣṭhamaḥ] paṭalaḥ* || The colophons of chapters 7, 8, and 10 are the same.

[2] Two examples are:
sarvatantreṣv idaṁ luptaṁ ṣaṭsāhasre prakāśitaṁ || ṢSS 29/31cd.
uddhāraṁ kathayiṣyāmi ṣaṭsāhasre sphuṭaṁ yathā || Ibid. 31/57cd.

[3] *ṣaṭsāhasramate cātra saṁsphuṭaṁ [k kh: sa-] kathitaṁ mayā* || Ibid. 28/56cd.
ṣaṭsāhasre mate devi nirbhrāntā [k kh: nibhrāntā] prakaṭīkṛtā || Ibid. 28/108cd.
ṣaṭsāhasramate sāraṁ kubjikāsyā [k kh: -sye] vadasva me | Ibid. 39/7ab;

[4] *iti ṣaṭsāhasre saptatriṁśaḥ [kh: -triṁśatimaḥ] paṭalaḥ* || Comm. ṢSS

[5] Comm. on ṢSS 6/2.

[6] ṢSS 45/76cd-77.

[7] ṢSS 50/116-117ab.

[8] There the quarter *tasyordhvakhaṇḍaṁ yat proktaṁ* (45/77a) reads (50/116c): *tasyordhve siddhakhaṇḍaṁ tu*

[9] See Farquhar 1920: 199ff..

[10] Van Kooy 1977: 881-890.

[11] See Schoterman 1981: 16-20.

Candrapura and how he established the lineages of teachers there. Although we do not find references to these places in the core part of the text that runs parallel to the KMT, we need not assume that this chapter is a late addition. The ṢSS follows the KMT so closely that it may be argued that the absence of such references is simply because they are not found in the KMT. However, this is unlikely. The first chapters of the ṢSS, which are an integral part of the text, are an extensive, creative re-working, of their equivalents in the KMT that elaborate and systematically internalize the goddess's *maṇḍala,* which is identified with Candrapura. We have seen how the expanded version of the *Saṁvartāsūtra* at the beginning of the ṢSS exemplifies this development. Candrapura is uniformly projected into the triangular core of the *maṇḍala* in the earliest sections of the MBT and then into the whole *maṇḍala* in the later ones. However, while the ṢSS pre-dates the final redaction of the KuKh it probably did not exist when the YKh was being redacted because the lineages of teachers well know to the later literature has not yet developed. Moreover, the way ṢSS refers to the presence of foreigners (*mleccha*) in India also suggests that it was written after the redaction of the YKh. While the YKh refers only to incursions of invaders in the Punjab,[1] the ṢSS declares that 'the Kṣatrīyas, though broken in battle, will act as if they are [still] powerful'.[2] The progression of events and the concomitant redaction of texts is confirmed by the KuKh, which draws from the ṢSS and so is certainly later. There we read that the 'kingdom of foreigners' (*mleccharājya*) was already established in the north of India,[3] thus confirming its later date.

Although the additions to the ŚM may well have taken place after the redaction of the ṢSS, the first redaction of the ŚM may precede it. The gloss-like additions to the text of the KMT are in many instances parallel and complimentary. Although this is not uniformly the case, it appears that the redactor of one of the texts had the other in some form before him. There can be hardly any doubt that the ṢSS was redacted before KuKh and the *Tīkā* that draw from it extensively. We shall discuss whether that is so or not further ahead. Compared to the extensive passages we find in these texts in common with the ṢSS, there are very few in these and related texts sources that are also found in the ŚM. Nor is it at all certain in those few instances whether they are drawn from the ŚM or not.[4]

We find very few references to the Kubjikā cult or passages drawn from the Kubjikā Tantras in other sources. None have been traced of the ŚM. It is very

[1] See above, p. 297-298.
[2] ṢSS 3/79.
[3] *paścime tu yuge deva mleccharājye ca uttare* | KuKh 69/24cd
[4] Most notable amongst these passages is ŚM 23/41 ff. which describes the form of the *Gurumaṇḍala* based on the syllable Navātman also found in the KuKh (48/12-14ab).

significant, therefore, that the ṢSS is quoted by Vairocana in his *Pratiṣṭhālakṣaṇasārasamuccaya*. Vairocana is believed to have lived in the 12th century and so we know that the ṢSS existed then. If it precedes the *Kulakaulinīmata*, which we shall examine further ahead, then it is was redacted, at the latest in the first half of the 11th century, when the oldest MS of the KuKauM that has come down to us was copied.

Additions in the *Ṣaṭsāhasrasaṁhitā* to the Text of the *Kubjikāmata*

A detailed study of the additions and reworking in places of the text of the KMT in the ṢSS and ŚM shall have to wait until the critical edition of these texts. Here we limit ourselves to a few, brief remarks on the main ones. Major additions to the KMT in the ṢSS are:

1) Chapter 12, which deals with a series of mantras projected onto twelve parts of the body called *Dvādaśāṅga.*
2) Chapter 20, which discusses the Kaula consecration (*kulābhiṣeka*).
3) Chapter 39, which describes how the grid of letters called *Vajragahvara* should be drawn[1]
4) Chapter 40, which deals with manipulations of the goddess's Vidyā and related syllables (1-28). The rest is dedicated to the Guhyakaula, which is essentially the teaching concerning the worship (*pūjā*) of the Krama, how the *maṇḍala* should be drawn for this and the syllables and mantras projected into it. It also includes the magical purposes of worshipping the deities associated with it.
5) Chapter 41, which deals with the rules (*samaya*) and regime the initiate who worships the Krama should observe.
6) Chapter 42, which deals with Śiva's seven faces, their energies and corresponding Yoginīs and a series of correspondences with Siddhas and the teachers of the earlier Kaula tradition and their projection into Wheels of the body.
7) Chapter 43, which deals with the legends associated with the first Siddha and the formation of his lineages.[2]
8) Chapter 44, which deals with the Sixteen Siddhas and hymns to them.
9) Chapter 45, which deals with the Ṣoḍhāhṛdayaḍāmara mantra, in relation to the application of the Six Yoginīs, this mantra and the mantra of Vaṭuka.
10) Chapter 46, which deals with the Wheel of the Mothers, with a practice for each one in relation to the medicinal herbs that she governs.
11) Chapter 47, which deals with the Krama of Twenty-eight.[1]

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[1] The drawing of this grid is explained in ṢSS 39/49-95. The main part of the explanation (verses 39/59-91) is edited and commented by Schoterman 1981: 189-197.
[2] Most of this chapter is reproduced in chapter 46 of the KuKh.

The concluding verses of chapter 45 are the same as the concluding verses of the entire ṢSS.[2] These verses praise the ṢSS and admonish that it should be kept hidden from the uninitiated. They are therefore an appropriate conclusion to the entire Tantra. Chapter 48 incorporates a section of chapter 24 of the KMT and chapters 49 and 50, chapter 25 of the KMT. It is possible that chapters 46 and 47 were, in part at least, tacked on latter.

The *Manthānabhairavatantra* of Twenty-four Thousand Verses and related Tantras

The *Kulakaulinīmata*

The oldest dated manuscript of the *Kulakaulinīmata* that has recovered was transcribed in 1179 CE.[3] However, there is another manuscript that is certainly older. It is written on a type of long palmleaf that is not found after the eleventh century in an old form of *devanāgarī* of which there are only a few other exemplars.[4] The handwriting appears to be that of the scribe of a MS of the TS which was copied in NS 217 (= 1097 CE) during the reign of Harṣadeva (1085-1099 CE).[5] The first manuscript of the KRU was copied during the reign of the same king. The earliest MS of the KMT, which is that of its Laghvikā version, is dated 1038-9 CE. These dates give us a measure of the time of entry of the Kubjikā cult into the Kathmandu Valley, but not, of course, when these texts were redacted.

There are close to 20 manuscripts of the KuKauM preserved in the National Archives in Nepal, out of these, seven are the most complete and the rest fragments varying from a few sheets to over half the text. Thus, apart from the KMT, it is the Kubjikā Tantra which has the greatest number of manuscripts. Moreover, although only five MSs of this Tantra have been located outside the Kathmandu Valley, that is more than any other Kubjikā Tantra. One manuscript in Bengali characters is preserved in the Asiatic Society in Calcutta. It is a copy of a seventeenth century Nepali manuscript that belonged to the mahant of a temple in

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[1] See KuKh vol. 6, appendix 9.

[2] ṢSS 50/112-118.

[3] Kesar Library MS no. 592. NGMPP reel no. C 55/9. The date is NS 300.

[4] *Manthānabhairavatantra* NAK no.3-788-139; NGMPP reel no. A 42/7.

[5] *Śrītantrasadbhāva* NAK MS no. 5-445-185; NGMPP reel no. A 44/2.
Colophon: *dviśate samvatsare tite saptadaśasapurataḥ phālguṇasya tu śuklasya uttamesu trayodaśī tārakā pūrvaphālguṇyā śukragraha suśobhane sumurte pujya satkāra siddhihetuvarārthina śrīnepālasya vijayarājye mahān śrīharṣadevarājasu paśupatisthānasajñā govardhanāṅkita.* Petech (1958: 142) verified the date as 27 February, 1097.

Bodha Gaya.[1] Two other MSs are deposited in the library of the Mehraghar Fort in Jodhpur. Both are 19th century *devanāgarī* manuscripts.[2] Another *devanāgarī* MS is in the Gaṅganātha Jhā Institute in Allahabad.[3]

Although there are a good number of MSs, they are all quite corrupt. This is due in part, no doubt, because of the particularly bad transmission in the Kathmandu Valley.[4] Another more important reason is that they are all derived from just one corrupt original. We can infer that from the fact that all the most complete manuscripts begin in the same place somewhere in the middle of chapter (*paṭala*) seventy-four and continue serially up to chapter ninety-three. This chapter is probably the final one as it ends, as the early major Kubjikā Tantras do, with an injunction to worship the teacher and the deities along with scripture and a warning to keep it well hidden.

The colophons of the KuKauM are quite simple compared to the long colophons of the MBT and exhibit few variations. The chapters are called *paṭala*s.[5] In this respect the colophons of the KuKauM follow the model of the earliest Kubjikā Tantras. However, they also add a detail we find in the colophons of the MBT, namely, the statement that the Tantra belongs to the tradition of 'the great sacrifice of the Churning Bhairava'. A typical colophon says:

> This (is a chapter) in the Tantra called *Caturviṁśatisahasra*, a descent of the *Śrīkulatantra*, the venerable *Kulakaulinīmata*, a descent of 90 million (verses) (*navakoṭi*) within the tradition that extends for a billion (*śatakoṭi*) (verses) in the great sacrifice of the Churning Bhairava.[6]

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[1] The covering sheet of this manuscript records that it was presented to H. P. *Śāstri* by a certain Rakhal Das Banerji on the 16th November 1913. It is further recorded there that the MS was 'copied from a manuscript belonging to the Mahant of Bodh Gaya dated Nepal Era 761 (+ 879) = 1630 CE. It is written on European paper of foolscap size. It consists of 199 folios with 35 lines on a page. Only one side of the paper is written. The script is Bengali. The manuscript is in good condition. It contains only *paṭala*s 76 to 79. On the covering leaf it is called *caturviṁśatisāhasrikāmantrā-bhidhāna.*

[2] These are serial number 2825, library accession number 1487 and serial number 2826, library accession number 1488 consisting of 318 and 319 folios, respectively.

[3] Incomplete, the manuscript, written in *devanāgarī* on paper, is 313 folios long. The catalogue number is 2651 and MS no. is 7105/4003.

[4] NAK MS no. 5/928 Śaivatantra 1009; NGMPP reel no. A 179/6 an example of how easily texts are corrupted by copiests. The scribe of this manuscript boasts in his final colophon that he improved the text of an old MS by comparing it with another MS. The result is the most corrupt of all the MSs.

[5] The number of the chapter is preceded by its name which ends with -*varṇano* (x 8), -*kathana* (x 2), 0 (x 5), -*vidhi* (x 1), -*nirṇaya* (x 3), -*viṣaya* (x 1) and then *nāma*.

[6] *iti mahāmanthānabhairavayajñe śatakoṭipramāṇe anvaye navakoṭyāvatāre śrīkulakaulinīmate śrīkulatantrāvatāre caturviṁśatisahasre tantrābhidhāne*

By its relation to Bhairava's sacrifice and its very name - *Caturviṁśatisahasra* - the KuKauM is claiming the identity and status of the MBT.[1] This was accepted quite early on as we know from the scribes of the oldest manuscripts who refers to it in their colophons as the *Śrīmatabhaṭṭāraka,*[2] that is, the MBT. No reference is made to the mythical, original scripture of ninety million verses in the body of the text or, for that matter, in any other Kubjikā Tantra. A *Kaulinīmata* does appear in a list of Mata Tantras in the AS however they are labelled as Mata Tantras that should not be considered to be part of the Śāmbhavakula. The *Kulatantra* (but not *Śrīkulatantra*) is mentioned in two chapters of the KuKauM that are common with the ṢSS. In one of them a teaching is said to be elucidated in the *Ṣaṭṣāhasra*. The variant of this line in the KuKauM replaces this proper name with the generic expression '*kulatantra*'.[3] The other instance is more complex. Chapters 45 and 50 of the ṢSS conclude with the same lines admonishing that the teachings be kept secret and that one should worship 'this Mata'. In the ṢSS we are told that the Mata is:

The (scripture consisting of) twenty-four thousand (verses) that is called the *Kubjinīmata* contains in its last section (*ūrdhvakhaṇḍa*) the disclosure of the profound meaning of the (whole) book. O mistress of the gods, it is said to be the excellent Mata of Six Thousand (verses) (*ṣaṭsāhasramata*).[4]

The version in the KuKauM substitutes, as one would expect, its own name for the ṢSS:

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[1] The KuKauM ends with the statement: This is the supreme secret, namely, (the scripture called) *Caturviṁśasahasraka*.
itīdaṁ [k, gh, ṅ: idānīṁ; kh g: idānī] paramaṁ guhyaṁ [ṅ: pujyaṁ] caturviṁśasahasrakam [kh: caturviṁśat-] | KuKauM 21/117ab

[2] For example the scribe's colophon of NAK MS no. 3-788-139; NGMPP reel no. A 42/7 reads: *samāptaṁ śrī* || *śrīmatabhaṭṭārakaṁ* || *iti śubham* || *maṁgalamahāśrī* ||

[3] ṢSS 46/71ab says: (Vaṭuka's mantra), concealed in the other Tantras, has been elucidated in the *Ṣaṭsāhasra*.

gopitaṁ cānyatantreṣu ṣaṭsāhasre sphuṭīkṛtam |

The variant of this line in KuKauM 2/80cd says: (Vaṭuka's mantra), concealed in the other Tantras, has been revealed in the *Kulatantra*.

gopitaṁ cānyatantreṣu [ṅ: taṁteṣu] kulatantre prakāśitam [ṅ: -taḥ] ||

[4] ṢSS 50/116cd: . . . after that (*Kubjinīmata*) is the *Siddhakhaṇḍa* which is . . .
caturviṁśasahasraṁ tu yad uktaṁ kubjinīmatam |
tasyordhvakhaṇḍe yat proktaṁ [50/116cd: *tasyordhve siddhakhaṇḍaṁ tu]*
gūḍhagranthārthabhedanam ||
kathitaṁ caiva deveśi ṣaṭsāhasraṁ [k, kh: -sahasra] matottamam |
ṢSS 45/77-78ab = ṢSS 50/116-7ab.

O goddess, (the scripture consisting of) 125,000 (verses) that is called the *Kubjinīmata* contains in its last (part) (*ūrdhva*) the *Kulatantra* that discloses the profound meaning of the (whole) book. O mistress of the gods, (it is the scripture of) Twenty-four Thousand (Verses) that has been spoken to you.[1]

The name of this text in catalogues is most often *Manthānabhairavatantra*, but sometimes we also find *Caturviṁśatisāhasra*, as we do on the covering sheet of some manuscripts. However, although this may well be the actual name of the text, as the colophons themselves say, I have chosen to call it by its alternative name *Kulakaulinīmata* in order to avoid confusing it with the MBT. The other name, *Śrīkulatantra* or just *Kulatantra*, is an epithet, not a proper name. The KuKauM is the *Kulatantra*, which is called *Caturviṁśati-sāhasra*. We find several references to the *Kulatantra* as the source of specific teachings.[2] From these references we may get an idea of the original nucleus of the *Kulatantra*. For example, repeated references to the *Kulatantra* as the source of the teachings concerning the worship of the deities of the lunar and solar months - a topic that covers chapter 8 (81) to 12 (85)[3] - suggest this.

If the numbering of the chapters in the colophons is correct this means that about three quarters of the text is missing. What remains is about 6,000 verses long which means that the original may well have been around 24,000 verses long. Thus, the KuKauM may originally have been intend to be what the MBT actually became, that is, the scripture of 24,000 verses to which the KMT refers as

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[1] *lakṣapādādhikaṁ [k: lakṣaṁ-] devi yad uktaṁ kubjinīmatam* ||
tasyordhve kulatantraṁ tu gūḍhagranthārthabhedakam |
kathitaṁ tava deveśi caturviṁśasahasrakam || KuKauM 7/270cd-271.

[2] The following are some expamples of references to the *Kulatantra* or *Kulatantraka*.
mahāparvāḥ [k g gh: -parva; kh: -parvā] samākhyātāḥ [k g gh: -tā] kathitāḥ [k g gh: -tā] kulatantrake || 1/219ab.
gopitaṁ cānyatantreṣu [ṅ: -taṁ teṣu] kulatantre prakāśitam [ṅ: -taḥ] || 2/81cd.
kulatantraprabhedena [kh: kulataṁtre-] tvaritā tvatprasādataḥ [kh: tatprasādataḥ] |
śrutā hi [k, g,gh: ni; kh: ne] parameśāna tripurā vajriṇī tathā || 5/185.
itīdaṁ [gh ṅ: itidaṁ] maṇḍalaṁ [k: maṇḍala] dhyāyaṁ nirdiṣṭaṁ [k: nirdiṣṭhaṁ; g: nirdeśaṁ; ṅ: nirddiṣṭe] kulatantrake | 7/18ab.
*śrutaṁ [gh: śruta] sarvamaśeṣeṇa kulatantrasya nirṇayam [gh: nirṇa *(?);]* | 8/1ab.
etad [ṅ: etat] gauryāṣṭakaṁ proktaṁ kulatantre [g: kulaṁ tatre] varānane | 8/367ab.
nāmāni te pravakṣyāmi yathā [g: yathāṁ] ca kulatantrake | 10/32ab.

Apart from one important exception right at the end of the text, discussed above there are no more references to the *Kulatantra* past this point. Nonetheless, it is mentioned as a source in as many as seven out of the nineteen surviving chapters of the KuKauM.

[3] For ease of reference I number the chapters of the extant KuKauM from one onwards. Here I have noted the numbers of the chapters in the colophons in brackets.

its eminent mythical predecessor. However, although the KuKauM implicitly passes itself off as the MBT, several features of the text betray that this is false.

We have seen that *sūtras* are a cardinal feature of the structures of the MBT. Thus, it conforms to the description in the KMT of its prototype, the scripture of Twenty-four Thousand Verses, which is said there to be a 'collection of *sūtras*'.[1] The KuKauM is not divided into *sūtras* and so when it reproduces the lines in the KMT where there is a reference to them, it alters them so that the scripture which in the KMT is said to be a 'collection of *sūtras*' is called in the KuKauM the scripture of 125,000 verses.

These lines are part of the conclusion of chapter seven of the KuKauM, most of which is common with the last two chapters, that is, 49 and 50, of the ṢSS. They are an expansion of chapter 25 of the KMT, much of which is drawn from the TS.[2] It is most probable that chapter seven of the KuKauM is drawn from the ṢSS or, if not, certainly from the KMT. This chapter concludes as does the ṢSS with a passage in which the initiate is admonished to worship the Tantra and keep it secret. This is also the way the ŚM ends and so does the KuKauM itself.[3] The ending of the KMT has been lost. This may well have been preserved in a more or less modified form as the conclusion of the ṢSS. Be that as it may, it is well placed in the ṢSS, but makes no sense at the end of chapter seven of the KuKauM. We may surmise, therefore, that the KuKauM has drawn its chapter seven (80) from chapters 49 and 50 of the ṢSS.

The KuKauM refers to the Root *Sūtra* once from which it says the goddess is born.[4] It also incorporates a *sūtra* into the first part of the first chapter of the

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[1] See above, p. 88-89.

[2] KMT 25/1-192 = KuKauM 7/37cd-226ab; KMT 25/29-171 = chapter 14 of the TS. This section, on the Vow of Knowledge ends here in the KMT and is the end of the chapter in the TS. All of chapter 25 of the KMT, is reproduced in the KuKauM.

[3] After explaining how the Tantra should be worshipped and warning that the initiates who fail to do so and transcribe it and hear its commentary will go to hell, the KuKauM ends with the words:

> This secret, the Kaula Āgama, should be kept hidden with effort. By keeping it hidden everything is accomplished. This is true without a doubt. Thus this is the supreme secret, (the scripture of) twenty-four thousand (verses). And this is the *Kulatantra* that is said to be the (the scripture of) Twenty-four Thousand (Verses).

*idaṁ rahasyaṁ [g: rahasya; ṅ: rahaṁ *] kaulāgamaṁ gopanīyaṁ prayatnataḥ* | *[kh: ?]*
*gopanāt [kh: gopa *? t; g gh ṅ: gopanā] siddhyate [g: siddhe; ṅ: siddhidā] sarvaṁ satyaṁ satyaṁ na saṁśayaḥ [g: śasayaḥ]* ||
itīdaṁ [k, gh, ṅ: idānīṁ; kh g: idānī] paramaṁ guhyaṁ [ṅ: pujyaṁ] caturviṁśasahasrakam [kh: caturviṁśat-] |
kulatantraṁ [k, gh, ṅ: kule-; k, kh, g, gh, ṅ: -tantre] catuḥ proktam tathā [k, gh: aṣṭā; ṅ: aṣṭhā] viṁśasahasrakam [kh: ?; g: -viṁśaṁ; -] || KuKauM 21/116-117.

[4] By means of the sequence (of letters) beginning with Śrīkaṇṭha (i.e. A), she who is born of the

part of the KuKauM that has come down to us. It may well have been one of the *sūtras* that were linked to the *Śrīmata*, that is, the MBT, although not found in the version that has come down to us. This *sūtra* and the rest of this chapter of the KuKauM, which may also have been a *sūtra* taken from the same source, is a standard presentation of the lineages of Siddhas. The *Ṭīkā* reproduces the *sūtra* and comments on it but unfortunately does not tell us its source.[1] Some verses are also found in the AS.[2] Significantly, the only references we find in the part of the KuKauM we have to the Deccan and Koṅkaṇa are in this *sūtra* where, as usual, they are said to be the home of the Nine and Sixteen Siddhas.[3]

Root *Sūtra*, is the mother of persistence and destruction.
śrīkaṇṭhādikrameṇa sthitilayajananī mūlasūtrodbhavā sā | KuKauM 21/57c.
[1] The *Ṭīkā* comments on the following line of the KuKauM:

The fruit that has been perceived correctly in the great sacred seat during a solar eclipse is attained immediately by reflecting on the meaning of the *sūtra*.

sūryagrahaṇe [k, kh, g, gh: sūyorāge] mahāpīṭhe dṛṣṭvā samyak ca yat [g: ?] phalam ||
tat [g: tataḥ] phalaṁ labhate sadyaḥ [kh gh: sadyo; g: ?] sūtrārthasyaiva [kh: sūtrārdhasyiva] cintanāt [k, kh, gh: cetanāt] |. KuKauM 1/31cd-32ab.

According to the *Ṭīkā*, the *sūtra* meant here is the *Saṁvartāsūtra*, the *Mahārṇavasūtra* or, generically, any of the other major *sūtra*s. Perhaps the *Mahārṇavasūtra* is the Root *Sūtra* as this deals with the Yoni which is 'the Great Ocean'. The *Ṭīkā* may be mistaken. We know that these lines come at the end of the passage as the *Ṭīkā*'s commentary on it ends here. So it is more probable that the *sūtra* to which these lines refer is the passage which forms part of the conclusion. Moreover, the next part of this chapter in the KuKauM begins with the goddess saying:

O god, I have heard all the *Śrīmata* and my *Mata.*

śrutaṁ deva mayā sarvaṁ [gh: ?] śrīmataṁ ca mataṁ mama || KuKauM 1/37cd.

The *Śrīmata* probably means the KMT and goddess's Mata is possibly the MBT. If the KuKauM has drawn both the previous *sūtra* and the following passage that makes up the rest of the chapter from the same source, the goddess is saying that she has heard all the Mata up to there and now wants to hear more. If this is so, we may conclude that all this chapter was drawn from some redaction of the MBT.
[2] KuKauM 1/1-5ab = AS 8/52-56ab.
[3] *ṣoḍaśaite mahāsiddhāḥ [kh gh: -siddhā; g: siddhāṁ] koṁkaṇe [k: kuṅkaṇe] hyadhikāriṇaḥ [AS: śrīkoṅkaṇe cādhikāriṇī]* | KuKauM 1/5ab.

ṣaṣṭyabdāste [k kh gh: ṣaṣṭyabde te; g: ṣaṣṭhavde te] samākhyātāḥ [kh: savyākhyātāḥ; g: samākhyātaḥ] kalpānte [k kh g: kalpante] dakṣiṇāpathe || KuKauM 1/24cd.
koṅkaṇe [k: kuṁku(?); kh: kuṁjaṇe; g gh: kuṁkaṇe] tu [gh: nu] tridhā [g: vidhā] bhinnaṁ tathaughaṁ [k: tathādyaṁ; kh gh: rathādyaṁ; g: nāthoghaṁ(?)] tu [g: ca] kalau yuge |
tasya te nava putrāśca [g: putrāṁśca] saṁjātāḥ [k kh gh: sañjāta; g: saṁjātā] kalivartake [g: kalicaruke; gh: kalivarttake] || KuKauM 1/45.

We have seen that these Siddhas are not mentioned in the KMT and with the development of the tradition, their identity became progressively more palpably defined. The elaborate presentation of these Siddhas, complete with details of their date and place of birth, caste, and consorts in this chapter is a sign that it was redacted after the first recension of the YKh where these Siddhas still have only an ideal existence. Indeed, this presentation is amongst the most developed we find in the corpus, as such it is the one the author of the *Ṭīkā* chose for his exposition of the teachers and their lineages. The first part of this chapter is missing in the MSs of the KuKauM. However, from references found in the second part on which the *Ṭīkā* comments, it is evident that it has also drawn from the first part that has been lost.

Tracing the Kubjikā sources of the KuKauM is very important. Relative chronology can be ascertained to a certain extent by observing the progressive developments that take place in them. However, without some external referent it is normally not possible to establish specific dates. Often the best we have is the date of the earliest manuscript. In the absence of other evidence, this provides an upper limit for the date of both the text itself and those incorporated into it. Thus, it is worth dedicating some time to establishing the priority of our sources. We have seen that chapter seven of the KuKauM probably draws from the ṢSS. Analysis of chapter two supports this view. Although there are several differences in the layout, chapter 2 corresponds to chapters 45 to 47 of the ṢSS. We shall examine them and see what they can tell us about the original source of these passages. In the beginning of chapter two of the KuKauM the goddess says that she wants to know about the common basic Krama (*sādhārakrama*). This is essentially the Sequence of Twenty-eight of the 'the three excellent lineages' (*śreṣṭhauvalitraya*). The god responds by listing the six parts of this Krama in the order they will be treated in the second half of chapter two.[1] This is the subject of chapter 47 of the ṢSS, which is entirely dedicated to the Krama. Much of the text is the same, although the sequence of the six parts of the Krama according to the ṢSS is not exactly the same in the KuKauM.

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[1] Listen, O goddess, I will tell (you) the most excellent Sequence (*krama*) that is common (*sādhārakrama*) (sic. *sādhāraṇakrama*) to all the lineages (*āvali*). Listen, O beloved, (as I tell it to you) in brief. The Vidyā of the (goddess), the Eldest One (*jyeṣṭhā*) is part of the lineage of the Eldest. The limbs and faces have come forth from that. The deposition on the hands (has also) come forth from that.

The group of four refers to the (four) sacred seats. Such also is the group of Five Jewels (that comes next). (Then comes) the group of six called (the group of the) Pure Ones (*vimala*). (Then comes) the group of four called that of the Siddhas. The one called Mahantā is the fifth (group) and the group of four called Sundarī is the sixth. Moreover, there is the group of six goddesses begininng with Ḍā (i.e. Ḍākinī), (then) Vaṭuka and Gaṇeśvara. That sequence, O Great Kālī, beneficial and common to all the three lineages of the Eldest One has been told to you, O lady of firm vows. KuKauM 2/2-8ab.

After these opening lines, the text of the two sources coincide. The god announces the subjects of the first half of this chapter. This corresponds to chapters 45 and 46 of the ṢSS, which may have originally been one chapter of an earlier version of the ṢSS. The subjects are a mantra called *Ṣoḍhāhṛdayaḍāmara*[1] and the *Devyāṣṭaka*, that is, the Eight Mothers and their corresponding herbs (*auṣadhi*) that lend their names to the two chapters in the ṢSS.[2] First comes the extraction, deposition on the body and benefits[3] of the *Ṣoḍhāhṛdayaḍāmara*, also called amongst other things, Vajrasiṁha, Vajrapañjara and Manthānabhairava. This is followed by the *sādhana* of this mantra.[4] The mantra of Vaṭukanātha, its extraction and benefits comes next.[5] Chapter 45 ends with a short passage that has somehow been misplaced here.[6] The KuKauM, which omits it, preserves a better version in this respect.

The Octet of Kula, that is, the Eight Mothers described next are worshipped in the form of medicinal herbs. Their curative and magical uses are described.[7] This is followed by the procedure to make a *tilaka* with the Vajrakubjī Vidyā[8] during a lunar eclipse that brings those who see it under one's control. The chapter concludes with the worship of Vajrakubjeśvarī in association with the Eight Mothers in the form of their herbs in the middle of the Five Wheels of Goddesses, Dūtīs, Mothers, Yoginīs, and Khecarīs.[9] Next the ṢSS describes the seed-syllable mantra used to generate the herbs of the Mothers.[10] The equivalent passage in the KuKauM, which is a few lines longer, presents the same seed-syllable as the ṢSS, namely, HSRAŪAUṀ. In the KuKauM this is repeated twice. In the first four lines the code is the same as the one in the ṢSS, although the exact wording of the lines differs. The following lines in the KuKauM present the

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[1] This is treated in KuKauM 2/7cd to 2/80 = ṢSS 45/1-73ab.
[2] (This chapter is called) *Ṣoḍhāhṛdayaḍāmara* and is the forty-fifth. This is the forty-sixth chapter called the division of the venerable group of Eight Mothers.
Chapter two of the KuKauM is called *sādhārakramabrāhmyādi - oṣadhī-adhyātmakramavarṇana.*
[3] KuKauM 2/8-43ab = ṢSS 45/2-36ab.
[4] KuKauM 2/47cd-64 = ṢSS 45/36cd-54ab.
[5] KuKauM 2/65-80 = ṢSS 45/54cd-70.
[6] Chapter 45 of the ṢSS ends with a passage (the equivalent of ṢSS 45/71-78) concerning the worship of the Mata and keeping it secret. This is repeated at the end chapter 50 of the ṢSS and chapter seven of the KuKauM which is chapters 49 and 50 ṢSS. As such passages normally come at the end of these Kubjikā Tantras, its placement there makes sense whereas it is incongrous and out of context at the end of chapter 45 of the ṢSS.
[7] KuKauM 2/80-124 = ṢSS 46/1-44ab.
[8] KuKauM 2/125-130 = ṢSS 46/44cd-50.
[9] ṢSS 46/49cd-68ab. These Five Wheels are the subject of chapter 14 to 16 of the KMT translated and explained by Heilijgers-Seelen 1992.
[10] The chapters of the ṢSS have been divided here incorrectly. The MSs place the six lines that deal with this seed syllable at the beginning of chapter 47. It is clear from the subject that they belong to the end of chapter 46. Moreover, this is where the commentary places them.

letters of the same seed-syllable as symbols of the gross elements. One wonders whether the version in the KuKauM is an expansion of the one in the ṢSS or if the latter is a contraction of the former. We know something is amiss with the version in the ṢSS because these lines should come at the end of the long passage on the Mothers, as this is the mantra that should be employed to worship them. Instead they are found at the beginning of the next chapter. Moreover, in the KuKauM, unlike the ṢSS, we are told the purpose of the herbs associated with the Mother. Thus in the KuKauM we read:

> Śiva with five faces should be worshipped in the middle of the group of eight (letters of this) mantra. In this way I have explained the (mantra used when making) lustration to the feet (*pādyārgha*) (of the deities of the) herbs.[1]

It is surprising that this conclusion with this essential information is missing in the ṢSS. Is this because the KuKauM is the original source or is it drawn more accurately from another common source? The same question arises if we analyse the second half of this chapter, which corresponds to chapter 47 of the ṢSS, in the same way. This is dedicated to an explanation of where and how the twenty-eight component deities, divided into six groups (*ṣaṭprakāra*), of the Sequence of Twenty-eight (*aṣṭāviṁśatikrama*) are present in the body. This is an important topic because 'the fettered soul (*paśu*) worships the body but, deluded, does not know (what the body really is).'[2] The ṢSS itself tells us that the purpose of its own exposition of the Krama is to present its inner equivalent within the body, as the external one had already been revealed. The goddess wants to know from Bhairava the inner Krama (*adhyātmakramasantati*). He responds saying:

> I will tell (you) the great secret I have not told anybody, that is, about the sixfold (Krama) (*ṣaṭprakāra*) in the body and how it pervades (it). I have talked about the internal and the external Krama before. O mistress of the gods, those low people who do not know it damage themselves (by their ignorance). Having taught the external Krama found in the texts (*pustakastha*), they feel proud and are mislead here (in this subject) by the guardians of Kula (doctrine) and so, feeling shame, they do not inquire about the

[1] *mantrāṣṭakasya [gh: ?; ṅ: mantrāṣṭasya] madhye [kh: madhya; gh: ?] tu pūjyaṁ [g: pūjyāṁ; gh: ?; ṅ: puṣpaṁ] pañcānanaṁ śivam ||*
auṣadhīnāṁ tu pādyārghyaṁ [kh: usadhīnāmupāṁdyarghaṁ; oṣadhīnāmupādyarthaṁ; gh: ?] tathā ca kathitaṁ mayā | KuKauM 2/153cd-154ab.

[2] *śarīraṁ pūjayet [k, kh: -yat] paśur [k, kh: pāsu] na jānāti [k, kh: jānanti] vimohitaḥ [k, kh: -tāḥ]* | ṢSS 47/10ab.

> teaching concerning the inner Krama (*adhyātmasthakrama*). [. . .] Therefore one who has devotion, and not those who do not, should make every effort to know the Krama both internally and externally.[1]

Thus the ṢSS is telling us quite clearly that a version of the Krama worshipped externally had already been described in an earlier text. However, such statements commonly cover up the introduction of new material. In order to see whether this is the case here or not, let us examine the two versions. The text of the ṢSS is fairly correct and each of the six sections that deal with the six groups are neatly labelled separately, whereas the text of the KuKauM here is, as it is in general, badly corrupt. The contents of the two versions are basically the same, despite, in places, substantial variants and the omission or addition of a few lines here and there. The most significant and surprising divergence between the two versions is that the order in which the six groups are presented differs, as do their names in some cases. There are several versions of the Sequence of Twenty-Eight.[2] The extent and sequence of the groups generally follows the order laid down by the opening verses of the KMT, namely, 4-5-6-4-5-4. We find, however, that the contents of these groups varies in different sources. It is, therefore not possible to say which of the two versions is 'correct'. Essentially, apart from changes in details, what has happened is that the passages concerning the first and second groups of five, that is, the mantras called the Five Jewels and the Pure Five, have exchanged places.[3] The question is whether this change was made in

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[1] *kathyāmi mahāguhyaṁ yanna kasya udīritam [k, kh: tū-]* ǀ
ṣaṭprakāraṁ ca dehasthaṁ yathā vyāpya [k, kh: vyāpti] vyavasthitam ǁ
mayā pūrvaiva coktaṁ hi sabāhyābhyantaraṁ kramam ǀ
ye na jānanti [k, kh: -nāti] deveśi svayaṁ [k, kh: tuṣān] khaṇḍanti [k, kh: ka-] te 'dhamāḥ ǁ
bāhyaṁ [kh: -hye] yat [k: kāropyantu] pustakasthaṁ tu śikṣitvā kramasantatim ǀ
darpitās te bhavant iha bhrāmitāḥ kulapālakaiḥ ǁ
lajjayā naiva pṛcchanti adhyātmasthakramānvayam [k, kh: - tmakramamasyayaḥ] ǀ
[. . .] tasmāt sarvaprayatnena sabāhyābhyantaraṁ [k: sarvāhyā-; kh: savavāhyā-] kramam ǀ
jñātavyaṁ bhaktiyuktena nānyaiś ca [k, kh: -nyaiva] bhaktivarjitaiḥ ǁ ṢSS 47/2-5ab, 9.

[2] See KuKh vol. 3 appendix 8. The layout and contents of chapter 47 of ṢSS is presented ibid. in appendix 9.

[3] We may tabulate the order of presentation of the six groups in the KuKauM and ṢSS as follows:

3. Table of the Six Parts of the Common Krama

KuKauM	ṢSS
Four sacred seats (*pīṭhacatuṣka*)	Four sacred seats (*pīṭhacatuṣka*)
Five Jewels (*ratnapañcaka*)	The Pure Five (*vimalapañcaka*) also called The Five Elders (*vṛddhapañcaka*)
Six Pure Ones (*vimalaṣaṭka*)	The Sextet of Grace (*nugrahaṣaṭka*)
Four Siddhas (*siddhacatuṣka*)	The Four Siddhas (*siddhacatuṣka*)

the redaction of the ṢSS or the KuKauM. A third possibility is that the KuKauM and the ṢSS drew from a common source.

It seems unlikely that the version in the KuKauM was drawn from the ṢSS and the order was corrupted in the transition. If this occured, it would have been the result of an error committed by the redactor, rather than a mistake on the part of a scribe. If this is the case we would then have to postulate that he tried to justify this mistake by composing the verses noted above with which chapter two of the KuKauM begins. Moreover, he also chose to diminish the content of the descriptions of some of the groups.[1] This seems unlikely. Moreover, it is quite reasonable to suppose that the redactor of the ṢSS, thinking that the first group of five was misplaced, substituted it with the second group of five. Indeed, when the Five Jewels are part of a Krama, they are normally the penultimate group.[2] Again, the version in the KuKauM relates each of the five mantras to a corresponding world, in accord with what the mantras themselves say about the residence of the Yoginīs to which they refer. In the ṢSS they correspond to five Wheels within the body. These parallelism are in accord with the purpose of the ṢSS's exposition,[3]

The Five Mahantās (*mahantāpañcaka*) also called the Pure Five	The Five Jewels (*ratnapañcaka*)
The Four Beautiful Women (*sundarīcatuṣka*)	The Four Mothers (*ambācatuṣka*)

The ṢSS begins with the first group of four sacred seats as does the KuKauM. The ṢSS continues with the Pure Five, also called the Five Elders. The Five Jewels, which is the fifth of the six groups in the ṢSS, appears in the KuKauM in its place. The. SSS continues with the group of Five Pure Ones (*vimalapañcaka*), which the KuKauM places after the Four Siddhas, the fourth of the six groups in the KuKauM. Then comes the group of six chastisements (*nugrahaṣaṭka*), called the Six Pure Ones (*vimalaṣaṭka*) in the KuKauM. The six Yoginīs in this group punish the wicked in different ways according to the particular vice each one governs. The Yoginīs are not named in the KuKauM, only labelled 'first', 'second' and so on. In the ṢSS each one is given a name ending in *avvā*. The four Siddhas who reside in the main sacred seats are discussed next in both versions, a few lines found in the ṢSS are missing in the KuKauM which has a couple of extra lines not found in the ṢSS. After the group of Four Siddhas the KuKauM continues with the Five Pure Ones whereas the Five Jewels follow in the ṢSS. Then both sources conclude their exposition of the Sequence of Twenty-eight with a group of four goddesses. These are called the Old Women (*vṛddhācatuṣka*) or the Mothers (*ambā*) in the ṢSS, whereas the KuKauM calls them the Beautiful Women (*sundarī*). Here too the text in the KuKauM is very corrupt and there are several lines missing that are found in the ṢSS.

[1] See previous note.

[2] This is what we find, for example, in chapters 29 to 34 YKh (1) that have been reproduced in chapters 59 to 64 of the KuKh.

[3] We may take the variants in the verse that describes the first Jewel, which is that of the Sky (*gagana*), as exemplary of the others. It is quite clear that one of the two versions is a consciously modified version of the other. The KuKauM reads:

there would be no reason to alter the text from the one in the ṢSS to the one in the KuKauM. Indeed, it would make more sense if the redactor of the ṢSS altered it to make it consistant with the purpose of the entire exposition.

After the six groups of the Krama, the text in both versions continues with the other subsidiary groups and returns to being practically the same. However, here we find that the version in the KuKauM omits about fifty verses found in the ṢSS. The break in the text of the KuKauM is evident, although an attempt has been made to cover it up. This discrepancy may well be the result of a faulty manuscript of the source the redactor used to construct the text of the KuKauM.[1]

O goddess, the house of the Sky is the abode which is the most excellent support. O fair lady, the abode is (called) Illumined by the Skin and is said to be in the world of heaven.

gaganasya gṛhaṁ [g: gṛhe] devi puraṁ [kh: gura] caiva [kh: vaiva] varāśrayam ||
tvagdīptaṁ [k kh: tvadīptaṁ] tu puraṁ bhadre svargaloke [g: svavaloke; ṅ: svalokeṣu] prakīrtitam | KuKauM 2/150cd-151ab.

O goddess, the abode of the Sky is the abode which is the support of phenomenal existence. O fair lady, the abode is (called) Illumined by the Skin and is said to be the (Wheel called) Self-sustained.

ādhārasya puraṁ devi puraṁ [k: paraṁ] caiva bhavāśrayam |
tvagdīptaṁ tu puraṁ bhadre svādhiṣṭhānaṁ [k kh: sā-] prakīrtitam || ṢSS 47/55.

[1] KuKauM breaks off after the equivalent of ṢSS 47/91ab to resume again at ṢSS 47/137c. The break comes just after the first line of a passage concerning Gaṇeśa. He is the last of a series of deities projected into the body. A break after the verse dealing with him would be understandable but at this place in the text it is clearly haphazard and unintentional.

A long passage in the ṢSS comes next. It deals with the inner symbolism of the *Saṁvartāmaṇḍala*, the Island of the Moon. The other sacred sites in which the goddess resides are homologized with 'inner' places. The ṢSS (47/135cd) concludes saying: O goddess, all this Krama is in the town within the body (*etat sarvaṁ kramaṁ devi dehasthapuramadhyagam [k kh: dehasthaṁ-]*). Two lines further ahead a new subject begins. The vital breaths are equated with the goddess's faces first. This is missing in the KuKauM. Then the texts of both continue together enumerating the equivalences between the vital channels (*nāḍī*) in the body and the goddess's limbs.

Clearly, a drop out has taken place in the KuKauM. Moreover, the redactor has tried to cover it up by shifting down the diction '*etat sarvaṁ kramaṁ devi*' from the lines that conclude the previous passage which is missing in the KuKauM. The ṢSS reads (the parts common to both texts are highlighted in bold):

etat sarvaṁ kramaṁ devi *dehasthapuramadhyagam [k kh: dehasthaṁ-]* |
*yo na jānāti tattvena nāsau [k: * śo; kh: * so] cānvayikaḥ smṛtaḥ* ||
prāṇaṁ devi ūrdhvavaktraṁ tu apānaṁ tacca pūrvakam |
samānasaṁjñakaṁ [kh: samānaṁ-] vāmaṁ udānākhyaṁ tu dakṣiṇe ||
vyānākhyaṁ paścimaṁ devi ***netrāṇy eṣām ataḥ śṛṇu*** | ṢSS 47/132-134ab.

Despite the care with which the redactor has disguised his source, he forgets to make an alteration towards the end of this chapter where we are told that the source of one of the subjects discussed, and hence presumably also the others, is the *Śrīmata*. The same line is found in the ṢSS. This *Śrīmata*, may well be the common source for both texts. Moreover, it may well also be the source of the first chapter of what remains of the KuKauM.[1]

The previous chapter of the KuKauM dealt with the lineages of teachers. We shall see that the *Ṭīkā* comments on this chapter and attributes it to the *Bṛhadāgama*. This may be the third common source or, more probably, the KuKauM itself. Let us take a closer look at the verses with which the KuKauM introduces its exposition. The goddess begins by saying that she has heard about the lineages of teachers (*gurupaṅktikrama*) and that she now wants to know about the Krama which is common to the Kramas (*sādhārakrama*).[2] Most specifically, it is the common Krama of the three Kramas of the Lineage of the Elders.[3] This statement is very significant. The KMT presents only one Krama. Even though three lineages are beginning to emerge, they do not have Kramas of their own.

These lines are reduced in the KuKauM (2/223ab) to:

etat sarvaṁ [k kh: sarva; g: sarvva] kramaṁ devi netrāṇy etāny ataḥ [k: -tāmadhaḥ; kh: -nāmataḥ; g: netrāṇyetāmataḥ; gh: ?; ṅ: netrāraṇye ca tāmataḥ] śṛṇu [gh: ?] ।

These differences may be explained if we assume that some folios were missing from the manuscript of the source the redactor of the KuKauM used to construct his text and the first few lines of the folio he did have were unclear. The redactor could read *etat sarvaṁ kramaṁ devi* and so he simply placed it at the beginning of the first line he could read in the MS of his source. This somehow patched up the loss.

[1] *ṣaḍadhvayajanaṁ [k kh: -jananaṁ] devi śrīmate saṁprakīrtitam* ॥ ṢSS 47/143cd = KuKauM 2/232ab. The same 'signature' has been left behind in chapter one where we read:
śrutaṁ deva mayā sarvaṁ [gh: ?] śrīmataṁ ca mataṁ mama ॥ KuKauM 1/37cd.

In chapter 7 which is drawn from chapters 49 and 50 of the ṢSS which are expansions of chapter 25 of the KMT, the *Śrīmata* in the following reference is clearly the KMT:

*śrīmataṁ [all MSs: te] ye na vindanti [ṅ: * * ti] teṣāṁ bhrānti pade pade [ṅ: +pade]* । KuKauM 7/88ab = KMT 25/25cd.

[2] The form '*sādhāra-*' commonly replaces '*sādhāraṇa-*' in the Sanskrit of these texts. The correct form is found in the following line confirming that this is the intended.
sarvasādhāraṇaṁ nātha kramaṁ [ṅ: cakraṁ] caiva śubhocitam [g: śubhoditaṁ; gh: ?; ṅ: sūvoditaṁ] ॥ KuKauM 2/7cd.

[3] O Mahākālā, that Krama, which is common to all, is beneficial. O lady of good vows, I have told you the Krama of the three (forms of the) Lineage of the Elders.

etat kramaṁ [k, kh, g, gh, ṅ, c, ch: krama] mahākāle sarvasādhāraṇaṁ hitam ॥
jyeṣṭhāvalitrayasyaiva [k: śreṣṭhovalitrayasyaiva; kh: ṣaṣṭhāvaliṁ trayaṁsyaiva; g, gh, ṅ: jyeṣṭhāvalitrayasyaiva] kathitaṁ tava [kh, ṅ: ca] suvrate [ṅ: śubhavrate] । Ibid. 2/6cd-7ab.

The same is the case in the ṢSS. However, we know from the *Ṭīkā* that the *Bṛhadāgama* taught a series of Kramas arranged in groups of three associated with the three lineages.[1] Thus, if the *Bṛhadāgama* is the KuKauM, which is quite possible, it is likely that the source of the ṢSS is the KuKauM. Otherwise, the common source of both is probably the *Bṛhadāgama*

Tantras commonly appropriate material from other Tantras, even those of different schools. The Kubjikā Tantras are no exception. The KMT draws extensively from the TS, as do later Kubjikā Tantras, including the KuKh.[2] The *Svacchandabhairava* is another important external source. The Kubjikā Tantras also draw from one another. The extent to which they do this varies. While the YKh and SKh draws nothing from outside, approximately half the text of the KuKh is imported, mostly from other sections of the MBT. The marked degree to which the KuKauM, or, at least, what has remained of it, draws from sources other than Kubjikā Tantras is one of its most striking features.

What we have of the KuKauM is built up of sections, some running into several chapters that can be read independently. Some of these can be traced virtually in their entirety to other extant sources. We have noted that chapter one (74) is a *sūtra* which presents the lineages of teachers and that it could have been drawn from a redaction of the MBT. Chapter two (75) of the KuKauM is probably drawn from the *Śrīmata* which is the common source of chapters 45 to 47 of the ṢSS. Chapter seven (80) is common with chapters 49 and 50 of the ṢSS, which are an expansion of chapter twenty-five of the KMT. Chapters two and three of the *Svacchandatantra* constitute chapter thirteen of the KuKauM. Chapters nine and thirteen to fifteen of the SvT are chapter fourteen (86) of the KuKauM. The visualization of Svacchandabhairava at the beginning of chapter fourteen is drawn from chapter nine of the SvT. Chapter fifteen (87) concerns the meeting of Siddhas and Yoginīs on Śiva's Night in Karavīra. Most of it is drawn from the *Kramasadbhāva*, which is a major authority for the Kashmiri Kālīkrama.[3]

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[1] KuKh vol. 3, appendix 8.

[2] Just a glance at the concordance in vol. 14 is sufficient to see to what a large extent the KuKh has drawn from other sources.

[3] Śitikaṇṭha refers to the *Kramasadbhāva* as his authority as follows: *atha mahaugho gurukramaḥ, sa ca vṛndakramaḥ kramasadbhāve hi savistaram upadiṣṭaḥ* MP (1) p. 86.

Only one, incomplete MS of the *Kramasadbhāva* has been recovered. This is NAK MS 1-76 Śaivatantra 144 reel no. A 209/23 The beginning and the end are missing. It breaks off in the middle of the seventh chapter (*paṭala*). The thirteen odd verses there that begin with the following one correspond to 15/59 ff. of the KuKauM.

śrīmadduttaradigbhāge pīṭhaṁ pīṭhavaraṁ mahat |
oḍḍiyānābhidhānante siddhiyoginisevitam || KS 7/4 ||

Apart from these chapters, whose sources have been identified, we may surmise from the absence of any reference in them to Kubjikā that most of the others are drawn from unidentified external sources. This is the case with chapters three to five that deal with the worship of Tvaritā, Nityā and Tripurabhairavī, respectively. These are largely concerned with magical rites. We have seen that Tvaritā governs snakes and is related to Kubjikā in other Kubjikā sources. This would have been known to the initiate into Kubjikā's cult but the Tantra makes no explicit reference to Kubjikā. Nityā (who is also called Durgā) is linked to love, control and seduction and is associated with Kāmeśvari.[1] This, the Tantra proclaims, is 'the essence of the Nityā Tantra',[2] which may have been the source of this chapter.

Chapter five (78) is called the Yoga of Tripurā and the Hymn to Mahāmāyā which is the Oneness of Śiva and Śakti'.[3] Most of it is dedicated to the worship of Tripurabhairavī, whom we have already had occasion to discuss.[4] Vidyānanda, integrating the worship of Tripurā as Śrīvidyā with her prototype, Tripurabhairavī, quotes the *Uttaraṣaṭka* in his commentary, the *Artharatnāvalī* on the NṢA in four places. All four references have been traced in this chapter of the KuKauM. Although all the verses quoted by Vidyānanda from the UṢ can be traced in this chapter of the KuKauM and in the printed edition of the UṢ, the latter does not coincide with the former. Moreover, quotations from the UṢ found in other places cannot be traced in the KuKauM.[5] It is quite possible that the author of the UṢ knew the Kubjikā tradition, even so the UṢ is not a Kubjikā text. At the beginning of this chapter of the KuKauM, Bhairava says that he has already heard about the fire sacrifice offered to Tripurā and now wants to know about her worship (*ārādhana*). Thus seems it that this chapter was part of a Tantra and not of an independent text as is the published UṢ. The latter is a short, dense tract concerned with Kaula Yoga, which may also have drawn from this common source.

Most of the rest of the chapter is dedicated to the external and internal worship (referred to in the text as the Yoga) of Tripurabhairavī. We have seen that her worship is also prescribed in the MBT, implying her association with Kubjikā, but here, as there, Kubjikā is not mentioned at all. The passage ends with an

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The subject matter of chapter 15 of the KuKauM is consonant with that of the KS. So there is little reason to doubt that most of it was drawn from it.

[1] Concerning Nityā, see intro. vol. 2, p. 226 ff..

[2] KuKauM 7/199.

[3] *tripurayogaśivaśaktisamarasatvamahāmāyāstava*

[4] See intro. vol. 2, p. 216 ff..

[5] Dviveda refers in his intro. to the NṢA (p. 32) to a verse of the UṢ quoted by Amṛtānanda in his *Dīpikā* on the YHṛ, which is said to be the first one in the UṢ. However, this is not the first verse of chapter five of the KuKauM, nor can it be traced anywhere in it.

admonition to secrecy[1] indicating that this may have been where this chapter ended in an earlier recension. The name of this chapter, which is also divided in two parts, confirms that the redactor intended a break here.

The second half of this chapter begins by declaring that Kubjikā is the goddess worshipped in all the traditions with various names.[2] Clearly the purpose of making this statement here is to integrate the teachings concerning Tripurabhairavī with those of the Kubjikā cult and, more concretely, to connect the previous half of the chapter to the Hymn to Mahāmāyā, which is drawn from the KMT and with which this chapter ends.[3] Chapter six (79) that follows is called 'the Procedure for the Presentation of the Sacred Thread' (*pavitrārohaṇavidhi*) and deals with the preparation and time for the offering of a sacred thread to the deity by Kaula yogis (*kulaja*). The same topic follows after the Hymn to Mahāmāyā and concludes chapter 24 of the KMT. Moreover, here it is framed by verses common to the KMT.[4] The text of the KMT contains nothing that relates directly to Kubjikā and her cult. Nor does the version based on it that constitutes chapter forty-eight of the ṢSS. Surprisingly, this is not the case with the version here, which relates the number of strands of the thread to the parts of the Krama of Twenty-eight parts and explains how it is offered to Kubjikā and her consort. Possibly the KMT drew this rite from another Tantra, not related to the goddess Kubjikā whereas the redactor of this chapter of the KuKauM drew the frame from the KMT and filled it out with other details, perhaps drawn from yet another source, and adapted it to the Kubjikā cult.

Chapter eight (81) to eleven (84) are dedicated to rites performed on the fifteen lunar days and twelve solar months. We are repeatedly told throughout the presentation that this is the teaching of the *Kulatantra* and so these chapters may have been part of the original redaction of the KuKauM. Kubjikā's appearance amongst the goddesses worshipped in these chapters is only incidental. She is worshipped on the third lunar day as Mahāgaurī surrounded by eight aspects related to Kubjikā. Kubjīśakti and Kujeśvara are worshipped on the seventh day.

Chapter sixteen (88) is called 'the Teaching concerning the Wheel of the Great Bhairava' (*mahābhairavacakranirṇaya*). This chapter is dedicated to the worship of Kuleśvara according to the 'Sequence of the Void'

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[1] KuKauM 5/182ab.

[2] KuKauM 5/182cd-188.

[3] KuKauM 5/189-217ab = KMT 24/114-141. In the KMT this hymn is called, as it is here, the *Śivaśaktisamarasamahāmāyāstava*. There are several hymns addressed to Kubjikā as Mahāmāyā in the Kubjikā corpus, including one in chapter twenty-six of our text, to which the reader is referred (see KuKh 26/57 ff.). See intro. vol. 2, p. 21 ff. for a translation of this *Mahāmāyāstava*.

[4] KuKauM 6/1-10 = KMT 24/142-151ab; KuKauM 6/17ab = KMT 24/152cd; KuKauM 6/85-87 = KMT 24/163cd-166ab; KuKauM 6/99cd-101 = KMT 24/166cd-168; KuKauM 6/108cd-9ab = KMT 24/171cd with which this chapter of the KMT ends as does chapter 6 of the KuKauM.

(*śūnyabhūtakrama*). The chapter opens with a hymn to him – the Lord of the great Void beyond the Void. In his undifferentiated (*niṣkala*), transcendental aspect he is the Void that marks the end of all duality. He is Śiva with matted hair and has five faces. These and other aspects surround him, the Lord of the Wheels, in the form of eighteen Wheels (*cakra*) and their deities, the description of which take up all this chapter.[1] Nothing in this chapter relates to Kubjikā. This is the case with most of the remaining chapters.

Chapter seventeen (89) is called 'a Description of the Installation Rites of an Idol, Liṅga and (Śiva's) Bull and the Installations that take place in Association with the Renovation (of a temple) beginning with the Installation of (a representation of the teacher's) Feet (*pāda*) and ending with that of a Ceremonial Flag.'[2] It begins with a hundred and eight names of Bhairava.[3] It continues with the matters mentioned in the name of this chapter, none of which are related to Kubjikā. The following chapter (18 (90)) is called 'a Hundred Methods (to realise) the Power of the Inner Self (*adhyātmaśaktiśatayukti*).' The next two (19-20 (91-92)) are both called 'the Conclusion of the Teaching' (*upadeśanirṇaya*). They expound what one could call 'non-sectarian Yoga'. We find here the usual themes – presentations of the transcendental emptiness of the Absolute beyond phenomenal being, merger, ascensions and descents, abstract Yoga of the Divine Current that moves through yogic states and their attainment through inner yogic practice, moral discipline and elevated visions of absolute reality, the world, and the inner Self. No specific deities are mentioned, instead we find generic references to Bhairava or Kuleśvara and his consort or, more often, just energies of Speech, consciousness and the vital breath. We are reminded of the KJN that represents an early form of independent non-sectarian Kaulism of which the deity is similarly nondescript. This feature is apparent in various ways. The deity of the main *maṇḍala* worshipped along with the specific ones for each of the main lunar days described in chapter eight to twelve is Kuleśvara - the Lord of Kula. Accordingly, the text refers to itself repeatedly in these chapters simply as the *Kulatantra*, without association to any particular school.

The last chapter[4] begins with verses praising Vṛkṣanātha, the First Siddha that are also found in the CMSS, from which they were probably drawn. They introduce a short initial part of this chapter dedicated to a eulogy of the First Teacher and the Siddhas, which is in line with the Kubjikā sources. However, most of this chapter is dedicated to a long hymn addressed first to Rudraśakti,

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[1] KuKauM 16/1-313ab.

[2] *pādapratiṣṭhādidhvajapratiṣṭhāntajīrṇoddhāravṛṣabhapratimāliṅgapratiṣṭhādikavarṇana*

[3] KuKauM 17/1-13.

[4] This is chapter 21 (93) which is called 'a Description of Salutations and Blessings' (*namaskārāśīrvādavarṇana*).

then the Eight Mothers and the Six Yoginīs. As Kuṇḍalinī and Śakti in general, Rudraśakti shares many generic features with Kubjikā but she is not directly identified with her anywhere in this hymn, although Kubjikā is commonly portrayed as Rudraśakti.[1]

We may conclude with the following observations. As one surveys the contents of this extensive and richly varied text one wonders to what degree it was part of the Kubjikā tradition when it was originally redacted. The chapters relating to Kubjikā and her cult are probably not original. Several chapters are totally devoid of any references to Kubjikā or her cult. Moreover, we observe that, generally, the KuKauM is not concerned with any of the major, specific doctrines of the Kubjikā Tantras. Thus, for example, it hardly mentions the goddess's Triangle with its sacred seats. Nor do we find any references to the Command except in chapter two which is anyway drawn from a Kubjikā source.

We have seen that some chapters that are largely drawn from other sources, do also draw from Kubjikā sources. These imports generally function as a kind of cement that serves to bind elements together that are either generic or drawn from other schools and relate them to the Kubjikā tradition to which the KuKauM, at least in its final form, certainly did consider itself to be a part. This is clear from the form of the colphons and its concluding verses. Nonetheless, one cannot escape the impression that this is the result of its appropriation by Kubjikā sources at some stage of its development that were grafted, onto an original core. This may have been the *Kulatantra*. This the colophons refer to as another name of the Scripture of Twenty-four Thousand Verses, and alter it to *Śrīkulatantra*, thereby implicitly relating it to the Kubjikā tradition, which is the Śrīkula. In one place the ṢSS refers to the *Kubjinīmata* of 24,000 verses in relation to which it is the 'part that has been clearly explained' (*siddhakhaṇḍa*).[2] Perhaps this is the KuKauM from which the ṢSS draws. Unfortunately, we do not have the complete text of the KuKauM. It is impossible to say how much the two texts have in common. What more can be said about this depends largely on whether we can identify the text *Ṭīkā* calls the *Bṛhadāgama* with the KuKauM.

We can observe a few instances of how the KuKauM draws from the KMT and fills out its teachings. Perhaps this inspired the redactor of the ṢSS to do this in a systematic way. Perhaps he felt that this, the section that follows after (*ūrdhvakhaṇḍa*) the *Kubjinīmata* had accomplished – *siddha* – what it had set out to do. He integrated the entire text of the KMT into his own. Moreover he had

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[1] See intro. vol. 2, p. 63 ff..

[2] *caturviṁśasahasraṁ [k, kh: caturthe ṣaṭsahasraṁ] tu yad uktaṁ kubjinīmatam* |
tasyordhve siddhakhaṇḍaṁ tu [ai: tasyordhvakhaṇḍe yat proktaṁ] gūḍhagranthārthabhedakam [ai: -nam] |
kathitaṁ caiva deveśi ṣaṭsāhasraṁ [ai k, kh: -sahasra] matottamam || ṢSS 50/116cd-117.

incorporated what he considered was important from the KuKauM, eliminating all that was there that was not directly associated with the Kubjikā and her cult and so produced a reduced version in 6,000 verses of the original model that consisted of 24,000 verses. Thus the three texts should be closely related. Indeed, as we shall see this is what we find in the *Ṭīkā*. There the three texts – the KMT, the ṢSS and what the Ṭīkā calls the *Bṛhadāgama* - are regularly mentioned together as alternative sources of the same teaching.

The *Ambāmatasaṁhitā*

Only one manuscript of the *Ambāmatasaṁhitā* has been recovered up to now,[1] the first nine chapters (*ānanda*) of which appear to be missing. The *Ambāmatasaṁhitā*, like the *Kulakaulinīmata*, identifies itself with the MBT. The scribe of the sole existing manuscript of the AS records in the colophon that Jagatjyotirmalla the king of Bhaktapur, (who reigned between 1614 to 1635 CE) asked the Brahmin Kālidāsa to copy the AS because he wanted a complete copy of the MBT which was then, as now, scattered in various parts.[2] The king's mistake and that of his scribe is not surprising. Substantial passages of the AS recount the mythical descent of the scripture into the world. In this context, the AS explicitly claims to belong to the Manthānabhairava category (*bheda*) of scriptures which is the most 'complete' (*pūrṇa*).[3] We have seen that the MBT is called the Mother's Book - *Avvāpustaka*[4] and *Avvāmata.* The long colophons of the MBT declare that it belongs to the 'transmission spoken by the Mother'

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[1] The manuscript is catalogued as *Manthānabhairavatantra*, it is deposited in the National Archives in Kathmandu and is NAK MS no. 1/1119 śaivatantra 993; NGMPP reel no. A 169/3.

[2] The colophon reads:
khyāto rājādhirājo nṛpatir jayajagadjyotir mmallo babhūva |
tatputraḥ śrīnareśaḥ sakalaguṇanidhiḥ satyavaktādvitīyaḥ |
bhaktapuryāṁ virājo himagirisutayā dattaputraḥ [-tra] |
jagatprakāśo mallābhidhāno madanasamavapur [vapūr] gītavādyābhilāṣī |
hastasyādasamudrāśce gate nepālavatsale |
śrāvaṇasya sitapakṣe dvitīyā somavāsare ||
tasmin [tasminn] avasare vipraḥ [vipra] kālidāsas tu [-dāsasya] dhīmataḥ |
ājñām ādāya kuto [kutu] no manthānaṁ pūrṇalekhitam |
samvat 75(?)2 śrāvaṇaśukladvitīyadine [dvitīyā-] |
thvadaṁ śrī 3 bhavānīśaṁkaraprītiśrīkālidāsena saṁcayayāhā || * * ||
umeśaprītaye tantraṁ kālidāsena saṁcitam [-ta] |
anena puṇyayogena tayor antarayor astu me || NS 752 (+ 879) = 1631 CE.

[3] See above, p. 91-93.

[4] *avvāpustakamadhye [kh: avvāpusta * madhe] tu siddhakhaṇḍaṁ prapūjayet* | See YKh (2) 29/36ab, quoted above, p. 98.

(*avvākramabhāṣita*).[1] The entire Kubjikā tradition is the *Avvākrama* - the Mother's Transmission. Her scripture - *Mata* - is, accordingly, the *Avvāmata*. Although this name appears only once in the entire MBT, [2] it characterizes the MBT well enough for this Kubjikā Tantra to be named this way and thereby arrogate to itself the prestigious identity of the MBT.

The AS refers to itself in the colophons as the *Caturviṁśatisāhasra*[3] which, we have seen, is a common name for the MBT. In one colophon the AS is said to be a part of the *Śrīmanthānabhairava* but this may be a copiest's error.[4] All the colophons except two[5] begin, as do those of the MBT, by declaring that it is part of the 'primordial descent' (*ādyāvatāre*) of the scripture. All except nine out of the twenty-eight colophons (i.e. 8-14, 18, and 21) say that it is part of the 'tradition of the great sacrifice of the Churning Bhairava.'[6] We find most of the names of the MBT that generally appear in the long colophons of the MBT. These include *Vimala-bhedottaraṣaṭkanirṇaya* and the variants *Śrīvimalamataṣaṭkanirṇaya* and *Vimala-bheda*.[7] The name *Ājñāpārameśvara* appears only in long colophons (1-6, 18, 20, and 25) with two exceptions (colophons 18 and 25). In one of which (colophon 18) it is the only name and in colophon 9 it appears at the beginning of the colophon replacing the diction '*ādyāvatāre'* found in all the others.[8] Colophon 6 calls the text the *Kubjikāmata.*[9] But this may be a generic reference to the tradition to which it belongs. Thus, colophon 9 unambiguously ascribes the text to the *Śrīkubjikāmnāya*. However, equally unambiguously, colophons 20 and 28 call it the (*Śrī*)*Kubjikāmatasaṁhitā*, which can only be the name of the text. The latter is particularly significant as it the concluding colophon of the entire text in which, moreover, it is said to be twenty-four thousand verses long.[10] The most specific

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[1] This is said about the MBT in virtually all the long colophons of the MBT, whereas it said only in colophon 22 of the AS.
[2] YKh (2) 29/40 quoted above, p. 98.
[3] It is possible that this is an adjective, rather than a proper name. In colophon 17 we read: *śrī - avvāmatasaṁhitāyāṁ caturviṁśatisāhasrikāyāṁ*. In this case it is clearly an adjective. However, in most cases there is lack of direct concord between the two words. For example, in colophon 19 we find: *avvāmatasaṁhitāyāṁ caturviṁśatisāhasrike* and in colophon 20: *kubjikāmatasaṁhitāyāṁ caturviṁśatisāhasre*.
[4] *śrīmanthānabhairava avvāmatasaṁhitāyāṁ* - colophon 22. This may well be an error for *śrīmanthānabhairavayajñe*
[5] These are colophons 14 and 18. In the latter we find: *ity ājñāpārameśvare* instead.
[6] *mahāmanthānabhairavayajñe anvaye* or just *manthānabhairavayañe*.
[7] *Vimalabhedottarasaṭkanirṇaya* - colophons 1-4, 6, 16, 20 and 28; *Śrīvimalamataṣaṭkanirṇaya* - colophon 5 and *Vimalabheda* - colophon 15.
[8] *ity ājñāpārameśvare śrīkubjikāmnāye* ***kāruṇyaparvaṁ*** *(kāruṇyā-) samāptaṁ* || 9
[9] 6) *ity ādyāvatāre* ***śrīkubjikāmate*** *mahābhairavayajñe anvaye saptakoṭipramāṇe śrīvimalabhedottaraṣaṭkanirṇaye ājñāpārameśvare śrīcaturviṁśatisāhasrike pīṭhastavanirṇayaguhyapīṭhapañcakanirṇayādhikāro nāma pañcadaśa ānandaḥ* || 15 = 6
[10] 28) *ity ādyāvatāre mahāmanthānabhairavayajñe saptakoṭipramāṇe vimalabhedottaraṣaṭka-nirṇaye*

name, in variant forms, we find in the majority of the colophons is *Avvāmatasaṁhitā*.[1] When this name or one of its variants does not appear in a colophon, it is replaced by a variant of the name '*Kubjikāmata*'. Clearly, Ambā / Avvā replaces 'Kubjikā'. In short, the colophons present the text as the *Avvāmatasaṁhitā* which is a version of the KMT in twenty-four thousand verses that has been 'brought down by the first goddess' (*ādidevyāvatāra*). Thus it is also a version of the MBT which is, as the colophons says: 'on the Path of Meru consisting of 70 million (*saptakoṭi*) (verses)' and so is like the other MBT. However, although this is said in the colophons of both the AS and the MBT, the former invariably omits the statement that it is part of the 'Division beginning with KĀ' (*kādibheda*) of the scripture, although we find several references to it in the body of the text.[2] But although the colophons imply that the AS is the MBT, which is normally identified with the 'Division beginning with KĀ', we find that they are sometimes distinguished in the body of the text. In one place it is characterized as the 'Division beginning with KĀ belonging to the bright lunar fortnight'.[3] I have not seen this distinction elsewhere. Does it imply that the AS belongs to the other division of the MBT, which is related to the dark lunar fortnight? Moreover, the *Avvāmata,* which the AS calls a 'great Tantra', appears in a list of Tantras that are considered to be inferior to the MBT.[4] It seems, therefore, that that was not the original name of this text.

ājñāpārameśvare khaṭikārṇavādhiṣṭhāne (-dhiṣṭāne) pīṭhamārge ***śrīkubjikāmatasaṁhitāyāṁ caturviṁśatisāhasrake*** *catuḥpādakrame ājñāpāde siddhināthāvatāre grahāmnāyādhikāravarṇane kramodayo nāmānandaḥ* || *śubham astu* ||

[1] *Śrī Ambāmata* - colophons 1-4. *Śrī Avvāmata* - colophon 5. *Śrī Avvāmatasaṁhitā* - colophons 7, 8, 15, 16, 17, 19, 21, 22, 23, 24, and 26); *Avvākramasaṁhitā* - colophon 10 and *Ambāmatasaṁhitā* - colophons 11 and 12.

[2] For example:
*tatrājñā mokṣaśaktiḥ (mo * śakti) paramaśivamayī āśramaṁ kādibhede* || AS 25/12d.
yajñe (rā-) śrīkādibhede (-bhedaiḥ) tritayamadhukramaṁ (-mā) śrīkramaṁ kādipīṭhaṁ | ibid. 25/28c.
kādibhede parānandaṁ vimalaṁ ca kramodayam ||
kāmarūpād viniṣkrāntaṁ rāvabījatrayaṁ śaśī | ibid. 27/9cd-10ab.

Note, by the way, that this reference supports the hypothesis that '*kādibheda*' is short for '*kāmarūpabheda*'. See above, p. 72-73.

[3] The Kula Path of the mantras has been mentioned (here), not described. It is described with (its) three divisions in (MBT which is) the Teaching in Three Parts, that is, in the *Kādibheda* belonging to the 'bright fortnight'. He who knows it belongs to the tradition.

mantrāṇāṁ kulamārgaṁ tu sūcitaṁ na tu varṇitam |
varṇitaṁ ca tribhir bhedaiḥ khaṇḍatritayaśāsane ||
sitapakṣe kādibhede yo vetti sa ca anvayī | AS 22/76-7ab.

[4] See note to KuKh 68/27-32ab.

The AS differs from the KuKh, SKh and the YKh in another respect also. Like these three, but unlike the KuKauM, it is solely concerned with Kubjikā's cult. Like the KuKh, but unlike the YKh, it imports substantial passages from the KMT and the MBT. However, the change in the form of the colophons, with respect to these sections, and the absence of *sūtras* clearly indicates that it is not homogenous with them. Moreover, the AS clearly displays a marked development of the use of the technical terms found in the MBT that relate directly to the goddess's cult. These appear in the context of ulterior elaborations of the symbolic patterns we find constantly repeated and re-elaborated in MBT. These added degrees of complexity are evidence that the AS was written after the MBT.

The system of lineages and teachers, the Nine Nāthas and the Sixteen Siddhas is fully elaborated. Another significant indication of the time and place of the redaction of the AS are the many references to Candrapura, Śrīdeśa, Koṅkaṇa, and the Deccan (*dakṣiṇāpatha*). Candrapura is in Śrīdeśa, which is the central region of Koṅkaṇa, which is a part of the Deccan. However, even though there is an evident ascending scale of spread, the AS practically treats them as interchangeable. The tradition is that of Candrapura[1] which is its abode (*gṛha*).[2] This is where the root of the tradition is located,[3] especially that of the division of which is related to the MBT. Thus the goddess's authority holds sway in Koṅkaṇa.[4] The goddess is the Divine Current of the Siddhas. She is the Current of Koṅkaṇa that flows in Koṅkaṇa in the Age of Strife.[5] The goddess is always present in her threefold form in Koṅkaṇa, so one achieves success quickly there.[6] Beyond Mind, it is the Western House of the Kubjikā Tantras in which the goddess resides. As in the MBT, this is where three Siddhas of the sacred seats arose and from them the Nine Nāthas.[7] The three of them who exercise their authority in this world reside in Koṅkaṇa.[8] Śrīnātha and Ciñcinī reside in Candrapura which is in Koṅkaṇa where

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[1] *ādau siṁhagṛhāyātaṁ āmnāyaṁ candrapuryakam* || AS 22/74.

[2] *gṛhaṁ candrapuraṁ proktaṁ bhedo manthānabhairavaḥ* || AS 22/4cd.

[3] *tasmin candrapure [-pare] mūlaṁ merudvāre purārjitam* |
sarvasādhāraṇaṁ martye olīnāṁ kaulikākrame || AS 13/58.

[4] *gṛhaṁ candrapuraṁ proktaṁ bhedo manthānabhairavaḥ* ||
gotraṁ [śrotraṁ] amarikā devī vāmamārge prakalpitā |
*āśrame [āśrama] * * * * * ? adhikāraṁ [avikāraṁ] tu koṅkaṇe* || AS 22/4cd-5.

[5] *āyātaṁ dvīpacakre kaliprakaṭakṛtaṁ koṅkaṇe [-ṇaṁ] koṅkaṇaughā*
vikhyātā rudraśaktiḥ sā [sa] ca bhavati parā ambikā bindumūrtiḥ |
gurvājñābaddhabhūtā paśubhayaharaṇe siddhadivyaugharūpā | AS 25/54abc.

[6] *koṅkaṇe [ṇaṁ] siddhyate śīghraṁ yatrāhaṁ nityaśas tridhā [nityasaṁ-]* || 5/116cd.

[7] *koṅkaṇe cādhikāriṇyāṁ unmanyāṁ [-nyaṁ] mātṛbhir vṛtām* ||
paścime 'smin gṛhe naumi adhikāratrayātmikām [-kā] | AS 6/94cd-95ab.

[8] *koṅkaṇe ca sthitās trīṇi [sthitā-] prathamaṁ ca tṛtīyakam* || AS 8/50cd.

Śrīnātha's three forms, that is, the three Siddhas, have emerged in the three sacred seats.[1]

Just as Candrapura and Koṅkaṇa are co-extensive, in several references Koṅkaṇa and Śrīdeśa are identified. The tradition of the Nine Nāthas is said to be in Koṅkaṇa or in Śrīdeśa where they assumed mortal human bodies.[2] Authority was transmitted by the goddess in Śrīdeśa.[3] The goddess plays with the Lord in Candrapura and in Śrīdeśa.[4] Śrīdeśa is the region of the clan of initiates and the tradition of the Nine Nāthas.[5] Sometimes the text refers to just the Deccan as the place where Śrīnātha of the three lineages is endowed with the Command,[6] without specifying that he is particularly in Koṅkaṇa, or even Candrapura. The teaching that comes from the teacher's mouth can be learnt in the Deccan.[7] This is where the oral tradition is alive and thriving. The teaching of the tradition has been fully expounded (*nirṇīta*) in the Deccan. One who knows it, knows the reality (*tattva*) taught in the tradition of the *Kubjikāmata*.[8] In the same way, Śrīdeśa and the Deccan exchange place, although the former is considerably smaller than the latter. Thus the AS declares that the three lineages of the Command have arisen in the Age of Strife in the mortal world in the Deccan and, in the same breath, that the most intense form of the Command of the three lineages shines perfectly in Śrīdeśa.[9] Again, just as the sacred seats are in Koṅkaṇa, the current of the Sixteen Disciples is said to

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[1] *śrīnāthaṁ ciñcinī devī koṅkaṇe candrapuryake* ||
tasya mūrtitrayaṁ jātaṁ tripīṭheṣu anukramāt | AS 8/63cd-64ab.
tayā te pūrvadehāś ca śrīdeśe mānavāḥ [-vā] kalau || AS 8/117cd.

[2] *ādināthas trayolīnāṁ [-nāthaṁ-] siddhatrayasamāyutaḥ* ||
tasya te navaputrāś ca vartamānāḥ [-nā] kalau yuge |
saṁjātāḥ [-tā] koṅkaṇe [kuṁkuṇe] martye [matyaṁ] adhas trīṇi trayordhvataḥ ||
niravaṁśāś ca te ṣaḍbhiḥ savaṁśās trīṇi [sārddhaṁ sāstrīṇi] vāsare |
evaṁ navamukhāmnāye śrīdeśe gotramaṇḍale || AS 8/43cd-45.

[3] *avatāritaṁ mayā sa [ma] adhikāraṁ [adhekāraṁ] prayacchati* |
śrīdeśe [-deśa] aṁgamukhe [-mukhye] ca tenādyaṁ [-adyaṁ] kanyasolikam [kanyasā-] || AS 7/91.

[4] *krīḍāṁ [krīdā] karomi nāthena sārdhaṁ samayamelake [-kāṁ]* |
tena [tana] sārdhaṁ [sārdha] mano gatvā śrīdeśe candrapuryake || AS 7/125.

[5] *evaṁ navamukhāmnāye śrīdeśe gotramaṇḍale* || AS 8/45cd.

[6] *śrīnāthaṁ pūjayen martye ājñāyuktaṁ kalau yuge* |
yugmatritayam ākhyātaṁ olīnāṁ dakṣiṇāpathe || AS 8/103.

[7] *upadeśaṁ gurorvaktrād [-vaktrā] jñātavyaṁ [-vyā] dakṣiṇāpathe* || AS 8/114cd.

[8] *ity āmnāyamidaṁ sūtraṁ avatāraṁ kalau yuge* ||
pāramparyavidhānaṁ tu nirṇītaṁ [nirṇiktaṁ] dakṣiṇāpathe |
yo jānāti sa tattvajña āmnāye kubjikāmate || AS 8/225cd-226.

[9] *paścāt kaliyuge martye saṁjātaṁ dakṣiṇāpathe* ||
ājñā - olitrayaṁ sarvaṁ siddhidaṁ ca kulāgame |
tīvrājñā sphurate samyak śrīdeśe ca [cā] trayolikam || Ibid. 7/133cd-134.

be in the 'three places' in the Deccan.[1] Thus they exert their authority equally in Koṅkaṇa and in the Deccan.[2]

Clearly, the great number of these references in the AS align it to the sources that were redacted in this part of India. These are, essentially, as we have seen, those related to the MBT. At the same time, the AS maintains a link with the stream of the Kubjikā tradition associated with the KMT. However, the contents of the AS are much more closely related to the MBT and its sections (*khaṇḍa*). Thus the AS refers to the KuKh as the epitome of the tradition of the elders.[3] This is where the teachers' transmission (*gurukrama*) of the goddess's Vidyā and its parts was first revealed. The *Siddhakhaṇḍa* is also known to the AS.[4] Two colophons of the AS refer to the *Kumārikākhaṇḍa* implying, at least, that that particular chapter or topic belongs to it.[5] However, neither of these chapters are found in the KuKh. The few passages in the KuKh in common with the AS are in most cases derived from a common earlier source, generally the KMT and, probably through that, the TS.[6] Chapters 40 and 41 of the KuKh correspond to chapters 20 and 21 of the AS. Almost all the verses are found in chapter 1 of the TS but not in the same order as they appear there. Despite the severe corruption of the sole MS of the AS, it is clear that it follows the TS more closely than the KuKh. Thus, for example, there are several lines found in the AS and the TS that are missing in the KuKh. Conversely, there are several lines in the KuKh not found in either the AS or the TS. Chapter 40 of the KuKh and the equivalent part

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[1] *idaṁ ṣoḍaśaśiṣyaughaṁ vartamānaṁ kalau yuge* |
triṣu sthāneṣu cākhyātaṁ ākhyātaṁ dakṣiṇāpathe ||
ataḥ parāśca ye tatra teṣāṁ saṁkhyā na vidyate | Ibid. 8/178-179ab.

[2] *ṣoḍaśaite mahāsiddhāḥ śrīkoṅkaṇe cādhikāriṇaḥ [-riṇī]* |
khecarās te samantāśca sarve [sarvvaṁ] ciñciniputrakāḥ [-kaṁ] ||
teṣv adhikārasakalaṁ [teṣṭādhikāra-] adhikāraṁ ca koṅkaṇe |
ṣoḍaśānvayasaṁjātaṁ [-tā] kaulikaṁ dakṣiṇāpathe || Ibid. 8/56-57.

[3] AS 10/146-148, quoted above on p. 105.

[4] (The god is speaking): in the beginning the Vidyā, (its parts) and the transmission of the teachers was expounded in the *Kumārikākhaṇḍa* by the First Lord and I reflected on it. (Moreover), I heard the *Siddhakhaṇḍa* by the goddess's grace.

ādau kumārikākhaṇḍe padavidyāgurukramam [padā- -me] |
kathitaṁ ādināthena vicāraṁ tasya me iti (?) ||
śrutaṁ mayā siddhakhaṇḍaṁ [-khaṁḍe] bhagavatyāḥ prasādataḥ | AS 23/1-2ab.

[5] One of them is the colophon to chapter 18 which says: (This, the eighteenth chapter concerning) the venerable feast days (*parva(n)*) (for the acquisition of) accomplishments (*siddhi*) is complete. (It is part of) the venerable *Kumārikākhaṇḍa* of the *Ājñāpārameśvara* that has come forth from the mouth of the tradition. *ity ājñāpārameśvare saṁpradāyamukhodgīrṇe śrīmatkumārikākhaṇḍe śrīmatsiddhiparvaṁ samāptam* || 18 ||

The other is the colophon to chapter 25 which is quoted above in note 3, p. 105.

[6] See the concordance in vol. 14.

of chapter 20 of the AS correspond very closely to the first half of the first chapter of the TS. The verses in KuKh 41and AS 21 are almost all drawn from the second half of TS 1. However, the order of some verses has been rearranged in the KuKh. In this respect KuKh 41 and AS 21 are close to one another and distinct from the TS. However, as the AS follows the TS more closely in general, it possible that the KuKh borrowed from the AS rather than from the TS directly. This is unlikely. The AS is generally a more 'advanced' text. By this I mean that the symbols commonly manipulated in the MBT and the Kubjikā Tantras, such as, the nature and function of the sacred seats, are here even more laden with meanings and connections. One would expect, therefore, the KuKh to be an earlier work. The AS shares only four verses exclusively in common with the KuKh.[1] There is no evidence that the KuKh knows the AS, whereas the latter does appear to know about the KuKh[2] for which it shows special respect.

The format of the text of the AS does not suffer from the many inconsistencies to which the MBT is subject. Indeed, the relatively systematic ordering of its contents is a feature that sets it apart from the MBT. There is, however, one discrepancy in the manner the text is divided up. Out of twenty-eight chapters, according to the colophons only twenty-four are '*ānanda*s'. The other four are '*parvans*'.[3] These colophons end with the diction '(this chapter) has ended (*samāptam*)', a form that is absent in the other colophons. We notice that one of these four colophons is coupled with another. The first is a typical long colophon which refers to this chapter as an *ānanda*. The second is short and the chapter is called a *parvan*.[4] This oversight is evidence that the colophons of the AS were subject to re-working. Perhaps *parvan* was the name given to all the chapters at an earlier stage of the redaction of the text. Subsequently, in order to align the presentation of the text with that of the MBT, the simpler colophons were substituted with the more elaborate ones and the name for a chapter was

[1] These are AS 10/149-153ab which correspond to KuKh 3/20-24.

[2] The AS knows, for example, that the KuKh contains the *Mālinīstava*. See AS 10/147-148 quoted above, p. 105. We have noted already that the AS also seems to know of the existence of the YKh.

[3] Chapters 9, 18, 20, and 25 are called *parvan*s. Chapter 20 is both an *ānanda* and a *parvan.*

[4] This is the colophon at the end of the twentieth chapter of the extant text, which the colophon refers to as the nineteenth. The first version of the colophon there reads:

ity ādyāvatāre śrīmahābhairavayajña anvaye saptakoṭipramāṇe vimalabhedottaraṣaṭkanirṇaye ājñāpārameśvare khaṭikārṇavādhiṣṭhāne (khaṭikārṇava-) pīṭhamārge kubjikāmatasaṁhitāyāṁ caturviṁśatisāhasre kulayoginyadhikāravarṇane (kulayoginī-) ājñākramodayo nāma ekonaviṁśama ānandaḥ ||

Directly after this colophon comes this other one:

ity ādyāvatāre saṁpradāyamukhāgame kulayoginīsaṁbandhaparvaṁ samāptaṁ ||

changed from *parvan* to *ānanda*. Another discrepancy is the use in some of the colophons of the AS of the word '*saṁbandha-*', meaning 'in relation to', in the place of the word '*varṇana*-', meaning 'description (of)', found in the colophons of the MBT and in some of the AS. This usage is unique to the AS, just as the word '*kathana-*' operating in the same way in some colophons of the KuKauM is found only there.

In short, there is good reason to believe that the AS was not conceived in its early stages of redaction to be a part of the MBT. Nor did it develop, as did the MBT, from *sūtras*. Indeed, their minor presence in the AS compared to the fundamental role they play in the layout of the MBT, is striking. However, although there are very few *sūtras* in the AS and none is accorded a separate colophon, the AS is quite familiar with the didactic function of a *sūtra* and it continues to be respected as an earlier, important vehicle of the teachings. Thus, for example, at the end of a chapter dedicated to a description of the lineage of teachers, the speaker extols the excellence of the teaching it expounds by declaring it to be a veritable *sūtra*:

> This is the tradition, this the *sūtra*, the descent (into the world of the teachings) in the Age of Strife. It is the practice enjoined by the tradition that has been expounded in the Deccan. He who knows it, knows the reality (taught) in the tradition (*āmnāya*) of the *Kubjikāmata*.[1]

In the AS we find fresh layers of representation of the basic symbolic paradigms operating in the MBT as well as ulterior symbolic associations and practices. The AS at times betrays a consciousness of this. We notice an example in the first part of chapter ten. There we find a series of 27 depositions listed by name, all of which are well known to the MBT and the major Kubjikā Tantras. Here, however, they are presented in a different sequence. This, the AS says, is a subsequent method (*uttaravidhi*) with respect to the one of the *Sūtra* of Deposition (*nyāsasūtra*).[2] We have seen that this *sūtra* is an important one in the SKh. Although just a list of names of a series of depositions (*nyāsa*), it is the base upon which the SKh presents each one of them in full. This statement is therefore very meaningful and is evidence that the AS is later than the SKh.

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[1] *ity āmnāyam idaṁ sūtraṁ avatāraṁ kalau yuge* ||
pāramparyavidhānaṁ tu nirṇītaṁ (nirṇiktaṁ) dakṣiṇāpathe |
yo jānāti sa tattvajña āmnāye kubjikāmate || AS 8/225cd-226.

[2] One should deposit (this) the teaching of the subsequent method of the *sūtra* of the depositions (*nyāsasūtra*). *nyāsasūtrottaravidher upadeśaṁ hi (ni) vinyaset* | AS 10/27cd.

A *Kramasūtra*[1] begins about the middle of chapter ten and extends up to the end of it. This chapter as a whole deals with the Transmission of the Eldest (*jyeṣṭhauli*). The first part explains the preliminary, purifying depositions, the preparation of the *maṇḍala*, the ritual vessels and so on. The *sūtra* teaches the sequence (*krama*) in which the main mantras are projected into the *maṇḍala* and uttered in the course of the rite (i.e. the *kramapūjā*) of the Transmission of the Eldest. A more complete name for it would therefore be *Jyeṣṭhakramasūtra*. However, the context warrants the possibility that this is not a specific *sūtra* but an earlier modality in which the teachings were transmitted. Thus, after outlining the contents of the Krama, the AS admonishes that: 'One should keep the teaching of the *sūtras* of the elders strenuously secret'.[2] We can understand this to mean that these *sūtras* belonged to an earlier transmission. They are 'the *sūtras* of the elders of the transmission of the lineage'.[3] The existence of an earlier transmission is also implied in the statement that: 'in the beginning the Root *Sūtra* of the transmission of the Elders was located here'.[4] We have seen that there are three forms of the Root *Sūtra*, in the KuKh.[5] There is another one in chapter twenty-five of the AS which, inspired by the hermeneutics of the MBT, proceeds in the following chapter with its own esoteric and mystical explanation (*bhūmikā*) of it.[6]

Finally, the AS naturally agrees with the view of all the Kubjikā Tantras that they are more elevated than those of the other Śaiva traditions, including the Kaula ones.[7] But it goes a step further by placing itself at a higher more esoteric

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[1] *kramasūtraṁ pravakṣyāmi tridhā - oliparigraham* || AS 10/133cd.
[2] *gopanīyaṁ prayatnena vṛddhasūtropadeśakam* | AS 11/87ab.
[3] The god asks the goddess at the beginning of chapter 12:

How does one know the plane of the activity of the observance of the sacred seats which is Bhairava's (plane) here in the body according to the *sūtras* of the elders of the transmission of the lineage.

evam olikramasyātra (evamāli-) vṛddhasūtrasya bhairavam |
kathaṁ vijñāyate dehe pīṭhacaryākriyāpadam || AS 12/1.

[4] *ādau vṛddhakramasyātra mūlasūtraṁ samāśritam* | AS 25/1ab.
[5] See chapters 26, 38 and 42 of the KuKh.
[6] *ity ādyāvatāre mahābhairavayajñe saptakoṭipramāṇe śrī - avvāmatasaṁhitāyāṁ śrīcaturviṁśatisāhasrikāyāṁ mūlasūtrabhūmikādhivarṇane kramodayo nāmānandaḥ* || 26 ||
[7] All those who have been consecrated and have special knowledge, even those who are devoted to the Kula path or are initiated in the Śaiva (Tantras), possessing lineages and born of the five faces (of Sadāśiva), namely, those of the left, right, Siddhānta, Bhūtatantras and Gāruḍa are said to be fettered souls.

abhiṣiktā (-kta) viśeṣajñāḥ (-jñā) kaulamārgaratā api |
vāmadakṣiṇasiddhānte bhūtatantre (-taṁtra) ca gāruḍe ||
pañcavaktrodbhave śaive (saiva) paraṁparasamanvite (parapara-) |
dīkṣitā ye 'bhiṣiktā vā te sarve (sarva) paśavaḥ smṛtāḥ || AS 6/236-237.

level within the secret Kubjikā tradition of the scriptures that preceded it. These include the scripture of a 100 billion (*koṭi*) verses, which is the *Siddha*, otherwise known as the *Anāma* or *Paramata* - names that are familiar in the Trika tradition as those of two of its three root Tantras.[1] Along with them are the ones we have noted above as the previous stages in the descent of the scripture, including the *Śrīmata* of twenty-four thousand verses itself, that is, the MBT.[2] Clearly, by claiming its superiority to the MBT, the AS is telling us that it is both different from it and subsequent to it.

We may get an idea of the contents of the AS from the names of its chapters. These are as follows.

Chapter One:[3] The Descent of the First Goddess (*ādidevyāvatāra*). Discusses the descent of the goddesses into their sacred seats.

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[1] These are the *Siddhayogeśvarīmata*, a part of which exists that has been partly edited by Törzsök (see bibliography). The second is the *Anāmakatantra* which, if it ever existed, has been lost. The third is the *Mālinīvijayatantra* of which the published *Mālinīvijayottara* presents itself as a condensed version.

[2] O god, (even) if they are well initiated in the *Śrīmata*, the king of Matas, that is, the *Caturviṁśatisāhasrika*, (the scriptures consisting of) 125,000 and 70 million (verses), the *Siddha* (Tantra) consisting of 100 billion (verses) and the supreme Mata called *Anāma*, they are fit only for that. O god, (this scripture) should therefore be kept hidden from them also.

śrīmate matarājendre caturviṁśasāhasrike ||
lakṣapādādhike deva saptakoṭisuvistṛte (vismṛte) |
śatakoṭimaye siddhe anāmākhye (-khyā) pare mate ||
yadi sudīkṣitā (sphuṭdīkṣitād) deva etāvanmātrayogyataḥ (evāvan- yogataḥ) |
etasmāt kāraṇān nityaṁ teṣām api ca gopayet || AS 6/238cd-240.

[3] The numbers in figures at the end of each colophon are in the correct numerical order, although some are missing. However, they do not always agree with the number of that chapter stated in Sanskrit in the colphon. Probably a scribe made the adjustments, perhaps the very scribe of the sole manucript we possess. Unfortunately, the text of this manuscript is both corrupt and incomplete. However, although it begins abruptly from the middle of what the colophon calls the tenth *ānanda*, the chapters are numbered in figures serially with this as the first. The number of the chapter reported in Sanskrit in the colophons from chapter eight onwards largely coincides with the actual serial order. Thus it is not entirely clear how much of the text has been lost. In the following list, the first figure is the serial order of the chapters of the AS. The second one is the number written in Sanskrit in the colophon of each chapter. The third is the number in figures found at the end of each colophon.

1 10/missing; 2 11/missing; 3 12/3; 4 13/4; 5 missing/5; 6 15/15; 7 missing/7; 8 8/8; 9 missing/9; 10 missing/10; 11 11/11; 12 35/12; 13 12/13; 14 14/14; 15 15/15; 16 16/16; 17 missing/17; 18 missing/18; 19 18/missing; 20 19/missing; 21 missing/21; 22 21/22; 23 missing/23; 24 missing/24; 25 missing/25; 26 missing/26; 27 missing/27; 28 missing/missing.

Chapter Two: Initiation (*dīkṣāvidhiḥ*). Talks about the Kaula initiation by piercing through the Wheels in the subtle body (*vedhadīkṣā*).
Chapter Three: Worship (*pūjanavidhiḥ*). Talks about the way Mantra should be repeated and the attendant rite.
Chapter Four: The Descent of the Sacred Seats in relation to the Teaching concerning the Six Wheels in the Procedure for the Worship of the Body (*śārīra-pūjāvidhānaṣaṭcakranirṇaye pīṭhāvatāraḥ*).
Chapter Five: The Oneness of Śiva and Śakti with the respect to the teaching concerning the Combination of the Venerable Mālinī and Śabdarāśi (*śrimālinī-śabdarāśisamudāyanirṇaye śivaśaktisāmarasyam*).
Chapter Six: Concerning the Teaching of the Five Secret Seats which is the Teaching of the Hymn to the Sacred Seats (*pīṭhastavanirṇayaguhyapīṭha-pañcakanirṇayādhikāraḥ*).
Chapter Seven: A Description of the Three Lineages (*olitrayādhikāravarṇanam*).
Chapter Eight: The Teaching concerning the Tradition (*pāramparyādhikāra-nirṇayaḥ*).
Chapter Nine: The Chapter concerning Compassion (*kāruṇyaparvan*).
Chapter Ten: A Description of the Descent of the Lineage of the Elders (*jyeṣṭho-lyāvatāravarṇanam*).
Chapter Eleven: A Description of the Collection (of the Teachings of) the Elders (*jyeṣṭhasaṁgrahādhikāravarṇanam*).
Chapter Twelve: A Description of the Eight (groups of) Eight (*aṣṭāṣṭakādhikāra-varṇanam*).
Chapter Thirteen: Concerning the Transmission (*kramādhikāravarṇanam*).
Chapter Fourteen: Concerning the Vidyā of (the Sacred Seat of) Oḍa (*oḍavidyādhi-kāravarṇanam*).
Chapter Fifteen: Concerning the Vidyā of (the Sacred Seat of) Jālandhara (*jālandharavidyādhikāravarṇanam*).
Chapter Sixteen: Concerning the Vidyā of (the Sacred Seat of) Pūrṇagiri (*pūrṇa-pīṭhavidyādhikāravarṇanam*).
Chapter Seventeen: A Description of the Arising of the Transmission (*kramo-dayādhikāravarṇanam*).
Chapter Eighteen: The Chapter concerning the Venerable Siddha (*Śrīmat-siddhiparvan*)
Chapter Nineteen: Concerning the Hymn to Mahāmāyā (*mahāmāyāstavādhi-kāravarṇanam*).
Chapter Twenty: Concerning the Relationship with the Kula Yoginī (*kulayoginī-sambandhaparvan*).
Chapter Twenty-one: A Description of the Transmission of the Ocean of the Yoni in relation to the Transmission of the Youth (*kaumārakramasaṁbandhe yonyārṇavakramādhikāravarṇanam*).

Chapter Twenty-two: A Description of the Transmission of the Child (*bāla-kramādhikāravarṇanam*).
Chapter Twenty-three: The Samayā Vidyā related to the Transmission of the Youth (*kaumārakramasaṁbandhe samayavidyādhikāravarṇanam*).
Chapter Twenty-four: The Sixty-four Letters (*catuḥṣaṣṭivarṇādhikāravarṇanam*).
Chapter Twenty-five: Concerning the Main Descent into the World (of the Goddess, the God and the Teaching) (*mūlāvatāraparvasambandhaḥ*).
Chapter Twenty-six: An Explanation of the Root *Sūtra* (*mūlasūtrabhūmikā*).[1]
Chapter Twenty-seven: A Description of the Descent of Kālī into the World (*kāly-avatāravarṇanam*).
Chapter Twenty-eight: A Description of the Teachings concerning the Planets (*grahāmnāyādhikāravarṇanam*).

Independent Kubjikā Tantras

The *Kularatnoddyota*

Up to now we have dealt with what may be called the primary corpus. This consists of the sacred texts that consider themselves to be contracted forms of the original extensive scripture revealed by the goddess and their direct expansions. Next we shall consider the secondary scriptures. These affiliate themselves closely to the main scripture, represented by the KMT or the *Śrīmata*. However, the versions to which they refer are usually not those mentioned in the direct, primary transmission. Thus, for example, according to the concluding colophon of the *Kularatnapañcakāvatāra*, it is said to be the essence of Kubjikā's scripture (the *Śrīmatasaṁhitā*) that consists of 12,000 verses.[2] Similarly, the colophons of the *Kularatnoddyota* claim that it is the essence of the *Kubjikāmata*, which is also called *Vakrikāmata* in some of the manuscripts or, according to the last colophon, *Kubjimahāmatottama,* which is said to be a fantastic 5 billion (*koṭi*) verses long.[3]

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[1] This is also the name and subject of chapter 58 of the KuKh which is chapter 28 of YKh (1). Although the subject in the AS is also the Yoni and the sacred seats in it, the text is quite different.
[2] The last colophon of the KRP reads: *iti dvādaśasāhasre śrīmatasaṁhitāyāṁ sārāt sārataraṁ ratnapañcakāvatāraṁ samāptaṁ* ||
[3] The colophon of the first chapter is typical of the others. It reads: *ity ādināthavinirgate [k kh: -nirggata] pañcāśatkoṭivistīrṇe [kh: -vistīrṇṇa] śrīmatkubjikāmate [k, g: -vakrikāmate] śrīkularatnoddyote [k kh g: -ratnodyote] prathamāvatārapaṭalaḥ [g: -tārapaḥṭalaḥ]* ||

The first of the fourteen colophons says that the KRU has come forth from Ādinātha. The rest refer to him as Ādideva. They all state that the KRU is a part of the *Kubjikāmata*, which is called *Kubjimahāmatottama* once and four times *Vakrikāmata*, a name which, as we have seen is also given to the MBT. The word for chapter is *paṭala*. Three chapter names have no additions. In four cases they end with the diction -*adhikāro nāma* in one with *adhikāravarṇano nāma,* two with

However, the KRU claims to be more than just a condensed version of an original scripture. We may glean another dimension of this Tantra from it name. Although I invariably refer to this text as the *Kularatnoddyota*, as scholars have done before me, it would be better to call it the *Śrīkularatnoddyota* - the Radiance of the Jewel of the Śrīkula. Śrīkula is, as we have seen, one of the many names for Kubjikā's tradition. The Jewel of the Śrīkula is the *Kubjikāmata* of which the KRU is the 'radiance' or, as the scribe of the earliest known manuscript put it, it is 'the lamp of the Jewel of the Śrīkula'.[1] In other words, this Tantra, which about 2,500 verses long, was conceived to be a kind of commentary on the KMT. Indeed, although we do find a great deal of very interesting, new material, not found in the KMT, more than half deals with matters found in the KMT. However, it is does not generally, like the ŚM or the ṢSS, draw directly from it but orders the material in its own way. An example of this are Five Wheels discussed in chapters 14 to16 of the KMT. In the KRU we find the Yoginīs and other beings in these Wheels simply listed in groups without directly expounding the configurations ('wheels') they constitute. Elsewhere, it supplements the KMT. For example, in chapter 20 of the KMT, we find a series of thirty-four Islands, representing the consonants. The KRU adds sixteen more 'Islands' that represent the vowel series.[2]

We find several clues in the KRU that indicate that it is one of the first texts of the Kubjikā corpus redacted after the KMT, a place of honour for which it vies with the ŚM. The main part of both of these texts appear to have been redacted prior to the shift of the main centre of the Kubjikā cult to Koṅkaṇa. All the references to it in the KRU we find are, as we have seen, in chapter thirteen which is called the *Ādisūtra* - the First *Sūtra* - a name which serves, no doubt, to disguise its insertion into the text when Koṅkaṇa had been fully established as a home of the tradition. That the KRU precedes the MBT, which was closely associated with Koṅkaṇa, is supported by other internal evidence. There are no signs that it knows anything of the directional divisions of Kaula traditions (*āmnāya*) that developed in the MBT. It knows only the rudimentary distinction (also found in the KMT) between *pūrva-* and *paścimāmnāya* in the sense of 'earlier' and 'subsequent' Kaula traditions, rather than 'eastern' and 'western'.

-*vidhāna*, one each with -*vidhi*, -*sūcana* and -*nirṇaya*.

[1] See the colophon recorded and translated in the following note.

[2] Chapter four of the KRU is dedicated to the Teaching concerning the Islands (*dvīpāmnāya*). Each of the Islands is associated with a letter and is inhabited by a Bhairava and a goddess along with her retinue of twelve Yoginīs. The KMT (21/21-114ab; see also chapter 31 of the ṢSS) lists thirty-four of them associated with the consonants from Ka to KṢa. The KRU copies these verses verbatim prefacing them with a passage in which the remaining sixteen Islands corresponding to the vowels are described. According to the KRU the fifty Islands should be worshipped on the fifty petals of the lotus in the Wheel of Maṇipura in the navel.

Just as the association with the western direction is unknown to the KRU, the same is the case with the ŚM, although in one place it prescribes that the Liṅga the initiate worships as the abode of the goddess should face west,[1] which may well be one of the first hints of the link with this direction. Doctrinally also, the KRU appears to be less developed than the MBT. There is, for example, as in the KMT very little yogic practice related to lunar symbolism. The KRU makes additional references to the goddess's Liṅga, but they are set in the context of an extension to the mythological narrative we find in the KMT. They serve to explain the origin of the first Siddha who propagated the doctrines of the Kubjikā Tantras. The Liṅga has no added symbolic function as it does in the later texts, especially the MBT.

At the beginning of the first chapter of the KRU we find a long list of Tantras, many of which can be traced. It is surprising that even though the list contains Śaiva Tantras of all schools and even a number of Buddhists Tantras, no mention is made of other Kubjikā Tantras. Is the absence of references to other Kubjikā Tantras because they did not, as yet, exist? This is not likely. We have no reason to doubt that the KMT, from which the KRU draws a good deal of material, was not the first Kubjikā Tantra. We may understand the absence of references to other Kubjikā Tantras as simply a sign that the KRU was one of the first after the KMT.

A relatively early dating of the KRU is supported by some external evidence. The colophon of a manuscript informs us that the original manuscript from which it was copied was transcribed by a certain Vivekaratna who came to the Valley (*nepāladeśa*) and lived in Kathmandu during the reign of Harṣadeva who reigned between 1085 and 1099 CE.[2] Thus we have an upper limit for the

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[1] *paścimābhimukhe [k: -mukhaṁ] liṁge [k: liṅgaṁ; g: lige] tato japaṁ [g: japa] samārabhet [kh: samācaret]* । ŚM 21/271ab.

[2] Slusser: I, 398. The manuscript is NAK no. 1/16 = NGMPP reel no. A206/10. It is a copy of a much older manuscript. The scribe copied it completely, including the colophon. The reference is on folio 96b and is as follows (the text has been emended):

> *pakṣe śive cāśvinanāmadheye tithau tṛtīyāṁ dharaṇīsute 'hni* ।
> *śrīharṣadevasya ca vardhamāne rājye mahānandakare [-maṁdakare] prajānām* ॥
> *nepāladeśaṁ samupāgatena kāṣṭhābhidhe * * * saṁsthitena* ।
> *svaśiṣyavargasya nibodhanāya paropakārāya kṛtaprayatnaḥ* ॥
> *bhaktyā svayaṁ śrīkularatnapūrvam uddyotayantaṁ [-udyotasantaṁ] bṛhadāgamedam* ।
> *śrīmatkulācāryavivekaratnakenāpi [śrīmatkalācārya-] saṁlekhitaṁ [-ta] paṇḍitena* ॥

samāptam idaṁ śrīkularatnoddyotam [kh: -ratnodyotam] iti ॥ *saṁkhyā sahasradvitayaṁ ca sārdhaṁ siddhikaraṁ [kh: siddhyāṁkaraṁ] śrīkularatnadīpam* । *śrīmatparākhyena vibodhanāya devyāḥ (kh: devyā) parāyāḥ kathitaṁ samastam* ॥ *iti* ॥

(The teacher) himself has come to the land of Nepal and resides in Kathmandu (*kāṣṭhābhidha*) and made an effort to instruct his disciples and help others. (He came) when

date of the KRU. Amongst the Tantras listed in the first chapter of the KRU there is one called `*Kālacakra*'. Scholars generally agree that the well known Buddhist Tantra with this name belongs to the 11th century.[1] Thus this must have been about the time the KRU was redacted. We have already noted in the course of our discussion of the spread of the Kubjikā cult to Koṅkaṇa that one chapter, at least, of the KRU which refers to Koṅkaṇa was probably added to the text there. The lack of references to the Deccan leads one to suppose that it belongs to the period when it had not yet spread there. Thus, it is probable that the main part of the KRU belonged to the Kubjikā tradition that spread in the north of India.

The legends associated with the travels of Vṛkṣanātha, the first Siddha, to various places prior to his arrival in Candrapura may reflect some historical truth concerning the spread of the Kubjikā Tantras. This matter has been discussed in the previous chapter. We recall that Vṛkṣanātha is said to be a Kaula Vedic Brahmin. This is in keeping with the general ethos of the KRU. Indeed, it is likely that it was written by a Brahmin who either was a royal chaplin or aspired to be one. The indications that this is the case are found in the last chapter of the KRU. This is dedicated to a series of rituals performed for the benefit of kings to protect them from aggression by other kings or for those kings who have lost their status and seek to re-establish themselves. In this context the Tantra warns the king that if he wants to be successful he should not harbour ill feelings for his priest.[2] It is

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Śrīharṣadeva's kingdom was prospering and gave great joy to the subjects (who resided there). (This effort was made and bore fruit in the form of this manuscript completed on) on Tuesday (*dharaṇīsute 'hni*), in the bright half (*śivapakṣa*) (of the lunar month of) Aśvin on the third lunar day. This great Āgama which illumines the jewel of the Śrīkula was copied (*saṁlikhitam*) (lit. 'written') with devotion by the venerable Kulācārya and scholar Vivekaratna.

This, the *Śrīkularatnoddyota*, is ended. The lamp of the jewel of the Śrīkula, which gives success, it consists of two thousand five hundred (verses). It was all spoken by the venerable one called Supreme in order to instruct the goddess Supreme.

This reference informs us that Vivekaratna resided in Kāṣṭhābhidha, that is, a '(place) called Kāṣṭha'. There seems little reason to doubt that he is abbreviating the Sanskrit name 'Kaṣṭhamaṇḍapa' which I have translated as Kathmandu. If the dating of the original of this manuscript is correct, then this is the earliest reference so far recovered to the place which was to fuse with its neighbouring settlements and ultimately give its name, after several centuries, to the city formed thereby. Prior to my discovery of this colophon Slusser (1982: 89) informs us that when she was writing: 'the first record of Kaṣṭhamaṇḍapa as a place name is encountered in a colophon dated NS 263 (= CE 1143).

[1] See introduction to the works on the *Kālacakratantra*.

[2] Then the king who has (thus) achieved victory has accomplished his aim if he is a devotee of the Kula and the priest (*pūjaka*) is not disliked (by him). Or else if he is one who has a dislike (for his priest) in his heart, he (will) always be dependent on another (more powerful king) and he does not accomplish (his) task then. O mother of Kula, this is the truth!

labdhvā [k kh: labdvā; g: ladvā] jayaṁ tadā rājā kṛtakṛtyaḥ prajāyate |

difficult to resist the feeling that this admonition was written by just such a priest who may well have written the rest of the Tantra as well.

Summary of the Contents of the *Kularatnoddyota*

Chapter One: The Descent of the Deity (*Avatārapaṭala*).

The KRU begins grandly with its cosmology. This takes place by the initial emanation of the goddess, here called Mahāmāyā, from Bhairava. He worships her and they unite generating the cosmic seed (*mahābindu*). This splits apart thus generating Sound and then progressively the principles through successive stages of emanation to form the cosmic order.

Chapter Two: The Transmission of the Child (*Kaumārakrama*)

The previous chapter dealt with the creation of the world, this one begins with the creation of the tradition. The scene opens with the god intent on worshipping the lineage of the *Paścimakrama* that he has produced with substances generated from his own body. Then, in the same way, 'established in supreme non-duality', he worships in his body the Mahākrama in the *Kramamaṇḍala* in which he had united with the goddess. Seeing this the goddess asks: 'what is worshipped in the great union (*mahāmelāpaka*) that arouses great wonder?' He responds by telling her about the origin of Mahāpīṭha. There the goddess and the god unite to generate the 'Flower' from which comes the *Kulakrama*. (1-52ab)

The god goes on to outline the worship of the *Śrīkumārakrama*. This consists of the projection of fifty mountains with their attendant goddess (called Kumārīs) onto the body. This is followed by their worship on the fifty petals of a lotus drawn in the sacrificial area with the god and the goddess in the middle.

Chapter Three: Concerning the Kramas (*Kramādhikāravarṇana*)

This chapter deals with the Transmission of the Youth (Yuvanakrama) and that of the Elders. The Transmission of the Youth is the most extensive of the three Kramas emanated from the deity and contains most of the Krama. The most important of the three, it is 'worshipped by Yoginīs and Siddhas and is the life (*jīvita*) of both the god and the goddess. It is the support (*āśraya*) of the plane

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yady asau [k kh: aso] kulabhaktas tu [kh: -bhaktasya] na vidviṣṭas [kh: vidiṣṭas] tu pūjakaḥ ||
athavā hṛdaye dveṣṭaḥ [k, kh, g: dveṣṭā] paratantrarataḥ [kh: -tatrarataḥ] sadā |
tadā siddhyati no kāryaṁ [kh: kārya] satyam etat kulāmbike || KRU 14/106-107.

beyond thought constructs (*nirācāra*).' All the Yoginīs, Siddhas and Bhairavas reside there. They 'impel emanation' and generate all the scriptures including the Vedas.

As usual this Krama is divided into groups of mantras, presiding deities or Siddhas that are related to parts of the body, yogic states or metaphysical principles. First comes a version of the 'sequence of twenty-eight' then a series of other groups including the Eight Mothers, 28 *maṇḍalas* related to the Wheel of Purity (*viśuddhicakra*), 12 goddesses of the sacred seats, 32 goddesses, probably related to the syllables of the goddess's Vidya, then come the Eight Gestures. It concludes with the Sequence of Sixty-four which consists of as many Yoginīs worshipped in groups of eight.[1] Each of the groups has a Bhairava and is worshipped in one of the sacred sites of the Eight Mothers.

This chapter ends with an exposition of the Transmission of the Aged. This is in three parts. The first consists of eight-one parts (*pada*) made up of nine groups of nine components. It originate in an ordered sequence from the body: nine cavities of the god's. It is essentially the same as the *Dūticakra* described in the KMT[2] and the extended form of the *Gurumaṇḍala*, although the KRU makes no reference to either of these two. Next comes the sequence of fifty goddesses governing the phonemic energies of Mālinī. It concludes with the sequence of twenty-four sacred sites and the beings in them described in chapter 22 of the KMT.[3]

Chapter Four: The Teaching concerning the Islands (*Dvīpāmnāya*)

Each of the Islands is associated with a letter and is inhabited by a Bhairava and a goddess along with her retinue of twelve Yoginīs. The KMT[4] lists thirty-four of them associated with the consonants from Ka to KṢa. The KRU copies these verses *verbatim* prefacing them with a passage in which the remaining sixteen Islands corresponding to the vowels are described. According to the KRU the fifty Islands should be worshipped on the fifty petals of the lotus in Maṇipura.

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[1] This group of sixty-four begins with the eight Gestures. The rest of the Yoginīs are quite different from the ones in chapter 15 of the ṢSS and chapter 20 and 25 of the ŚM.

[2] KMT 14/62-94. The corresponding passages in parallel versions are found in chapters 22 of the ṢSS and 16 of the ŚM. See Heilijgers-Seelen 1994: 69 ff. for a detailed exposition.

[3] The contents of the '*sthitabhūcakra*' are listed in KMT 22/23-46. The entire section dealing with this extends from KMT 22/18 to the end of the chapter.

[4] KMT 21/21-114ab.

Chapters Five and Six

These two chapters deal with the emanation and 'extractions' in code of the main mantras and Vidyās.

Chapter Seven: The Rite of Adoration *(Pūjādhikāra)*

After all the mantras relating to the *Kramamaṇḍala* have been taught, this chapter begins by explaining how it should be drawn, the mantras deposited in it and on other ritual objects, as well as on the worshipper (1-39ab). Then comes the to rite of adoration of the Sequence of the Youth. Another *Kramamaṇḍala* is drawn to accommodate all the groups of deities and their mantras belonging to this Krama outlined in chapter three.

Chapter Eight

This chapter begins with a brief description of the Six Wheels in the body each of which is related to one of the six lineages founded by the six disciples of Matsyendranātha (1-23ab). This is followed by the three forms of the goddess - supreme, subtle and gross in the Transmission of the Youth (23cd-44ab) and the one in the Transmission of the Aged (44cd-60ab). Then come the visualized iconic forms of Śabdarāśi (60cd-69ab), Navātman (69cd-81) and Mālinī (82-90ab). The three forms of initiation into the Śrīkrama - Śāmbhavī, Śāktā and Āṇavī (97cd-108). Rules to observe (109-119). The chapter concludes with the Festival of Garlands (*Dāmanotsava*). It is celebrated in the end of the rainy season between the months of Āṣāḍha and Kārttika. The deity is offered a sacred thread (*pavitraka*). Celebrated on the 'supreme non-dual Kula path', as usual the Tantra also teaches it inner equivalent (120-155).

Chapter Nine: A Description of the Supreme and Inferior lineages (*Parāparasantānanirṇaya*)

This chapter begins with a description of the incarnations of the goddess and god who bring down the Kulakrama, that is, the teachings of the Śrīkula, into the world in each cosmic age (*kalpa*). In the nineteenth Age the goddess incarnates as the daughter of Dakṣa and is then reborn as daughter of Himavat. Then assuming the form of the goddesses Durgā and Kātyāyanī she fights the demons Caṇḍa and Muṇḍa and Mahiṣa (1-34). The rest of the chapter is dedicated

to the Siddhas who propagate the teachings. This account, probably the first in the Kubjikā sources, has been analysed in the chapter concerning the teachers.[1]

Chapter Ten: The Way to Worship the venerable Great Root *Maṇḍala* of the Descent of the Four Kinds of Creatures (*Caturvidhasṛṣṭyavatāraśrīmahāmūla-maṇḍalapūjāvidhi*)

This chapter opens with the teaching concerning the goddess's thirty-two syllable Vidyā the god transmits to the goddess when they make love. The Tantras generated from its six limbs are listed. Mitreśa will make the main mantras of the Trika and the Tantras of the five currents (1-18). The rest of the chapter is dedicated to a form of the *Kramamaṇḍala* called the *Mahāmūlamaṇḍala*. The Five Couples are the teachers of this age (*kalpa*) worshipped in the Circle of the Void (*śūnyamaṇḍala*), that is, in the Point in the centre. Then come a set of three pentads, the Six Wheels, the Seven Yoginīs who govern the vital constituents (*dhātu*) of the body, the Five Jewels, the Five Sacred seats and the Siddhas of the four lineages related to the four kinds of creatures. This *maṇḍala* was brought into the world by the goddess when she was reborn as the daughter of the Himalaya in order to worship the four kinds of emanation. Then come the Eight Mothers and Bhairavas worshipped on an eight petal lotus. Then pairs of syllables of the goddess's Vidyā are worshipped on the sixteen petals of a lotus around it. This is followed by lotuses of 32 and 64 petals (19-124ab). The chapter concludes with a description of how the *maṇḍala* should be drawn and its features. (124cd-154)

Chapter Eleven: The Descent of the Future *Pūrvāmnāya (Bhaviṣya-pūrvāmnāyāvatārasūcana*)

Written in the future tense, as are most of the narrative passages in the KRU, this chapter talks about the origin of the Previous Tradition in relation to the Subsequent Tradition of the goddess Kubjikā. Here we read about the Kaula teachers of the four aeons and especially about Matsyendranātha the founder of the previous Tradition in this Age.[2]

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[1] See intro. vol. 2, p. 473 ff..
[2] This is discussed and much of this chapter in intro. vol. 2, p. 355 ff..

Chapter Twelve: The Movement of (the Energies of) the Gestures, Meditation and Worship (*Mudrācāradhyānārādhanā*)

This interesting chapter teaches four Gestures (*mudrā*) in relation to meditation. These are the One Without Support (Nirālamba) (8-13ab), the Skyfaring Goddess (Khecarī) (13cd-18ab), The Gesture of the Yoni (Yonimudrā) (18cd-27ab) and The Gesture of the Goddess who is Beautiful in Every Limb (Sarvāṁgasundarīmudrā) (27cd-51ab). The first two are the experience of the Void beyond the body. The following two are the meditative experiences of the movement of vitality of Kuṇḍalinī in the body. As Kuṇḍalinī moves so does the god who is the Self. As he says: "The Self is wherever the mind (*manas*) is and you (O goddess) are wherever the Self is. O mistress of Kula, we (two are both) wherever you are."[1]

Chapter Thirteen: The Teaching of the First *Sūtra* (*Ādisūtranirṇaya*)

This is the only *sūtra* in the KRU. It already mentioned in chapter two amongst several other matters the goddess asks the god to explain[2] and it is announced at the end of the previous chapter where it is attributed to Mitranātha, the first Siddha to bring the teachings into the world.[3] It is said to be based (*pūrva*) on the convention (*saṁketa*) concerning the Siddhas[4] and does indeed teach the origin of the first Siddhas and their lineages. These are said to have developed primarily in Koṅkaṇa which not mentioned elsewhere. So although the *Ādisūtra* has been well integrated into the text, it may not be an original part of it.

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[1] KRU 12/29cd-30ab.

[2] *ādisūtrādisūtrāṇāṁ [kh: -sūtādi] nirṇayaṁ pārameśvaram* || KRU 2/38cd.

[3] All this profound secret has been explained to you along with the dynamism of the gestures (*mudrācāra*), the meditation, and the first (*ādi*) *sūtra* as it is. Its primary and secondary divisions possess the meaning of many books. Mitranātha will do (this) with a spirit of reflection (*saprapañcena bhāvena*).

etat sarvaṁ tavākhyātaṁ rahasyaṁ gūḍhagocaram ||
mudrācāraṁ tathā dhyānamādisūtraṁ [g: dhyānaṁmā-] yathāsthitam |
asya bhedopabhedāśca [k, kh: -dāṁśca] nānāgranthārthavistarāḥ [g: nādāgraṁthārthavistarāḥ] ||
saprapañcena [g: -ñcana] bhāvena mitranāthaḥ kariṣyati | KRU 12/52cd-54ab.

[4] *śrīparādevyuvāca*
ādinātha kulāmnāyaṁ yathā saṁketasūtragaṁ [k kh: saṁkata-; g: -trakaṁ] |
kulajairjñāyate [kh: -rkṣāyate] samyak tathā sūtraṁ vada prabho ||
śrī ādinātha uvāca
śṛṇu tvamādrisaṁbhūte [g: tvamādisaṁ-] ādisūtraṁ yathā sthitam |
tathā taṁ kathayiṣyāmi siddhasaṁketapūrvakaṁ [kh: -saṁkeṭa-] || KRU 13/1-2 ||

The *Ādisūtra* begins with a beautiful description of how the goddess descends from the Void of transcendental Oneness with the god down through the Cavity of Brahmā and the Wheels of the body. First she vitalizes the fifty phonemic energies of her basic bodily matrix and then courses through the Krama and all the other mantras and Vidyās to generate its complete form. Then she rests in the Wheel of Bliss within the god, her nature his divine will and body that of a beautiful young woman. (1-11)

Then the primordial union of the god and the goddess with which the Tantra began is re-enacted but with a different purpose. The god worships the Virgin Goddess, his own pure will, in the Wheel of Bliss until, as the god proclaims: the fire offering of divine energy (*divyatejas*) which is Akula has gone forth from Bliss along the Path of the Void (*vyomamārga*).[1] In this way Mitranātha, the First Siddha, came into the world . After describing his solitary exploits as a yogi and ascetic, the Tantra goes on to describe the birth of Vṛkṣanātha from the goddess alone (14-22ab). This is followed by his pilgrimage to the main sacred sites and his journey from the north of India down to Candrapura and Koṅkaṇa (22cd-29). Then the Tantra lists Vṛkṣanātha's disciples and their spiritual off-spring (30-49).[2]

Chapter Fourteen: The Prescribed Method (*vidhāna*) of Worshiping the Wheel of Prayāga and the rest, the Installation (of the Deity), the Application of the Many Rites and their Instruments, the Consecration of the Teacher and the Performance of Yogis' Last Rites. (*prayāgādicakrapūjāpratiṣṭhānānā-karmakaraṇārambhācāryābhiṣekayoginām antyeṣṭividhānam*)

This chapter mirrors chapter three which describes the worship of the Transmissions of the Youth and the Elders. Here, to conclude the KRU, they are presented again as part of a series of powerful magical rites. By way of introduction to this topic, the chapter opens with a list of the applications and use of the power of mantras (*mantrasiddhi*) and their benefits (1-11). Many of these are magical powers, the acquisition of which, through the performance of the Krama rites, are especially beneficial to kings. They remedy the misfortune (*alakṣmī*) of those who have fallen from the rule of their kingdom.[3] The dispossessed king who worships the *Kramamaṇḍala* of the Transmission of the

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[1] KRU 13/14ab.

[2] Most of this chapter is translated in intro. vol. 2, p. 468 ff...

[3] *rājyabhraṁśe [kh: rākṣatraṁśe] narendrānāṁ [g:-drāṇāma] alakṣmīharaṇāya [g: lakṣmīhareṇāya] ca* | KRU 14/9ab.

Youth (Yuvanakrama) regains it.[1] Similarly, by worshipping the *maṇḍala* of eight-one parts[2] of the Transmission of the Aged, the Tantra promises the king freedom from the aggression of other kings and a prosperous kingdom.[3] In keeping with the magical concerns of this modality of worship of the Krama, the second *maṇḍala* of this Krama, that of the twenty-four sacred sites,[4] is also variously visualized according to the magical benefits one desires (42-70). The Tantra now lists various offerings to the fire from the same point of view (70-81ab). The rite ends, as usual, with the repetition of the Vidyā (81cd-86).

The Tantra goes on to describe a powerful *maṇḍala* of the Mothers (87-112ab). They are worshipped along with the Yoginīs of the Krama and those of the thirty-two syllables of the goddess's Vidyā. The goddess of the Transmission of the Aged is in the centre. All very ferocious, offerings. including large quantities of liquor, are made to them. Enemy soldiers see the goddesses in this way and overcome by the vision (*dṛṣṭādīna*), flee in distress dropping their weapons. Thus the victorious king accomplishes his aim.[5] The range of visualized and theriomorphic forms of the Mothers are described (112cd-134). Then comes a long and interesting section on the installation ceremony (*pratiṣṭhā*) and worship of the Great Wheel of the Mothers (135-207ab). This is followed by a passage describing the consecration of a teacher (207cd-229ab) and his last funerary rites (229cd-256). The last teachings concern the twenty-five Kaula substances offered to the main deities and their attendents (257-271).

The KRU began with the emergence of the goddess from the Void of the transcendental god, who worshipped and united with her. Now that the god has imparted the teachings to the goddess and received them from her, he merges back into the Void. From there he calls the goddess to join him so that he may worship and unite with her again (272-292ab).

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[1] KRU 14/12-41. A king who has fallen from (the rule of his) kingdom is (again) supported (by his subjects) by seeing (this). (If) he worships that Wheel in this way, he again comes to possess a kingdom. KRU 14/41.

[2] This is described in chapter three of the KRU.

[3] The king is not troubled by others there and there is no epidemic (*māri*). The crops are not destroyed and the people (*praja*) are not troubled by disease. O beloved, there is no fear of others' Wheels (used for magical purposes) where this one is worshipped.

na tatra pīḍyate rājā na ca māriḥ pravartate ||
na vinaśyanti śasyāni [kh: śaśyāni; g: paśyāni] na rogairbādhyate prajaḥ [k kh g: prajā] |
paraṁ [g: para] cakrabhayaṁ naiva yatredaṁ pūjyate priye || KRU 14/51cd-52.

[4] See KuKh vol. 4, appendix 8.

[5] KRU 14/105.

Pārameśvarīmatatantra

More than a dozen manuscripts of the *Pārameśvarīmatatantra* have been recovered in Nepal. The oldest of these is palmleaf written in an early Nevāri script. Unfortunately, it is not dated but may well belong to the 13th century if not earlier. The colophons claim that it is the scripture set in 84,000 verses that is part of a compilation consisting of 90 million (*koṭi*).[1] The most complete manuscripts begin at chapter (*paṭala)* twenty-four and end with chapter fifty-six. Thus, approximately half the text has been lost. Although what has survived of the text is quite long, the complete PMT was probably not as long as the colophons claim it to be.

Many of the colophons identify the PMT with the '*Śrīkubjikāmata*'.[2] It is also linked with the MBT. The name *Pārameśvarīmata*, which appears in the long colophons of the MBT, may have been chosen for this text as it is a homonym of the MBT. The MBT figures as a universal authority that allows inclusion of other Kubjikā Tantras and reproduction. It is a door by means of which the corpus of authoritative scriptures can expand and new Tantras can find a place in it without disruptions.

Most of what remains of the PMT is taken up with the presentation of the main mantras and Krama in code. They are named after the mantras presented in them.[3] The mantras extracted are as follows. The first figure denotes the serial order of the chapters. The second one in brackets is the number of the chapter noted in the colophons. All the mantras are common and found in several places in the Kubjikā Tantras. 1 (24) the extraction of Meru. 2 (25) Śabdarāśi. 3 (26) the root Vidyā along with the Five *Praṇavas*, limbs and faces. 4 (27) Mālinī. 5 (28) the Triple Vidyā and the Aghoryāṣṭaka. 6 (29) the Twelve and Six Limbs (Dvādaśāṅga, Ṣaḍaṅga) and the deposition of Ambikā Vidyā. 7 (30) Tadgraha. 8 (31) The Twelve Verses (Dvādaśaśloka) and the Five Jewels. 9 (32) the Six Yoginīs concerned with restraint (*nigraha*). The text is long and cumbersome and for the most part not immediately intelligible. This is certainly not a text one could simply sit down and read. Thus, it is surprising, at first, that other Kubjikā sources, like the *Siddhakhaṇḍa* and the *Ṭīkā*, in which the mantras are easily accessible, are preserved in very few manuscripts. The substantial number of surviving manuscripts of the PMT indicates that it was a well respected scripture. Probably not read much, its name inspired reverence. Replete with the Krama mantras and full of their energy, the PMT was probably venerated as a particularly powerful scripture – a veritable written epitome of the Krama.

[1] The longer colophons begin: *iti pārameśvarīmate navakoṭisaṁhitāyāṁ caturāśītisahasre*.
[2] The colophons from 18 (41) to 33 (56) all state that the Tantra is called *Śrīkubjikāmata*.
[3] The colophons of MS NA no. 1/256 of the PMT are listed in BSP I p. 240-1.

Moreover, recorded in code, the mantras are preserved from the corruptions that would occur if they were simply written down directly. The tradition was certainly conscious of this danger. Thus, according to the *Śrīmatasāra*, the goddess herself feels unsure of the form of her own thirty-two syllable Vidyā because of such mistakes. Thus she introduces her question about this to the god as follows. He will reply by presenting the Vidyā in a code in which no such errors are possible:

> In some cases an *anusvara* is lost. Elsewhere a measure is corrupted. In some places a letter is disturbed or the (syllables) are reversed. In some cases foolish teachers have corrupted the liturgy of the scripture (*āgamapaddhati*). They say that this (Vidyā) has been received by the tradition in some other way (which is incorrect). In some cases the teacher is a fool (or else) the meaning has been destroyed by scholars. O god, even today a doubt has arisen in my heart (about the true form of the Vidyā).[1]

Along with the mantras of the Krama, the PMT also presents those of the goddesses identified and associated with Kubjikā. These are, essentially, her six modalities (*prakāra*) mentioned in the following verse:

> How and in what way is (Kubjikā) present in the centre of Meru? (She is) Vāgīśī who is Mahāmāyā, that is, Cāmuṇḍā the mistress of the Kula. (She is also) Mahākālī who conquers death, Trotalā (i.e. Tvaritā) and Tripurabhairavī. The Samayā Vidyā, called Kubjikā (*kukārā*) is Siddhamārtaṇḍa Bhairavī and in the *Mahāsaṁmohana* (Tantra) she is Nityā who severs (the bonds) and bestows liberation. O Mahādeva, this is the way Parā, the mother of the Kula, who possesses six modalities, abides.[2]

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[1] *kvacid bindus [k, kh:] truṭir yāti [kh: kraṭir yāti] kvacin mātrātruṭir [kh: kraṭir] bhavet* |
kvacid varṇatruṭiś [kh: kraṭiś] caiva vilomañ ca kvacid bhavet ||
kvacinmūrkhāś ca ācāryā hatvā cāgamapaddhatim |
vadanty astyābhilabdhaiṣā [k, kh: asyā-; k: -labdheṣā] pāraṁparyeṇa cānyathā [kh: nānyathā] ||
mūrkho guruḥ kvacic cārtho [k, kh: -rthaṁ] dhvaṁsito [k, kh: -tā] śāstracintakaiḥ |
adyāpi saṁśayo deva saṁjāto hṛdimadhyataḥ || ŚMS (2) 9/55-57 (fl. 68b).

[2] *kathaṁ kena prakāreṇa merumadhye vyavasthitā [-taṁ]* |
*vāgīśī [vāgīśvi] * mahāmāyā cāmuṇḍā kulanāyikā* |
mṛtyuñjayā [-yaṁ] mahākālī trotalā tripurabhairavī |
samayavidyā kukārakhyā siddhamārtaṇḍabhairavī [-vi] |
mahāsammohane 6) nityā kṛntāntī [kṛtānti] muktidā |
parā kulamātā mahādeva ṣaṭprakārā yathā sthitā | PMT 24/45-48.

The PMT dedicates the following chapters to the presentation of the Vidyās of goddesses and mantras of gods in code. These are: 10 (33)[1] Kālajñānasaṁkarṣaṇī, 11 (34) Guhyakalī,[2] 12 (35) Tripurabhairavī, 13 (36) Saṁjīvanī Vidyā, 14 (37) Vajranityā Kāmadevī and 16 (39) Tvaritā. Two chapter are devoted to Bhairavī. These are 20 (43) and 22 (45). The mantras of Aghora and Tatpuruṣa are presented in chapters 17 (40) and 18 (41), respectively.[3]

Minor Texts

Canonical Works

The *Nigūḍhajñānasadbhāvatantra*

The texts outlined in the following section are called 'minor', because they have not been as influential in the tradition as the other major texts. Even so, some of them are quite substantial both in size and depth of content. The *Nigūḍhajñānasadbhāvatantra* is such.[4] The NJ affiliates itself to the KMT[5] and much of its contents are indeed inspired by the KMT. Thus, for example, it begins by presenting the same basic sacred geography outlined in the goddess's myth of the KMT. However, the NJ develops it by placing it in a larger cosmological framework. Primordial darkness precedes creation. The universe is within it at one with the Lord Tūṣṇīnātha who is in an unmanifest, transcendental state. From him proceed in serial order, the yogic states and the sacred seats to which they correspond and all the other sacred places. The text thus follows the KMT in its own way. Another example are the teachings concerning the 'Six Realities'. As in the KMT, these are on two paths, right and left. They are the Six Wheels on the right path and a series of metaphysical entities and their correspondences on the other. The two run in parallel like an image and its reflection. A corollary of its close affiliation to the KMT is the absence of any reference to Candrapura and Koṅkaṇa. Instead, the 'sacred seat of the Moon' (*candrapīṭha*), to which it refers a few times, is the Island of the Moon from which the teachings spread according to the NJ as they are said to do in the KMT.

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[1] The first number is that of the chapter of the extant text text. The number in brackets is that of the chapter according to the colophons.

[2] This chapter is called in the colophon: *guhye ātmasaṁvittibhedaḥ*

[3] Chapters 15 (38) and 19 (42) are called *Garbhayāga* and *Śālanirṇaya*, respectively.

[4] See bibliography for details of the sole MS of this Tantra recovered so far.

[5] *nirgūḍhajñānasādbhāve divyaughe kubjikāmate* | NJ fl. 15a.

The *Kulamūlaratnapañcakāvatāra*

The *Kulamūlaratnapañcakāvatāra* is a short tract divided into eleven chapters (*paṭala*). The final colophon of the KRP declares that it is the essence of the *Śrīmatasaṁhitā* consisting of twelve thousand verses.[1] The first chapter deals with the basic theological and metaphysical nature of deity and the representation of fundamental reality as Kula, Akula and Kaula.[2] The first part of chapter two (1-24ab) deals with the progressive emergence from Kuṇḍalinī, the energy of the divine will and its successive phases, of hosts of millions of Yoginīs. These are of various types belonging to the eight Kulas governed by the Mothers. The second half of this chapter (24cd-36ab) enumerates the eight groups of eight Rules (*aṣṭāṣṭasamaya*) initiates must observe. Chapter three deals with the groups of six (*kulaṣaṭka*). These include the six groups of the Krama (4-5-6-4-5-4), Wheels, Elements, Princes, States, Penetrations, types of Self, Lords, Śaktis, Yoginīs, signs of attainment, six types of manipulations of mantra, Paths, constituents of the body, and types of the Krama (1-20). The six parts (*ṣaṭprakāra*) of the Krama of Twenty-eight are explained in their essential form as states and energies (21-31ab). The 'Six Parts' (*ṣaṭprakāra*) are then explained in three other ways (31cd-34ab, 34cd-39, 40-55ab). The chapter ends with a brief description of the Six Wheels, which completes the two sets of groups of six, that is, the northern and the southern that correspond to emanation and withdrawal, respectively (55cd-63). Chapter four presents a series of triads that are related to the three Olis of the threefold Krama.

Chapter five begins with a brief description of Kaula initiation by piercing (*vedha*) (1-13). This is followed by worship of the *maṇḍala* that begins with the inner projection of the vowels into the body and the six limbs of the goddess (14-27ab). In this way the foundation of the *maṇḍala* is formed that serves as the seat of Svacchandabhairava, alias Aghora, who is visualized next as eating disease. (27cd-29ab). A vessel of water is offered and a jar full of wine is installed in the north-east with offerings of meat and the Kula substances. Then one should worship the Āgamas and the rest (29cd-39ab). After preparing the seat (*āsana* / *pīṭha*), the limbs and faces of Aghora are worshipped in the *maṇḍala* (39cd ff.) The Mothers are worshipped with their Bhairavas around the seat on the eight petals of a lotus. Then Aghora is worshipped in the sacrificial area (*sthaṇḍila*). After worship comes the repetition of the mantra. Then one should perform penance (*prāyaścitta*). The number of repetitions of mantra required are listed according to the sin or inauspicious dream, along with one tenth the number of

[1] *iti dvādaśasāhasre śrīmatasaṁhitāyāṁ sārāt sārataraṁ ratnapañcakāvatāraṁ samāptam* ||
[2] See intro. vol. 2, p. 288-290 where a passage from this chapter concerning these principles has been translated.

fire offerings and gift to the teacher. Concerning the rosary, types and way of using it. The offering of lamps comes next followed by the formation of Kujāmudrā and the singing of hymns to the teacher, Mothers, and Bhairava etc. The preliminary rite concludes with an offering of a lamp to Bhairava and drinking from the wine vessel (*pātra*).

A series of the basic Krama mantras are presented in chapter six. Some are extracted in code from a grid drawn at the beginning (1-4), others are written out in full directly. These are the Five *Praṇavas* (5-13) and Vidyārajñī, that is, the Samayā Vidyā of 32 syllables (14-27ab), the mantras of the faces and limbs of the Vidyā in association with those of the Eight Mothers (27cd-32ab), and the goddesses of the Limbs (32cd-44ab). After the extraction of the group of six limbs come the mantras of the Pīṭhas and the Siddhas and Yoginīs in them (44cd-59ab), the Five Vimalās (= Mahantārīpañcaka) (59cd-62ab), the group of five seats (Pīṭhapañcaka) (62cd-67), the Eight Mothers (68-79ab), the Dūtīs of the goddess's six limbs in relation to the six Wheels in the body (79cd-108), the mantras of the Ḍādiyoginīs and the Five Jewels (109-114), the Five Voids (Vyomapañcaka) and the Three Caves (Guhātraya). The series concludes with the three Gāyatrīs for three times of day.

Chapter seven deals with the projection of various realities into the body. These include the Six Wheels (1-3), sacred mountains and rivers (4-7), the Six Paths (8-9ab), the Five Gestures (*mudrāpañcaka*) (9cd-11) and a series of Yoginīs along with the sacred fields, primary and secondary (*kṣetra*, *upakṣetra*) and meeting grounds (*saṁdoha*) (12-24). These are the 'signs of places' (*sthānacihna*) within the body. It ends with a short passage concerning the arousal of Kuṇḍalinī and consciousness in association with the utterance of mantras (25-49ab).

The first part of chapter eight is concerned with the 'inner procedure' (*adhyātmikavidhāna*). This begins with the projection of the eight goddesses into the body (1-6). This is followed by the deposition of the limbs and faces of the goddess onto the body. Ṣoḍhāśakti then moves back and forth through them and they are worshipped by means of Viṣuva Yoga[1] (7-11ab). Once the body has been prepared in this way the Āgama and the Śrīkrama is worshipped in the *maṇḍala* of 24 sacred sites.[2] Kubjikā is visualized in the centre within one's own body. She has a pleasing face and two arms. She holds a rosary and makes a fear dispelling gesture. She is uttering the scriptures and is in the 'state of an androgen' (*ardhanarīśvara*) (11cd-22). After this the mantras of the Krama extracted in the previous chapter are projected into the body (23-40). Then the three standard Gestures are described, that is, Padma, Triśikhā and Yoni, first externally and then internally (41-51ab). The chapter ends with a long passage in which the drawing

[1] Concerning Viṣuva Yoga, see KuKh 2/15-16 and notes.
[2] See KuKh vol. 2, appendix 8.

of the *Kramamaṇḍala* and worship of the deities of the Krama within it are described along with the attendent rites (51cd-81ab).

Chapter nine begins with an exposition of the development of the four Yogic states (Piṇḍa, Pada, Rūpa and Rūpātīta) in relation to the centres (*cakra*, *padma*) within the body (1-29). This is followed by a short presentation of the types of Self (30-34) and admonition to seek liberation (35-38). After this comes a long passage on the states of those dedicated to the practice of Yoga. These are the Sixteen Great States (*avasthā*) listed in the KMT.[1] The KRP suppliments the account in the KMT by relating auspicious states and Yoginīs to them in centres in the body (39-51ab). These are followed by the inauspicious ones (51cd-56), how they both arise and their effects good and bad (57-66ab). A long passage follows dedicated to an interesting, rich exposition of yogic states, types and forms of consciousness, aids and impediments to its development (66cd-96). As the Path of Yoga leads to the destruction of death, this is discussed next. This is achieved by performing ritual yogic suicide (*utkrānti*). Auspicious times to do this are listed and where the syllables of the Yoginīs should be deposited on the body (97-124).

Chapter ten opens with the worship of the elders (1-13ab). This is followed by the rite of offering of the sacred thread (*pavitraka*). This is performed during the rainy season to atone for transgressions of the Rule that may have occurred during the year (13ab-42).

Chapter eleven begins with a description of a talisman made from the core triangle, hexagram and eight petal lotus of the *Kramamaṇḍala* (1-10) and its benefits (11-18ab). This is followed by the worship of Kumārī in the middle of the Krama, early morning. Ritual union (*cakrakrīḍā*) follows. The text enjoins that the Kaula consort should be offered to a disciple who belongs to the tradition[2] and that all should be done in the utmost secrecy. Thus the KRP ends (18cd-24).

The *Kubikopaniṣad*

An edition and translation of the *Kubjikopaṇiṣad* has been published by Goudriaan and Schoterman.[3] Although technically not a Tantra, it is virtually so in much of its content. The Brahminical Vedic character of the text is based on extensive quotations from the *Atharvaveda*. This Upaniṣad is meant for Atharvan Brahmins, who are Kubjikā initiates for it prescribes that: ‘a worshipper of Kubjikā . . . should be a brahman from Parāśara's clan and a teacher in the school

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[1] KMT 11/95-98ab = KRP 9/39cd-42ab.
[2] *dātavyā niścitaṁ devi śiṣyāya [kh: śiṣyāca] kramikāya ca* || KRP 11/23cd.
[3] See bibliography.

of Pippalāda-śaunaka as taught in the *Atharvaveda*'.[1] The relatively late date of the text is indicated by the central place it gives to the Ten Mahāvidyās whose worship as a group is probably not prior to the 15th century. It is highly probable that this text was written by a Newar Brahmin who worshipped Kubjikā and Siddhalakṣmī. Siddhalakṣmī is identified with Kubjikā in her form as Siddhikubjī, who is also called Vajrakubjī. If he was a Rājapodhyāya Brahmin, his tutelary deity (*kuladevatā*) would have been Kubjikā. Moreover, if he belonged to a line of Rājopādhyāyas who served as the Malla kings' priests, he would have been well versed in the cult of the goddess Taleju, that is, Siddhalakṣmī, the tutelary of the Malla kings. According to the *Kubjikopaṇiṣad*, Siddhalakṣmī is the tenth and most important of the Mahāvidyās. All ten Mahāvidyās are placed on Kubjikā's Yantra with Siddhalakṣmī occupying the centre as Kubjikā's main manifestation.[2] Thus her place of honour as the greatest, most regal of these ten royal goddesses, as they are described in this text, maintains her overt supremacy as the goddess of the king even as she is worshipped covertly by his priest as the manifestation of his own tutelary goddess.

By the time the Ten Mahāvidyās became popular in India, the worship of Siddhalakṣmī and other related goddesses outside the Kathmandu Valley had probably ceased. Moreover, the worship of Siddhalakṣmī as one of the Ten Mahāvidyās in the primary textual sources is very rare, if not unique to this text.

The *Kubjikātantra*

This is a relatively late medieval text that has no connection with the Kubjikā corpus. Indeed, Kubjikā barely appears in the title of the work and as a form (*kujāvārā*) in which the goddess is addressed. It is couched, as are most of the Śākta Tantras of this period, in the worship of the Ten Mahāvidyās, who are totally unknown to the Kubjikā Tantras. The one supreme goddess manifests as all the others and is the source of deities who govern the three qualities and the five elements. The seed syllables and mantras of the Ten Mahāvidyās and related gods and goddesses are presented in a simple code in the first four chapters. These are followed by two chapters that describe inner projections into the subtle body of the goddess as consciousness (*caitanya*) whose 'form is a snake'. They include her visualized forms in each of the Wheels (*cakra*) of the body along with the contemplation of her supreme essential nature. Chapters seven and eight describe worship in *vīrabhāva*. As part of that type of discipline (*sādhanā*) some of chapter eight is dedicated to a description magical rites to overcome one's enemies. The

[1] *Kubjikopaṇiṣad* 10/2.
[2] Goudriaan and Schoterman 1994: 12.

concluding portion of this chapter concerns worship with a consort seated on a corpse in a cremation ground.

Chapter nine prescribes contemplation of the deity with form (*sākāra*) leading to that without form (*nirākāra*). It continues with seed-syllables required to make mantras successful along with Yantras dedicated to various Kaula goddesses and the projection of mantras into them and how they should be repeated (*japa*). Chapter ten is concerned with various afflictions (*bādha*) by female demons to which women who desire off-spring are subject and their remedy with mantras, herbs and Tantric practice. Chapter eleven is in prose and outlines various rites that form part of daily and occasional worship (*pūjā*). The remaining chapters are dedicated to the description of rites, mantras and visualizations of the Wheels in the body related to various goddesses for fertility and protection of new born babies, young children and rites for the still-born and aborted.

Perhaps this Tantra was redacted in Kāmarūpa. Evidence for this is the special power attributed to this sacred seat (*siddhapīṭha*) amongst a series of others listed in chapter seven (7/48-55)[1]

Short Tracts

The *Siddhapañcāśikā*

Only two manuscripts of this short tract have been recovered.[2] According to the colophons, it was revealed (*avatārita*) or came forth (*nirgata*) from Candrapīṭha. This is associated with Matysendranātha and so is the Island of the Moon, Candradvīpa, rather than the City of the Moon, Candrapura. The latter is never mentioned, nor is Koṅkaṇa. Thus it belongs to a number of tracts, including the two *Śrimatasāras*, and, indeed, most of the other Tantras we will examine here that claim their teachings come from there, as does the KMT.[3] The SP represents Kubjikā her there in her differentiated, iconic form (*sakalarūpa*) as

[1] *kāmarūpaṁ mahāpīṭhaṁ sarvakāmaphalapradam* ||
kalau śīghraphalaṁ devi kāmarūpam idaṁ smṛtam | KT 7/54cd-55ab.

[2] See bibliography. Although the text is called the Fifty (verses concerning) the Siddhas it 120 verses long. The following colophon refers to it as 'the hundred (verses) whose root is the *Kulālītantra*' which is closer to the actual figure
iti śrīsiddhapañcāśikāyāṁ [k, kh: -sikāyāṁ] candrapīṭhavinirgatāyāṁ śrīmūlanāthāvatāritāyāṁ divyājñāguṇaprakāśikāyāṁ [k: - sikāyāṁ] kulālītantramūlaśatāyāṁ caturthaḥ paṭalaḥ ||

[3] Accordingly, the first chapter of the KMT where the first part of the goddess's myth is narrated is called the Descent onto the Island of the Moon. *iti kulālikāmnāye śrīkubjikāmate candradvīpāvatāro nāma prathamaḥ paṭalaḥ*

Raudrī Ambikā. She is in the middle of the World of the Triple Peak Mountain (*trikūṭabhuvana*), which is her triangular Yoni, surrounded by the energies and beings of the Krama of Twenty-eight realities (*padārtha*) that occupy the *maṇḍala* around her. Adorned with the Krama mantras, limbs and the rest, she is the mother who awakens the universe.[1]

The link with the Island of the Moon, where the original Kaula teachings were recovered by Matsyendranātha, is stressed in the opening passage. The descent of the Kula teachings (*kulāvatāra*) to earth as the Siddhakaula takes place there. Śrīnātha, as Navātman 'with nine names'[2] is called Mīna, that is, Matsyendra, the Fisherman.[3] He is the 'one who brought down to earth the first division of the teaching' (*ādibhedāvatāra*), which is called the 'preceding tradition' (*pūrvāmnāya*).[4] Thus, according to the colphons, the SP is 'brought down to earth by the venerable Root Nātha and reveals the qualities of the Divine Command'.[5]

The goddess is the speaker in the SP. This is a sign that it is not amongst the earliest Kubjikā texts where the god is the speaker. Nonetheless, she says that she is presenting the teachings of the Siddha Path, which has come forth from the 'root path' (*mūlamārga*). This, we are led to understand, is the one propagated by Matsyendra as the 'extensive teaching of the book (in the belly of) the fish' (*matsyagranthārthavistara*)[6] that he recovered.[7] Apart from this mythical book, the SP refers clearly to one text that has been recovered and is attributed to Matsyendra. This is the *Kulapañcāśikā*, which is called the 'root of Kula',[8] implying that the *Siddhapañcāśikā* is like it.

The next chapter opens with the *Sūtra* of Twelve Verses (*sūtradvādaśa*).[9] This was probably drawn from YKh (1) where the last two verses are missing in

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[1] SP 1/19-28.
sarvālaṅkārasaṁpannāṁ [k, kh: -saṁpannā] sarvāścaryamayīṁ [k, kh: -mayī] tathā |
sakalena tu rūpeṇa candrapīṭhe vyavasthitām || SP 1/27.

[2] Navātman's consort, the goddess, also has nine names. These include Maṅgalā, Harasiddhi and Kālarātrī, which relate the goddess to the Kālīkrama, and Yogeśī to the Trikā. As Carcikā she is Kubjikā. The other names are Matsyodarī and the obscure Navālī, Bhaṭṭā and Kilikilā (SP 1/14cd-15).

[3] *navābhidhānam ādau ca navātmā mīnasaṁjñakaḥ* ||
matsyendro dhīvaraś cāhaṁ kaivartako [k, kh: -ka] vaṭas tathā | SP 1/12cd-13ab.

[4] *iti śrīmahendrāvatāre pūrvāmnāyasūcitaṁ nāma ādibhedāvatāraḥ* | 1/19ab.

[5] *śrīmūlanāthāvatāritā divyājñāguṇaprakāśikā*

[6] SP 1/30.

[7] See intro. vol. 2, above, p. 320 ff..

[8] *amūlaṁ kulamūlaṁ [kh: -la] tu kulapañcāśikocyate [k, kh: -sikocyate]* || 1/7cd. See bibliography for MSs of this text.

[9] *iti siddhapañcāśikāyāṁ [k, kh: -sikāyāṁ] candrapīṭhāvatāritāyāṁ dvādaśasūtranirṇayo nāma dvitīyaḥ paṭalaḥ* || See note to KuKh 2/7cd-7ef where the first few verses have been translated.

the sole manuscript that contains the last part of YKh (1). It is a compact hymn in twelve verses set in *sragdharā* describing the essentials of the *maṇḍala* and the deity in the centre. It opens with a reference to Rudra who is Bhargojāta, the Sun. After describing the parts of the *maṇḍala*, the triangular Yoni and the hexagram with its energies it concludes with a eulogy of the goddess who is Kuṇḍalinī and Trikoṇā. She is Bhairavī, who emerges from the god who is perpetually at rest, as his divine Will that courses through the 'supreme and beautiful hexagram'. In this way, he enjoys the experiences of the world (*bhoga)* as he desires.[1] A succinct, and yet complete, exposition of the main features of the *maṇḍala*, the god and the goddess who is the energies that flow within it, it must have been popular amongst initiates. Thus we find it again in the first chapter of the *Śrīmatasāra-*saṁgraha where the verses are embedded in an explanation couched in the same symbolic language.

Chapter three is a list of the twenty-eight Siddhas and their Śaktis who constitute the 'aggregate of the six entities', that is, the parts of the Krama.[2] The next chapter lists the Siddhas and Śaktis in the End of the Twelve and distributed through the body. Similarly, the final one lists a series of groups of mantras that are related to the Krama and its limbs that are the object of worship. The whole reads like a summary of a series of groups of mantras taught orally by a teacher who explained this concise and obscure text.

The *Kramasūtrādhikāra*

Only two manuscripts of the *Kramasūtrādhikāra* have been recovered. It consists of just four chapters (*paṭala*). The colophons ascribe it to the 'first descent of scripture' which, like the SP, has come from the Island of the Moon.[3] It opens with verses drawn from one of the versions of the Root *Sūtra* found in the KuKh.[4] Three other verses are also found in the KuKh from which they were probably drawn.[5] Some verses are also common with the KRP.[6]

More concerned with theoretical matters and inner practice, rather than ritual, this short tract, consisting of just four chapters, is very dense and rich in

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[1] *tasyecchā nirgatā [k, kh: nirgato] sūkṣmā bhairavī [k: bhe-] śaktir uttamā* ||
carate sā pare ramye ṣaṭkoṇe tattvabhūṣite | *[. . .]*
bhuṅkte [k, kh: bhukte] ca svecchayā bhogān [k, kh: bhogād] icchayā vratamācaret [k: vatamā-] || SP 1/17cd-18ab, 19cd.

[2] *ṣaṭpadārthagatāḥ [k, kh: -tā] siddhāḥ amoghāḥ [k, kh: amoghā] śaktibhiryutāḥ [k, kh: -tā]* ||
aṣṭāviṁśanmahāvīryāḥ sugopyāḥ [k, kh: sugopyā] phaladāyakāḥ [k, kh: -kā] | SP 3/20cd-21ab.

[3] *ity ādyāvatāre śrīcandradvīpavinirgate kramasūtrādhikāre*

[4] See note to KuKh 26/2.

[5] KuKh 2/8-10 = KrSūA 1/54-56.

[6] KRP 7/1cd ff. = KrSūA 1/67 ff..

content. The first chapter is called 'concerning Mudrā' (*mudrādhikāra*). Mudrā is the goddess Kubjikā 'whose nature is consciousness' (*cidrūpā*) and Kuṇḍalinī 'who rises and falls.'[1] She is described as the energy that unfolds into the Triangle of the Yoni and moves through the Wheels in the body.

The second chapter is 'the teaching concerning the inner body' (*adhyatmaśarīranirṇaya*). As before, in consonance with the Six Kulas, the six parts of the Krama are projected into the Six Wheels. In this case the Krama consists of twenty-seven parts (4-5-6-4-5-3).[2] The third chapter is dedicated to the extraction of Kubjikā's Vidyā (*vidyoddhāra*). The fourth[3] consists of a short lexicon of code names for the letters of the alphabet (*varṇasaṁjñā*).

The Two *Śrīmatasāras*

The *Śrīmatasārasaṁgraha*

Three Kubjikā Tantras have been recovered that present themselves as the 'essence of the *Śrīmata*'. They are the *Śrīmatasārasaṁgraha*, the *Śrīmatasāra* and the *Ciñcinīmatasārasamuccaya*. As Śrī is Kubjikā, who is otherwise called Ciñcinī, it's title virtually means the same. It was common practice, it seems, for major traditions to produce short tracts that presented themselves as the essence (*sāra*) of their teachings. The *Tripurasārasamuccaya*, for example, is a well known text of this sort belonging to the Śrīvidyā tradition. A certain Akulendranātha[4] wrote the *Pīyūṣaratnamahodadhi*[1] that is preserved in a 13th

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[1] *cidrūpā kubjikā nāma durvijñeyā surāsuraiḥ* |
evaṁ kuṇḍalinī śaktir ūrdhvādho 'nekadhā gatā || KrSūA 1/89.

[2] This is not in accord with the previous exposition of the Krama which is drawn from the second chapter of the KuKh and consists of twenty-eight parts. It seems that the KrSūA is aware of this and so says:

This is the Krama of twenty-seven (parts) and is worshipped by the goddess on another basis. O Great Goddess, the names (of the beings within it) differ from the Krama that was revealed (initially).

saptāviṁśatkamaṁ hy etat devyānyaśreṇa pūjitam |
avatārakramād bhinnaṁ nāmabhiḥ parameśvari || KrSūA 2/16

[3] The colphon of the fourth chapter says it is the fifth, although this chapter follows immediately after the third. This is the situation in both MSs, so it is not possible if this is a scribal error in the common source MS or a chapter is missing.

[4] We know nothing about Akulendranātha except what he says about himself in the last colophon of the *Sārasaṁgraha*. There he writes that he is the founder of the Akulamahādarśana that belongs to the Bauddhāmnāya, which is surprising as the deity he praises at the beginning of his work is Akula, that 'contains Śiva and Śakti'. However, he quotes the Buddhist Siddha Saraha in the

century (?) Nepalese manuscript. The work describes itself as 'a collection of all the *sāras*'.[2] He also produced a compilation of '*sāra*' texts that is catalogued as the *Sārasaṁgraha*[3] in which he draws passages from the *Śrīmatasāra* and the *Ciñcinīmatasāra*. The second *Śrīmatasāra* understands the 'essence' of the tradition to be, above all, its most important mantras and their manipulations to which it accordingly dedicates most if its attention. These are presented systematically as aspects of parts of the goddess, her Krama and her *maṇḍala*. As such, the text repeatedly stresses, they have a deep metaphysical 'essence' and are the 'essence' of the teaching. The other *Śrīmatasāra* also dedicates a lot of space to mantras and ritual; however, much of it also concerns stages and states of Kuṇḍalinī and the like. The CMSS concentrates its attention entirely on such matters. There the 'essence' of the tradition is understood to be the elevated states the yogi experiences that lead to liberation and are attained with it. Thus there are no mantras at all in the CMSS. Instead, we find cryptic, concise expositions of elevated mystical states.

Only one manuscript has been recovered in Nepal of the first of the three *Śrīmata*s.[4] It is also called *Śrīmatasaṁgraha* in the colophon of one of its five chapters (*paṭala*). Otherwise it called *Śrīmatasāra* (in one instance) or just *Matasāra* (twice). It affiliates itself to the Mudrāpīṭha which, as we have seen, is the group of Bhairava Tantras to which the KMT is ascribed in the JY.[5] The colophons refer to it as the 'ultimate essence drawn from the essence' and the 'profound *Kubjikāmata*' and affiliate it to the *Kulālikāmnāya*.[6] There are several indications in the text that it may have been redacted fairly early on in the development of the scriptural tradition. One is that the speaker is Laghvikā, a form of Kubjikā which, we have seen, became redundant.

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vernacular in the *Pīyūṣaratnamahodadhi* which may indicate that he was from the north-east of India. There is no other reference from a Buddhist text.

[1] The *Pīyūṣaratnamahodadhi* is preserved in a single old Nepalese palmleaf manuscript written in Newari characters in the Asiatic Society of Bengal in Calcutta. It is ASB MS accession no. 6619, MS no. 10724B.

[2] The last colophon reads: *iti śrī akulendranāthena nirmmitasamastasārasaṁgrahaḥ pīyūṣaratnamahodadhir nāma*. Chakravarti 1940: vol. 2, 736.

[3] ASB MS accession no. 6620 MS no. 10724D.

[4] The manuscript is called *Śrīmatasāra* it is NAK no. 5-4956-871; NGMPP reel no. A 177/13.

[5] See above, p. 100, 102 and 118.

[6] The colophons four read:

iti kulālikāmnāye mudrāpīṭhe matasāre prathamaḥ paṭalaḥ ||

*iti śrīmatasārasaṁgrahe divyāvatāre pra * nirṇayo nāma dvitīyapaṭalaḥ samāptaḥ* ||

iti śrīmatasāre sārāt sārottare tṛtīyaḥ paṭalaḥ ||

iti mudrāpīṭhe paramarahasye gūḍhakubjikāmate matasāre caturthaḥ paṭalaḥ ||

It opens with an explanation of a few verses praising Rudra as Bhargojāta, the Sun. These are also found in YKh (1) from which they are probably drawn.[1] They are also found, as we have seen, in the SP. Here the verses are interspersed with explanations expounding the nature and form of the *maṇḍala* in terms of its deeper metaphysical energies and processes. This is dovetailed into an exposition of the six groups that constitute the Kramas, which is the concern of the rest of the chapter. These are both the Krama of Twenty-eight parts (divided 4-5-6-4-5-4) and the Krama of Twenty-seven (divided 4-5-6-4-5-3). The groups are presented as energies, metaphysical principles, forms of the vital breath, yogic states and the like, embodied in goddesses and Siddhas. The exposition is orderly, presenting each group of each Krama one after another. The first chapter concludes with a short passage concerning the observance of the rules (*samayācāra*) and penance if they are broken.

The first half of chapter two (up to 99) consists of lists of names of the Siddhas and Yoginīs in many groups of three, four, five and six that constitute these Kramas. The second half of this chapter concerns the liturgy of the rites (*pūjākrama*). It begins with a description of the drawing of the *Yogapīṭha*. Laghvikā is worshipped in the middle of the usual triangle in the form of her thirty-two syllable Vidyā,[2] as is the teacher. The form of the *maṇḍala* is described and its contents. This is followed by a series of rites that are described very briefly. Groups are again listed that are projected into the *maṇḍala* and into the body. In the Point in the centre is the heart of the subtle body and the *maṇḍala*. About this the Tantra says:

> The Great Sound which, both manifest and unmanifest, is located in the Heart resounds perpetually. It makes the sound '*kuja*' constantly and (so) Kubjinī resounds.[3]

Now the myth of the goddess is retold in brief and how she transmitted the teaching to Bhairava called Mitra and he assumed the form of Oḍḍīśa, Ṣaṣṭha and Caryā. Thus initiating another long series of triads listed in this part of the chapter associated with the three seats (up to verse 178). After this the goddess wants to know about the six modalities (*ṣaṭprakāra*). These are the six Kaula lineages

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iti mudrāpīṭhe sārāt sāratare gūḍhakubjikāmate ādibhede matapañcakasaṁgrahe śrīmatasāre pañcamapaṭalaḥ samāptaḥ ||

[1] These verses are found in YKh (1) 54/1-4. They are translated in a note to KuKh 2/7cd-7ef.

[2] *madhye tu karṇikā caturdalasamanitā* ||
karṇikāpraṇavākhyā tu ojāpūkā trikoṇagā |
madhye tu laghvikā devī dvātriṁśākṣaramuddharet || ŚMS (1) 2/102cd-103.

[3] *hṛdisthaṁ nadate nityaṁ vyaktāvyaktaṁ mahāravam* ||
kujaśabdaṁ kurute nityaṁ kubjinī tu vivādyate | ŚMS (1) 2/147cd-148ab.

started by the disciples of Matsyendranātha. This is followed by the three sequences of teachers (*divya*, *divyādivya* and *adivya*) of the Siddhakrama. The mortal one (*adivya*) is that of the four human Siddhas, all of whom, the text stresses, are Brahmins. These are Mitra (the 'great Brahmin and Yogi') who is said to have been born in Ahicchatra in Madhyadeśa. Ṣaṣṭhanātha is said to come from Karahaṭṭaka in Bengal. Caryā from Oḍḍa, that is, Orissa, and Ciñcinīśa from Oḍḍiyāna.[1] We see, in these ideal ascriptions, the desire to draw prestige from these places. The *Śrīmatasaṁgraha* does know about Candrapura, to which it refers several times.[2] Although the First Siddha is said to have gone there, the Nine Siddhas mentioned here are the Bhairavas related to Navātman that will come into the world,[3] not the legendary figures of the later sections of the MBT onwards. This is similar to the situation in YKh (1) and the KRU. There too the first Siddha is associated with Ahicchatra and the lineages of Siddhas are not yet fully developed. However, the picture is evolving towards the one presented in the ṢSS. Thus the *Śrīmatasaṁgraha* narrates how the four Siddhas originated and finally received the consecration that gave them authority over the four sacred seats in Candrapura.[4] The text goes on to narrate how other Siddhas received the Command from the goddess Laghvī in Candrapura and made many disciples in various places in India. The text also refers to the 'great Buddhist' called Vajra who shattered a tree there with the power he received from the goddess.[5] Thus, the legend associated with the first Siddhas is developing towards its most

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[1] See *adivyaṁ tu pravakṣyāmi siddhajātā yathākramam* |
mitranāmnā tu yo devo gurunaraḥ puṣkaraḥ priye ||
mahādvijo mahāyogī vedasiddhāntapāragaḥ [-siddhāṁna-] |
ādhārākhyaḥ punaḥ so 'pi vāmakarṇe tu kuṇḍalam ||
yo sottīśa deveśi madhyadeśasamudbhavaḥ |
*ahicchatre tu saṁjāte dvijaś caiva mahā * ti* ||
cakrācārye tu so devi anuṣṭhānarataḥ sadā |
ṣaṣṭhanāthaṁ tu so bhadre karahaṭṭekakodbhavaḥ ||
dvijanmā kaṁṭhaśakhastu kuraṅgī nāma saṁsthitaḥ |
caryānāmeti yo devi oḍḍadeśasamudbhavaḥ ||
virajākhyastu saṁjāto madecchaḥ [madecaḥ] parikīrtitaḥ |
ciñcīśākhyastu [cicīśā-] yo bhadre oḍḍiyāṇe tu sambhavaḥ ||
mahātejo mahādhyāyo viraktātmā bahuśrutaḥ |
oṁkārākhyaḥ prasiddho 'sau śaivasiddho 'tra pāragaḥ ||
evaṁ te sarva siddhās tu devyā dhyānarataḥ sadā | ŚMS (1) fl. 14b, 2/203-210ab.

[2] See SM (1) 2/230, 232.

[3] MSā (1)1/208 ff..

[4] *devicandrapure yat [yā] tu abhiṣiktaṁ [-kta] catuṣṭayam* |
*catuḥpīṭhādhikāritve * * * tvā parameśvari [-rī]* || ŚMS (1) 2/230.

[5] *tatraiva ca mahābuddho vajrasaṁjño 'mitaṁ [vaktrasaṁjñā-] mahat* ||
mantrajñānāvalokena vajrasphoṭaṁ kṛtaṁ mahat |
truṭitruṭitaśabdas [trūṭitrūṭita-] tu kṣaṇād [-ṇā] vṛkṣas tu bheditaḥ || ibid. 2/236cd-237.

coherent and systematic form, which we find in the ṢSS. The ideal nature of the Siddhas is also evident by their parallel location in the body and within the metaphysical principles. We may therefore tentatively suggest that the *Śrīmatasaṁgraha* was written sometime before the ṢSS was redacted but after YKh (1).

Chapter three begins with a description of the 'six modalities' (*ṣaṭprakāra*). Here this is understood to be the group of six Wheels into which the Six Princes are projected (1-14ab). This is followed by an exposition of the syllable Vāgbhava, its 'pervasion', that is, the presence within the Six Wheels and its 'iconic form' (*mūrti*) as the goddess's Yoni (*bhaga*). After declaring that Vāgbhava pervades the body[1] a few verses follow describing the Wheels. Then comes a substantial passage outlining the six kinds of penetration of the Command (*āveśa*) drawn from the KMT[2] which introduces a description of forms of initiation by piercing (*vedhadīkṣā*) of the inner centres.

Initiation is followed, as usual, by the rite in which the initiate is given a new name. The *maṇḍala* used for this is a triangle lined with 16 Bhairavas on each side and two in the middle, governing the fifty letters. (51-66). Then comes a passage describing the Kaula substances and the characteristics of the Kaula female partner (*dūtī*). This is heralded by a description of how the 50 Mālinī Yoginīs are projected into the triangle (69-96ab) with Kubjikā in the centre.[3] The consecration of the disciples mirrors the division of Śiva and Śakti, with the male initiate as Śiva and the female as Śakti.[4] Thus this is the means to find a name for the female initiate who is the Kaula consort (*dūtī*) worshipped in the rite described next. This begins with a list of her characteristics followed by the mantras that should be projected onto her body and that of her partner. These include the extraction of the Dūtī's mantra which is the Kālikā / Khañjikā Vidyā of 32 syllables with its faces and limbs that serves to purify the sacrificial substance produced by the Dūtī (*dūtīdravya*) (96cd-120). Then the deposition of the Five Jewels completes the purification of the Dūtī's body. This is followed by the mantras of the six Dūtīs who are limbs of the goddess (up to 165).[5]

Short passages follow concerning penance to atone for sins (up to 176), the rites performed on festival days during the spring month of Caitra (*caitraparvavidhi*) for the teachers and elders (*guruparvavidhi*) (up to 194) and those of the preparation and offering of the sacred thread (*pavitrārohaṇa*).

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[1] ŚMS (1) 3/19cd-20ab approximates to KMT 11/34cd-35ab.

[2] ŚMS (2) 3/26-40 corresponds to KMT 10/83-101.

[3] *tanmadhye kubjikā devī ṣaṭpadaughasamanvitā* | ŚMS (1) 3/77ab.

[4] *śivaśaktiprabhedena abhiṣekam udāhṛtam* || ŚMS (1) 3/78cd

[5] Concerning these two groups of mantras, see chapters 62 and 63 of the KuKh.

The subject of chapter four is the 'Teaching concerning the Lamps' (*dīpāmnāya*). There are five main lamps that represent successive phases of emanation related to the five elements and higher metaphysical principles. Essentially the Five Lamps are forms or aspects of the Five Causes. These are Sadāśiva, Īśvara, Rudra, Viṣṇu and Brahmā who mark the progressive descent into creation. After outlining this cosmology and adding four more secondary lamps to make a set of nine principles, the lamps are equated with the parts of the Six Paths and distributed through the 24 and 36 Tattvas.

Chapter five is about spiritual knowledge (*jñāna*), the causes of bondage and the path to liberation. Bondage is the result of ignoring the teacher's instruction (*gurupramāda*) and 'going to a woman to whom one should not go' (*agamyāgamana*), eating what should not be eaten (*abhakṣyabhakṣaṇa*) and drinking what should not be drunk. All is set right by the power of the teacher's Command (*ājñā*) by virtue of which one is not stained by sin. The essence of this teaching is expressed in the following lines:

> One whose mind is bound in the supreme principle should fix it in the Bliss of Stillness. This is said to be the 'fixed binding' of one who is well disciplined in the Supreme Principle.[1]

The *Śrīmatasārasaṁgraha* ends with a short *Devīstotra* attributed to Gaganānandanātha who is, presumably, the first of the Nine Nāthas.

The *Śrīmatasāra*

Two manuscripts of the *Śrīmatasāra* have been recovered in Nepal. Another Nepalese palmleaf manuscript is deposited in the Asiatic Society at Calcutta. Surprisingly, there as many as five more manuscripts in the library in Mehraghar Fort in Jodhpur, all of them copied there in the 19th century.[2] There are very few significant variant readings in these MSs, which thus appear to be all derived from a single original which was, no doubt, Nepalese. This *Śrīmatasāra* consists of seventeen chapters called *paṭala*s. This is another Kubjikā Tantra the colophons claim was revealed on the Island of the Moon.[3] Indeed, although the diction 'avvā' appears a few times, neither Candrapura nor Koṅkaṇa are

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[1] *paratattve manobaddho [vaddhā] nirānande tu bandhayet* ||
badhabandham iti khyātaṁ paratattve niyāmitaḥ | ŚMS (1) 5/14cd-15ab.

[2] They are serial nos. 1742 to 1746, accession nos. 2104 to 2108.

[3] A typical colophon reads: *iti śrī [kh: nāsti] śrīmatasāre śrīcandradvīpavinirgate śrīmahā-bhairavāvatārite yugasiddhāvatāro nāmaprathamaḥ [kh: ājñāprasādaḥ prathamaḥ] paṭalaḥ* ||

The following two colophons have the same format. All the rest of the colophons simply read: *iti śrimatasāre*

mentioned in this ŚMS. Instead we find the Island of the Moon, that replaces it so effectively that instead of the *Saṁvartāmaṇḍala*, with Candrapura as its triangular core, the basic *maṇḍala* is the Island of the Moon in which the Yuganāthas and their consorts are worshipped. In addition chapter five describes how mantras of the Dūtīs who are the goddesses of Kubjikā's limbs are projected into it. Thus it functions as the main *maṇḍala* which is the body of the goddess as well as the *Gurumaṇḍala* of the tradition. Clearly, this text aligns itself with the stream of scripture linked more closely to the KMT.

This link is evident right from the beginning of the Tantra. The scene opens, as does the KMT, with a view of the *Santānabhuvana* in the midst of the Triple Peak mountain. However, Bhairava who resides there in this case is Yuganātha. How the *Candradvīpamaṇḍala* should be drawn is described and how the letters and mantras are projected into it with Siddhanātha in the centre with his consort (*śakti*). The Tantra goes on to supply the mantra in code of Siddhanātha in the four ages followed by his *pūjā* name in code. This is followed by the secret and other names of the four Yuganāthas and their consorts (*śakti*), who are aspects of the Siddhanātha in the four Yugas, worshipped in the Maṇḍala of the Island of the Moon. The chapter closes with the statement that they initiated nine disciples who were sent with their consorts into the world to spread the grace of the deity's Command.

The names of these elders (*jyeṣṭha*) and their consorts are given in code in chapter two. The Tantra narrates how they received the three kinds of initiation, Āṇava, Śākta and Śāmbhava and then transmitted the teachings. The next chapter continues in the same way describing how Brahmā, Viṣṇu and other gods received initiation and became Siddhas. Then the names they received are presented in code.

The following chapters up to nine are the 'treasury of mantras' (*mantrakośa, vidyākośa*), which covers over half the text. Most of the basic mantras and Vidyās of the Kubjikā Tantras are presented here although the Kramas themselves are dealt with cursorily. The prescriptions (*vidhi*) often include their depositions on the body, and in some cases the *maṇḍala* of the deity or deities of a single mantra or group of them along with a few details of when and how it is worshipped. The mantras are mostly presented in code, although many are simply written out complete.

The rest of the *Śrīmatasāra* is concerned the basic principles of Kaula ritual. Chapter ten teaches the ritual use of wine and meat and briefly outlines the basic elements of ritual union (*maithuna*). The chapter begins with the myth of the birth of the goddess Surā from the milky ocean and her visualized form. The gods present there who drank her became powerful, those who did not suffered many troubles. The text continues by explaining the importance of the ritual use of wine and drinking it according to the teacher's instruction as part of the Kula path (up

to 45). Then it outlines the characteristics of fit and unfit female partners (46-56), sacred times for the preparation and consumption of meat and the ecstatic gatherings where it is consumed. Chapter eleven describes the projection of the Six Wheels into the *maṇḍala* of the Island of the Moon along with the syllables of their mantras and letters (1-17). Next comes a passage concerning sacred sites and pilgrimage drawn from the KMT,[1] followed by the projection of the seats along the axis of the body and other sacred sites. Chapter twelve is about the Krama of the 'descent in the four ages' (*caturyugāvatāra*). It begins with the distribution of the letters of the Mālinī alphabet in the *Candradvīpamaṇḍala* from which the names of the Yuganāthas, their nine disciples and consorts in each Age are extracted and then projected into the *maṇḍala*. Similarly, the subject of chapter thirteen are the 'eight times eight Siddhas', that is, the Sixteen Siddhas and their consorts in each of the four Ages. In this Age they descended into Koṅkaṇa.[2]

Chapter fourteen is concerned with Mudrā which is Śakti who is so-called because she 'deludes the mass of obstacles and melts away bondage'.[3] This is Khecarī, the Kula Mudrā. Outwardly this consists of the gestures corresponding to the six limbs formed by positioning the hands. Inwardly it is the *dhyāna* of the movement of the vital breath that is dragged through the Wheels by the Mudrā, visualization (*dhyāna*) and the recitation of mantra. This is followed by following the movement of the breath through the limbs of the body. By practicing this Mudrā one enters the gross, subtle and supreme body and acquires magical powers. (1-31ab). The Mudrā of the Four Pīṭhas (31cd-46) is described next. The chapter concludes with admonitions to practice in secret, follow the teacher's instructions and remain faithful to the practice (*ācāra*) of the *Śrīmata* and make every effort to take refuge in the Śrīkula.

Chapter fifteen begins with the extraction of the mantra born from Svacchandamaṇi called Mahāmāyā (1-24). A series of mudrās are described next. These are formed externally by positioning the hands and, in some cases, are accompanied by other actions. They are Aghoryā Mudrā, Trāsanī and Khecarī, which is done along with breath control (*prāṇāyāma*) (25-36). This is followed by a method of quitting the body (*utkrānti*) involving breath control (37-43ab). The rest of the chapter is dedicated to a description of worship (*arcana*) by means of the Krama mantras within the *maṇḍala* (*yogapīṭha*) of the sacred seats, the

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[1] ŚMS (2) 11/18cd-34ab = KMT 25/101cd-112ab, 116cd-117ab, 93-96ab.

[2] *kalau yuge mahāghore koṅkaṇe [k, kh: kauṅkaṇe] ca avatāritāḥ [k, kh: -tā]* |
lokasyānugrahārthāya [k: lokebhyonugrahā-; kh: lokasyaṁnugrahā-] ājñāpālanapāvanāḥ [kh: pāvanāt] || ŚMS (2) 12/231

[3] *mohanād [k: mohavān; kh: mohanān] vighnasaṁghasya pāśasya caiva [k, kh: pāśaścaiva tu] drāvaṇam* ||
mohanaṁ drāvaṇaṁ caiva mudrākhyā [k, kh: -kṣā] śaktirūpiṇī | ŚMS (2) 14/2cd-3ab.

Siddhas and Yoginīs who reside there, the Eight Mothers and the deities of the Krama.

After worshipping the Krama, the main Vidyā is repeated many times (*japa*) and the *Kramastotra* is recited in praise of the goddess within the *maṇḍala* of the Krama of twenty-eight parts. She is in the vital breaths, the body, and the sacred sites along with the Mothers and the great rivers. She is identified with the host of goddesses, Yoginīs and consorts of the Siddhas of the Krama (97ab-151ab). The *stotra* ends with a eulogy of the virtues and benefits acquired by reciting it regularly in front of the Krama (151cd- end).

The next chapter outlines the worship of a series of lamps (*dīpa*), eight or sixty-four, placed around the main Kuladīpa in a square *maṇḍala*. This is done on sacred days dedicated to the worship of elder initiates and peers. The seventeenth chapter begins with the rules the disciple should observe (1-27ab) and ends with admonitions to respect, protect and worship the *Śrīmata* which is a 'casket of gems' (*ratnakāraṇḍaka*) and, of course, the *Śrīmatasāra* which is the repository (*bhaṇḍāra*) of the *Śrīmata* of the First Lord (*ādyanātha*).

The *Ciñciṇīmatasārasamuccaya*

The *Ciñciṇīmatasārasamuccaya* – the Collection of the Essence of the Mata of the Goddess Ciñciṇī – is a short but very dense tract divided into twelve chapters (*paṭala*) It is about 700 verses long. The form 'Avvā' does not appear in the CMSS, nor is there any reference at all to Candrapura, Koṅkaṇa or the lineages of Siddhas. As with the tracts we have examined, this too understands the teachings from which it draws to have been brought down onto the Island of the Moon by Siddhanātha.[1] Accordingly, its conception of the Divine Current (*divyaugha*) to which it ascribes its teachings, differs substantially from that of the MBT. Thus, the developments that took place when the tradition shifted to Koṅkaṇa and the Deccan are poorly represented in the CMSS. On the other hand, it is well acquainted with the sophisticated projections into the Triangle of the goddess and even begins with a variant form of the Root *Sūtra* that describes them. Moreover, it expounds an esoteric conception of the four *āmnāya*s which

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[1] The CMSS begins with the following verse:

The supremely pure Siddhanātha who is all things resides in the womb in the calyx of the lotus of the consciousness of the divine Sun. He brought the supreme light of the consciousness of (the goddess) Ciñciṇī down onto the Island of the Moon in the middle of the great ocean.

divyārkabodhakamalodaragarbhasaṁsthaṁ viśvātmakaṁ [sarve: visvātmakaṁ] paramanirmalasiddhanātham |
yenāvatārita mahārṇavamadhyacandradvīpāntare [k: candraḥdvīpāntaraṁ; kh: -candraḥdvīpāntaraṁ; g gh: candreḥdvīpāntaraṁ] paramaciñcinicitprakāśam ||

evidences a later stage of development of the conception of the main Kaula schools than the one taught in YKh (1).[1] The goddess is not called Ciñciṇī in the KMT. In the MBT this name for the goddess reflects her association with the tamarind tree (*ciñcā*) bent by Vṛkṣanātha – the First Siddha in Candrapura. In the CMSS it is the Tree of Consciousness of which the Kulas are the branches.[2]

Thus, it seems that the CMSS was not redacted in the Deccan, although it may well belong to the period when other Kubjikā Tantras were. It appears that the Kashmiri tradition has had an impact on the CMSS. One verse is quoted from the CMSS by Jayaratha in his commentary on the TĀ[3] and so was known in Kashmiri in the 13th century. Indeed, the CMSS betrays some knowledge of the terminology and doctrines of the learned Trika Śaivism of Kashmir. The term '*vimarśa*' ('reflective awareness'), for example, virtually absent in the Āgamas themselves, is know to the CMSS. This reflective awareness is, according to the CMSS, the vitality of mantras:[4]

> It is called 'mantra' because it possesses the attributes of reflection (*manana*) and salvation (*trāṇa*). Reflection is omniscience and salvation is grace in the world of transmigration. Once one reflects (*parāmṛśya*) on its root (one realises) the omnipresent root of energy. It is the supreme arising which is the Great Pervasion, its form is filled with the aggregate of its (energies). That is the vitality and the essential nature that manifests of the kings of mantras. Once reflected on that reflective awareness (*vimarśa*), one should recollect the king of mantras. O goddess, it is the means (derived) from the means. Otherwise, (without this a mantra) would be like (any other) insentient thing.[5]

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[1] See intro. vol. 2, p. 353 ff..

[2] CMSS 1/25cd-33ab.

[3] The Yoni is said to be the Triangle. It is the secret circle in the Sky. The corners are will, knowledge and action and the *Ciñcinīkrama* is in the middle of it.

bhagaṁ [k: bhaga] trikoṇam ityuktaṁ [k, kh: trikoṇavikhyātaṁ; gh: trikonavikhyātaṁ]
viyatsthaṁ [k, kh: dhiya-; g: dhipa-] guptamaṇḍalam ||
icchājñānakriyākoṇaṁ [k kh gh: -jñāṇa-] tanmadhye ciñcinīkramam |
CMSS 5/14cd-15ab. This verse is quoted in the commentary on TĀ 3/94.

[4] The vitality of mantras is reflective awareness, it is (their) essential nature and arising (into activity).

mantravīryaṁ [g: mamantraṁ vīryaṁ; gh: -vīrya] vimarśaṁ [k kh gh: vimarthaṁ; g: vimarṣaṁ]
ca svarūpaṁ ca tathodayam || 2/11cd and 5/1cd.

[5] *mananaṁ sarvavettṛtvaṁ [k g: -vetyatvaṁ; gh: sarva * tyatvaṁ] trāṇaṁ*
saṁsārānugraham ||

The vitality of mantras is an important object of inquiry for the early Trika Tantras. Both the SYM and the TS begin with this question. They teach that mantras derive their power from the energies of the letters (*mātṛkā*). Abhinavagupta goes a step further by equating these energies with aspects of the reflective awareness of the one divine consciousness. Moreover, this awareness is the pure, unconditioned ego (*pūrṇāhaṁbhāva*) of deity. In an earlier publication, it has been established that the notion of an absolute ego is expounded for the first time by Utpaladeva in his philosophy of recognition, the Pratyabhijñā. We do however find amongst the early Kashmiri theologians, like the Vaiṣṇava Vāmanadatta, the concept of a self-reflective divine consciousness that is not equated with an absolute ego. This is also the case with the early Kashmiri schools of the Kālīkrama that understood reality to be a flux of cognitive consciousness that unfolds on the individual level through the ego but is essentially beyond it.

'*Spanda*' is another term we find in the CMSS which is a part of the nomenclature of the Kālīkrama and is uncommon outside Kashmiri circles.[1] In the following passage it relates to a peculiar doctrine of the Kālīkrama that understands reality to be the pulse (*spanda*) of consciousness that 'touches' the stations of its phases and so is 'touch' (*sparśa*). The goddess's abode and her tradition is the source of this pulse and the ultimate state in which it ceases:

> The Root that flows with the pulsation (*spanda*) of the aesthetic delight of Touch (of the one reality that is) free of penetration (*nirāveśa*) (by another) is the radiant Western House, pervaded with pure liberation. The waveless ocean free of perception (*māna*) and its object (*meya*), deep and profound, it is said to be the House of Bliss (*ānandaghara*).[2]

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mananatrāṇadharmitvāt [k: manama--tvā; g gh: -tvā] mantram ity abhidhīyate [gh: -yahidhīyate] |
yasya mūlaṁ parāmṛśya [k kh gh: parāmṛṣya; g: parāmūṣya] śaktimūlaṁ tu sarvagam [gh: -gaḥ] ||
tatpūñjabharitākāraṁ [k kh: tatpūñjaharitā-] mahāvyāptiparodayam |
uditaṁ [sarve: udito] mantrarājānāṁ tad vīryaṁ tat svarūpakam ||
tad vimarśaṁ [sarve: tadvimartha] parāmṛśya [sarve: parāmṛṣya] mantrarājam [k, kh, g, gh: -rājām] anusmaret [k: anussaret; kh: anuṁsmaret] |
sādhanāt sādhanaṁ devi anyathā jaḍavad [gh: jatravad] bhavet || CMSS 5/2cd-5.

[1] *kramāt kramaparaṁ krāmaṁ [k kh: krāma] saṁkrāmaṁ kālikākramam* ||
sphuraty antargatā [sarve: -gato] ghūrmir [all MSs: ghṛrmmir] anākhyaṁ spandam uttamam |
CMSS 7/205cd-206ab.

[2] *nirāveśasparśarasaspandanisyandakandaram [all: niraveśaḥ parśa-; k: nisyakarā; kh: -rasampandanisyakarā; g: -nispanda-; gh: -saṁpandakarā]* ||

This passage also exemplifies the liberal use of terms in the CMSS that apply to aspects of the act of perception, a concern that is practically absent in other Kubjikā sources. From these references, the presence of these technical terms and the knowledge the CMSS displays of the idealism of the Kālīkrama, which is centred on the act of perception, that developed in Kashmir suggests that the text was written by someone who knew it very well. While this does not prove that it was written in Kashmir, as the Kālīkrama was well known in the south of India in the first centuries of the second millenium, the absence of references to the Deccan and the rest noted above, support the view that the CMSS may have been written in Kashmir.

The CMSS is totally unconcerned with ritual, focusing instead on exalted inner states of yogic consciousness. These it presents in numerous ascending series each with a range of symbolic labels and described in the highly sophisticated and, not uncommonly, cryptic language of Kaula Yoga and the Kubjikā Tantras. Some of these are drawn from well known earlier traditions. Examples are the division into three spheres of realisation – Āṇava, Śākta and Śāmbhava.[1] The first of these contains a series of sixteen planes or 'foundations' arranged along the subtle body and beyond.[2] Many of these ascents lead to the states represented as the highest of the Kālīkrama which find their completion in the state to which the Paścimāmnāya leads and which it embodies. The four Kaula traditions themselves are treated this way.[3] Other ascents are not well known and may be original to the CMSS. The following will suffice as an example of this type, the language in which the teachings of the CMSS are couched and their ultimate aim. These are the Four Doors. The movement through them is the Divine Current (*divyaugha*) of the transmission and characterizes Kaula practice (*kaulācāra*).[4] Notice that the highest door is that of total withdrawal of all manifestation into primordial transcendental emptiness. Although a goal in the Kubjikā teachings, it is presented here in a form which is more in consonance with the Kālīkrama:

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kaivalyavimalākrāntaṁ [gh : -kraṁtaṁ] gṛhaṁ paścimasasphuram [k g: -raḥ; gh: -saspharaḥ] |
mānameyaparikṣīṇanistaraṅgamahodadhiḥ [k kh: mānayeya-; gh: -nimtara-] ||
gādhaṁ [all: gādha] gambhīragahanaṁ tadānandagṛhaṁ [sarve: -gṛha] smṛtam [all: smṛtaḥ] |
CMSS 3/4cd-6ab.

[1] CMSS 4/24ff. See intro. vol. 1, p. 474 ff..

[2] CMSS 4/29-54. This is quoted in the notes to KuKh 25/34-36ab.

[3] See Dyczkowski 1988: 68ff..

[4] This is called the Quaternary of the Tradition (*sampradāyacatuṣka*). It is Kaulācāra, which is understood to be the Divine Sequence (*divyakrama*). CMSS 3/44ab.

1) The Door of Letters (*Varṇadvāra*)

(This door is) the Sun of Enlightenment that has arisen as the Sun of the Sky (of ultimate reality) within the Sound (*svara*) of the Void. It has become manifest in the form of a subtle resonance (*dhvani*) and hangs in the middle of the palate endowed with fifty letters born from the Vīrāvalikula (of the deities of the letters) by virtue of the current of the thread of the vital breath. (It is) Corporeal Speech (*vaikharī*) and the one who applies the three (levels of) Speech. It is the pure Kulabhairava who with his great mouth has (thus) emerged (as all of them).[1]

2) The Door of the Offspring (*Prajadvāra*)

The birth of offspring is the joy of the mind. Full of bliss, it flows. It is of three kinds and (consisting of) three streams, it is the Circle of the Sequence of the Three Abodes (of the one triadic reality). Flooded with the current of nectar, it is divine and is in the centre of the radiant pulse of (all that is) conscious and unconscious. This Door is called the Face of the Three Forms (*trimūrti*).[2]

3) The Door of Liberation (*Mokṣadvāra*)

The circle of the luminous energy (*tejas*) of consciousness and the unconscious is located within the wheel of the navel. It is the Great Yoni, supreme and divine, it illumines the Channel of Brahmā. By virtue of the upper and lower current, it is pervasive and

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[1] *khasvarānta svaravi samuditaṁ bodhabhāskaram [k gh: -bhāṣkaram]* |
dhvanirūpasamāpannaṁ tālumadhyāvalambitam ||
prāṇasūtrapravāhena [k gh: prāṇamūtra-] pañcāśadvarṇasaṁyutam [kh: pañcasadvarṇa-; k g gh: pañcāsadvarṇa-] |
vaikharī vaktrayoktrī ca vīrāvalikulodbhavam ||
viśālavaktraviśadaṁ [k g gh: viṣālavaktraviṣadaṁ; kh: -visadaṁ] nirgataṁ kulabhairavam |
CMSS 3/32-34ab.

[2] *prajāsūtir [k kh g: -sūti-; gh: -mūti] manohlādaṁ sravadānandanirbharam [g: pravadānanda * rbharaṁ]* |
triḥprakāraṁ [gh: -ra] trisravanaṁ [k kh gh: -sanavaṁ; g: -sravana] tridhāmakramamaṇḍalam [g: kulaṁmamaṇḍalaṁ] ||
amṛtaughaplutaṁ [k: amṛtāghaplataṁ; g gh: amṛtogha-] divyaṁ tanmadhye cidacitsphuram [g: ciñcidcitsphuraṁ] |
trimūrtivadanaṁ devi prajādvāraṁ prakīrttitam || ibid. 3/35-36.

omnipresent. One should pierce through the path of the palate and cause the nectar of the energy of consciousness to flow.[1]

4) The Stainless (*Nirañjana*)

The arising of the Sequence of Mahākālī is located in the middle of Śiva's circle. (This sequence of) exertion (*udyoga*), manifestation (*avabhāsā*), relishing (of the experience) (*carvita*) and destruction (*vilāpaka*)[2] takes place there. This process is the `great destruction of destruction' in which the Ocean of Kula is devoured (by consciousness). The Stainless is omnipresent, it is the one illuminator who manifests all things. At the end of the aeon, which comes at the end of the great aeon, it abides within the great abode of Śiva. O beloved, he is the Hero (*vīra*) who, endowed with great luminous energy (*mahātejas*), delights in (consuming) the great sacrificial victim (*mahāpaśu*). Attained (*siddha*) on the plane of the great Siddha, it is the great circle of the Divine Current. And that process is the Inexplicable (*anākhya*) which is in the sphere of the contemplation (*yukti*) of the Yoginīs.[3]

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[1] *nābhicakrāntaragataṁ [g: -caktrā-] cidacittejamaṇḍalam* |
mahāyoni paraṁ [gh: paṁraṁ] divyaṁ brahmanāḍiprakāśakam [k g gh: -prakāsakam] ||
adha - ūrddhvapravāhena [sarve: ūrddha-] vyāpakaṁ sarvatomukham |
bhedayet [g: bhedayat] tālumārgaṁ tu drāvayec citkalāmṛtam || ibid. 3/37-38.

[2] Notice here the use of the distinctive terminology of the Kashmiri Kālīkrama.

[3] *śivamaṇḍalamadhyasthaṁ mahākālikramodayam* ||
tatrodyogāvabhāsaṁ tu [sarve: -mabhāṣantu] carvitaṁ [k kh gh: cavitañ] ca vilāpakam [k kh: viropakam; gh: virāpakam] |
mahāsaṁhārasaṁhāraṁ grāsīkṛtakulārṇavam [k kh gh: grāśī-; g: grāsī-] ||
nirañjanaṁ [sarve: nirañjana] sarvagataṁ sarvābhāsaikabhāsakam [sarve: -bhāṣaikabhāṣakaṁ] |
*mahākalpāntakalpāntaṁ [k kh: māhā-; gh: mahā * * * kalpāntaṁ] mahāśivalayaṁ gatam* ||
mahātejodharaṁ vīraṁ mahāpaśupriyaṁ [sarve: -priyā] priye [k kh gh: priya; g: priyam] |
mahāsiddhapade [k g: -padvaṁ; kh gh: -paddaṁ] siddhaṁ mahādivyaughamaṇḍalam [k g gh: -divyogha-] ||
etat kramamanākhyaṁ [gh: kama-] ca yoginīyuktigocaram [sarve: yogiṇī-] | ibid. 3/39cd-43ab.

Commentaries

The *Ṭīkā*, otherwise called *Vidhāna*, by Rūpaśiva

For reason that will become apparent, I have chosen to call this text simply '*Ṭīkā*'. Mostly written in prose, its the equivalent of about 6,000 verses long. The catalogues list it as the *Manthānabhairavaṭīkā*.[1] Only four MSs of the *Ṭīkā* have been recovered of which two are complete. The oldest is plamleaf written in old *Devanāgarī* and as was probably copied before the 13th century.[2] The author identifies himself in the first colophon of his work as Rūpaśiva.[3] The *Ṭīkā* closes with a list of the names of the teachers who were the disciples of the Sixteen Siddhas.[4] Rūpaśiva places himself at the end of this series and takes the opportunity to tell us something about himself. Otherwise called Rāmānanda, he says he was a Brahmin who knew the Ṛgveda. His teacher was Bhaṭṭa Śrīloṭhaviṣṇu who was the son of Bhaṭṭa Śrīkamalaviṣṇu and was well versed in the Sāmaveda. Rūpaśiva took permission from his teacher to write the *Ṭīkā* in the city of Pravarapura on the banks of the river Vitasta, that is, modern Srinagar in Kashmir.[5]

The *Ṭīkā* presents itself as a commentary on the MBT, the 'scripture of twenty-four thousand verses'. The version of the MBT meant here is the one we have identified as the earliest recension that consisted of a collection of *sūtras*. This is the one to which Rūpaśiva refers in the last colophon of his work and at the end of it where he describes its descent and tells us that it consists of 107 *sūtras*.[6] However, although the *Ṭīkā* is indeed a commentary, it does not comment on a single running text. The intention of the author was not to comment on a text as much as to present the Kubjikā teachings concerning the Krama and the lineages of teachers. Thus, although a commentary, it is more of the nature of a

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[1] BSP vol. 2 p. 68.

[2] The MS is NAK 1-447. It consists 128 folios. The beginning and end are missing.

[3] The first colophon is that of chapter two. It reads:
ity ādyāvatāre [k: -ra] mahāmanthānabhairavayajñe anvaye [k: anvaya] saptakoṭipramāṇe merumārgavinirgate lakṣapādādike kādibhede caturviṁśatisāhasre tantroddhṛtasūtrārthasaṁgrahe [k kh: -ha] śrīrūpaśivaviracitaṭīkāyāṁ [kh: -śivaracitaṭīkāyāṁ] dvitīya ānandaḥ || Ṭ MS K fl. 14a.

[4] See intro. vol. 2, p. 534-535.

[5] *oṁ śrīkāśmīradeśatilakabhūtaśrīpravarapurādhiṣṭhānāntargatakalikalila-kṣālitakṣmābahula-salilakallolinīśrīvitastāsindhusaṅgame [k:-kṣālatakṣamavahala- kh: -kaliṁkalilakṣālatakṣma-vahala-; k kh: -śrīcitastā-] prārthanā prārthitā [k kh: -ta] gṛhītā ugrahāravāstavya gautamagotra-likhita [kh: -likhi *-] kulakramāgatat sāmavedasamastādhyāyino [k kh: -na] bhaṭṭaśrī-kamalaviṣṇusūnunā bhaṭṭaśrīloṭhaviṣṇudīkṣābhidhānena [kh: -dhāna *] rūpaśiva iti prasiddhapūjānāmnā [k: prasiddhaḥ-] śrīrāmānanda iti nikhilapaścimagṛha-samudbhūta-saṁtānaviditasmāja ṛgvedayā* (?) | Ṭ MS K fl. 185b.

[6] See above, p. 77-78.

liturgical manual elaborated with the necessary theoretical notions and explanations to be able to perform the worship of the Krama (*kramārcana*) both externally and inwardly. Accordingly, the *Ṭīkā* is also called '*vidhāna*'. By calling it this, the learned Rūpaśiva wished his work to be no less than a Vedic *vidhāna*. Barth explains that the *vidhānas* are related to the *vedāṅgas* and that they are a 'whole class of writings the origin of which is very ancient, that have no other object than to direct in the observance of a kind of *cultus* at a reduced rate, which would procure the same advantages as the great sacrifices.'[1] In other words, a *vidhāna* is a prescription (which is the literal meaning of the word) for the way a ritual should be performed. This is the sense of the word in the *Ṛgvidhāna*. Ascribed to Śaunaka, it describes the magical effects produced by the recitation of hymns or even single verses of the ṚV. *Vidhānas* are also associated with the other Vedas and these contain descriptions of various penances, expiatory rites and the like as well as rules for the repetition of mantras and the fire sacrifice.[2]

Rūpaśiva chooses this name for his work not only because it is analogously concerned with the Kubjikā Kaula rites but also because it consists of an arrangement (which is another meaning of the word *vidhāna*) of passages relating to this. They are presented with an extensive commentary much of which, it seems, is drawn by the author from other sources. Read with the necessary details required to complete the mantras and the ritual procedure, especially the ritual actions the author omits, the core of the *Ṭīkā* can be used as a liturgy (*paddhati*) of the Krama projected into the *Kramamaṇḍala*. Although essentially similar in structure to the one presented in the SKh, the mantras and their layout generally differ. The *Ṭīkā*, like the SKh, presents nine Kramas for each of the three lineages (*oli*). Thus, for example, the lineage of the Child (*baloli*), which here is the first one, contains the Kramas of the three lineages each of which, in the same way is expanded by the three Kramas. So the first of these is the Krama of the Child of the Child of the Krama of the Eldest. In this way we get the twenty-seven subdivisions of the Krama of Twenty-seven. The *Ṭīkā* mentions, but does expound, a further more extended Krama formed by multiplying by three again in the same way to make eighty-one subdivisions. If that were not enough, there is yet another Krama consisting of two hundred and forty-three subdivisions!

The *Gurumaṇḍala* is worshipped in conjunction with the *Kramamaṇḍala*, accordingly, the *Ṭīkā* dwells at length on that as well. Also expounded in chapter twenty-three of the ŚM, it consists of the worship of the lines of teachers in conjunction with the permutations of the seed-syllable Navātman. In this context we find a long passage from what appears to be a part of the first chapter of what

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[1] Quoted by Bhatt 1979: 78.
[2] Ibid. pp. 79-81.

remains of the KuKauM. Important also, and found only in the *Ṭīkā*, is an exposition of the rite of initiation, which it claims is the one to which the *Saṁvartāsūtra* alludes as the 'sixteenfold consecration of the Command' (*ṣoḍaśājñābhiṣeka*). It is largely based on the SvT and follows the common pattern of intiatory rites described in the Siddhāntāgamas. [1]

The *Ṭīkā*'s liturgy reflects the care Kubjikā Tantras take to maintain a balance between the outer liturgy and the projections into the subtle body of the officiant. These include not only the well known Six Wheels, but also a series of other inner stations – such as Voids, Supports (*ādhāra*), and targets (*lakṣa*) that mark the ascent of Kuṇḍalinī that is necessary to make the worship of the Krama fruitful. In the same vein, it reproduces accounts of the inner Gestures (*mudrā*) that bring about and mark this ascent and others concerning the cycles of time (*kālacakra)* projected into the breath. Thus the *Ṭīkā* ensures that the ritual agent is fully empowered by his inner yogic identity.

Just as the *Ṭīkā* is not a commentary in the normal sense of the word, it is also not as closely linked to the MBT as one would suppose from what the *Ṭīkā* says about itself. Several verses on which the *Ṭīkā* comments have been identified in all three sections of the MBT and a long passage in the KuKauM. However, we also find a few verses in common with the ŚM. The *Kulamuṣṭā* is mentioned twice and the *Niḥśvāsasaṁhitā* once. Another source from which the *Ṭīkā* draws is the *Nigūḍhajñānatantra* to which the *Ṭīkā* refers simply as the *Nigūḍha*. One manuscript of this text has been found.[2] It contains matter in common with the *Bṛhadāgama* (which we shall discuss further ahead) and the *Ṣaṭsāhasra*. One of these is the construction of a *Kailāsamaṇḍala*, which the *Ṭīkā* prefers to draw from the *Nigūḍha* as the presentation there is more concise than in the other two sources.[3]

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[1] See KuKh vol. 8, appendix 1.

[2] See bibliography. The *Nigūḍhajñānatantra* is quoted by Jñānaprakāśa a 14th century South Indian Siddhāntin who resided for some time in a Śaiva maṭha in Vārāṇasī.

[3] The *Ṭīkā* says: 'an explanation of this Kailāsa should be learnt in the *Bṛhadāgama*, the *Nigūḍha* and the *Ṣaṭsāhasra*. Here, however, it will be explained in brief, (how the *Kailāsamaṇḍala*) is conjoined with the sixteen vowels while be just outlined in accord with the *Nigūḍha* (where it said) beginning with 'I will explain Kailāsa . . . ' 'the clear minded man should place six diagonal threads above.'

asya kailāsasya [k: -śasya] vyākhyānaṁ bṛhadāgame tathā nigūḍhe ṣaṭsāhasre ca jñātavyam [kh: -vya] | iha punaḥ saṁkṣepāt svaraṣoḍaśayuktaṁ uddeśamātreṇa nigūḍhābhiprāyeṇa [kh: nigūrḍhā-] kathyate yathā kailāsaṁ [kailāśaṁ] pravakṣyāmi ity ādyārabhya | yathā ṣaḍūrdhvatiryagān caiva sūtrān pātya prasannadhīḥ || Ṭ MS K fl. 147a-147b.

These references are found in fl. 16a of the *Nigūḍhajñāna*. The passage ends with the following colophon that declares that the *Ṭīkā* comments on the third chapter of the the *Nigūḍha*- *iti nigūḍhe [k, kh: nigūḍha] kailāsavyāvarṇano nāma tṛtīyānandaḥ [kh: tryāndandaḥ]* || (Ṭ MS K fl. 149b). The *Ṭīkā* continues with a commentary of the fourth and fifth chapters (*ānanda*) of the

Concluding part of an exposition of Six Wheels, before going on to explain how they are accommodated into the Five Wheels according to the *Ṣaṭsāhasra* (chapter 18),[1] the *Ṭīkā* refers to the reader to the fifth chapter of the *Nigūḍha*, from which it has drawn,[2] as it has from the other two texts.

The *Ṭīkā* does not refer to any other sources apart from the KMT,[3] the ṢSS and the *Bṛhadāgama*. Many verses can be traced to these sources, especially the ṢSS. There are also a good number that cannot, some of which are attributed to the *Bṛhadāgama*. These two are mentioned repeatedly in the *Ṭīkā* as its main sources rather than the MBT, unless we identify the *Bṛhadāgama* with the MBT, which is not certain. In one place YKh (1) appears to refer to the MBT as the *Bṛhadāgama.*[4] Is the *Bṛhadāgama* a recension of the MBT called the *Kālikārṇava* (or *Kaulikārṇava*?) mentioned in the colophon of the *Ṭīkā* noted above? We have seen that the first chapter of the extant KuKauM, on which the *Ṭīkā* comments at length, is a *sūtra* drawn from a redaction of the MBT. Could this have been the *Bṛhadāgama* to which Rūpaśiva regularly refers? If so is the commentary on it by Rūpaśiva or did he simply take it from a commentary on the *Bṛhadāgama*? The *Ṭīkā* incorporates entire chapters of the ṢSS and its commentary.[5] The passages that have been identified are so extensive that one wonders how much of the rest of the *Ṭīkā* was written by Rūpaśiva.

Nigūḍha. The *Ṭīkā* reports that that begins with 'now I will explain something else . . ., and that it deals with the form of emanation (*sṛṣṭi*) that comes from Kailāsa. (*tataś caturthānande athānyat saṁpravakṣāmi ity ādy ārabhya yathā kailāsaṁbhavā sṛṣṭiḥ sā kathayati* |) which is in fact the subject of the fourth chapter of the *Nigūḍhajñāna* (fl. 17a-17b). The *Ṭīkā* goes on to comment on the fifth chapter of which it quotes the first verse, which is indeed the first verse of the fifth chapter of the *Nigūḍhajñāna* (fl. 17b). The *Ṭīkā* says:

pañcamānande tasyaiva kailāsasya viśuddharūpasya dvitīyaprakāreṇa vyāvarṇanam | *yathā* |
kāmāt saṁkṣobhitaṁ devi sthāṇu sṛṣṭinimittataḥ |

The commentary on this chapter ends with the colophon: iti *nirgūḍhe pañcamānande ṣaṭcakranirṇayaḥ* |

[1] *idānīṁ ṣaṭsāhasrābhiprāyeṇa pañcacakrāṇāṁ ṣaṭcakrābhyantare uddeśaṁ kriyate* |
Ṭ MS K fl. 164a.

[2] *iti nigūḍhe [k kh: nirgūḍha] pañcamānande ṣaṭcakranirṇayaḥ* | Ṭ MS K fl. 164a). This is in fact the subject of the fifth chapter of the *Nigūḍhajñāna*.

[3] This is, presumably, the scripture of three and a half thousand verses (*adhyuṣṭasahasra*) to which it refers in two places i.e. MS K fl. 16b and fl. 80a.

[4] YKh (1) 27/73-74ab. There the *Bṛhadāgama* is called the *Khañjinīmata* of 24,000 verses. See above, note 1, p. 51.

[5] For example, the colophon at the end of the second chapter (*ānanda*) reads: *iti śrīṣaṭsāhasre aṣṭāviṁśatitame [k kh: -viṁśatame] paṭale rūpaśodhane kramapūjā kathitā [k kh: -tam]* || The matter presented there is indeed drawn, as the colophon says, from the twenty-eighth chapter of the ṢSS.

The *Bṛhadāgama* appears to have contained material in common with the ṢSS. From the references that are identified in the *Ṭīkā* it appears that part, at least, of the *Bṛhadāgama* was an extended version of the ṢSS. Thus, in one place Rudraśiva refers his reader to the *Bṛhadāgama* for an extensive exposition of a topic that is treated briefly in the ṢSS.[1] The ṢSS and its commentary coincide more than once with the *Bṛhadāgama* and what may have been its commentary. For example, in one place the *Ṭīkā* discusses the divisions of time. The passage begins with verses that can be traced to chapter 35 of the ṢSS and the commentary is the one we find there. At one point the *Ṭīkā* announces that it quoting from the *Bṛhadāgama*. These lines are not found in the ṢSS, although the commentary is that of the ṢSS. However, the next time the *Bṛhadāgama* is quoted, the verses can be traced to the ṢSS.[2] This may be because the recension of the ṢSS at that time differed from the one that has come down to us. This is not likely. The *Ṭīkā* accurately identifies the chapters of the ṢSS in which the passages it refers to occur. Even though a reference said to be from the *Bṛhadāgama* can be traced in the ṢSS, it is unlikely that the ṢSS is always the text that is referred to as the *Bṛhadāgama* in the *Ṭīkā*. We find several references to the ṢSS and the *Bṛhadāgama* together as two separate texts.[3] Sometimes they are

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[1] Rudraśiva writes: Thus the fifteenth (consecration) which concerns the worship of the Krama and is the initiation of the apprentice (*putraka*) has been explained. It should be learnt in detail from the *Bṛhadāgama*. However, (an exposition of the same subject) is also completed in brief in the seventeenth chapter.

putrakadīkṣā [k: putradadīkṣā] ca kathitā | vistareṇa bṛhadāgame jñātavyam |
kintu tathā siddhaṁ [k kh: siddhi] saṁkṣepāt saptadaśame [k kh: saptā-] paṭale | Ṭ MS K fl. 76b-77a.

Rudraśiva then goes on to quote two lines from chapter seventeen of the ṢSS (i.e. 17/63).

[2] The first instance occurs on fl. 128a of MS K of the *Ṭīkā* and the second on fl. 129a. The lines commented there correspond to ṢSS 35/13cd-15.

[3] Again, this is known clearly in the *Bṛhadāgama* or else in the *Ṣaṭsāhasra* or in the *Adhyuṣṭasāhasra* (i.e. the KMT), the (subject) is presented in brief. As it is said in the ṢSS: [. . .] This should be clearly known in the ṢSS beginning from the twenty-sixth chapter.

sphuṭaṁ punaḥ bṛhadāgame athavā ṣaṭsāhasre [k kh: ṣaṭsahasre] vā adhyuṣṭasahasre [k kh: advyasahasraṁ] jñāyate [k: jāyate] | iha punaḥ saṁkṣepād uddeśaṁ [kh: saṁkṣepād ddeśaṁ] kriyate | yathā śrīṣaṭsāhasre [k kh: -sahasre] vākyam [k kh: vāhyam] [. . .] ity ādi ṣaṭsāhasre [k kh: -sahasre] ṣaḍviṁśatamapaṭalād ārabhya sphuṭaṁ jñātavyam [k kh: -vyā] | Ṭ MS K fl. 16b.

Elsewhere the Ṭ says: Such is the *Samvartāmaṇḍala* in the End of the Twelve. It has been explained here in brief. One should known the details extensively in the *Ṣaṭsāhasra* or in the *Bṛhadāgama.*

evaṁ vidhaṁ [saṁvidhaṁ] saṁvartāmaṇḍalaṁ dvādaśānte saṁkṣepād uddeśamātrāt kathitam | vistareṇa ṣaṭsahasre vā bṛhadāgame jñātavyam | iti brahmākāśaṁ kathitam | Ṭ MS K fl. 173a.

mentioned together, along with the KMT as alternative sources for common teachings.[1] In one instance, the *Bṛhadāgama* is even presented as the source of a teaching found in both the KMT and ṢSS. The evidence is confusing. In one place Rūpaśiva tells us that his source is the *Bṛhadāgama* and we find that the long passage that follows is very close to the commentary on the ṢSS. However, there are substantial differences.[2] Is this simply a matter of variants of the same text or did the *Bṛhadāgama* have a commentary of its own? There are other examples of this sort where the differences between the commentary in the *Ṭīkā* and the ṢSS are more considerable. This may be because the *Ṭīkā* draws from the commentary on the *Bṛhadāgama* rather than that of the ṢSS.

Extensive passages not found in the KMT or the ṢSS are either attributed to the *Bṛhadāgama* or derived from it. The Sixteenfold Consecration is one of these. The *Ṭīkā* begins its exposition by quoting some verses in which the sixteen consecrations are listed.[3] Not in the ṢSS, they are probably drawn from the *Bṛhadāgama* to which the *Ṭīkā* refers in several places in the course of the exposition. These sixteen include, succinctly and in their own way, the complete range of the basic Śaiva and Kaula initiatory rites. The model for the first range of rites – the Śaiva – are the rituals of the Āgamas of the Śaivasiddhānta and those of the closely related *Svacchandatantra*.[4] The latter is an important source for the Kubjikā Tantras in general and is particularly mentioned by the author of the *Ṭīkā* as one of the two sources, along with the *Bṛhadāgama*, for a part of the procedure outlined here.[5] It is also mentioned along with the *Niḥśvāsakārikā*.[1]

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[1] At the end of an exposition of the Wheels in the subtle body, the *Ṭīkā* concludes: Thus the five Wheels of the Goddesses and Dūtīs have been outlined in brief in relation to the Six Wheels. The full details can be known from the KMT (*Adhyuṣṭasahasra*), the *Ṣaṭsāhasra* or the *Bṛhadāgama*.

iti ṣaṭcakrāśrayeṇa devyādūtyādipañcacakrāṇāṁ uddeśamātraṁ kathitam | *nirdeśamātraṁ [nirdeśo na] kathitam* | *nirdeśaḥ adhyuṣṭasahasre ṣaṭsāhasrye [-sre] bṛhadāgame vā jñātavyam* | Ṭ MS K fl. 164b.

This subject is in fact treated in chapters 14 to 16 of the KMT and chapters 19 to 25 of the ṢSS.

[2] The Ṭ says that the Mudrās can be clearly understood in the *Bṛhadāgama*.
tad bṛhadāgame sphuṭaṁ [kh: sphuṭa] jñāyate | *iha punaḥ saṁkṣepāt [kh: -yāt] kathyate* | Ṭ MS K fl 37a. The passage in question extends from here up to fl. 48b of MS K which corresponds loosely to the commentary on chapter 10 of the ṢSS.

[3] The four and a half verses in which the sixteen consecrations are listed in full are on folio 82a. of MS K.

[4] See Dyczkowski 1988: 139 n. 24 and 1992: 235.

[5] (The teacher) should cause the fetters of the disciple's Self to be struck, cut, and destroyed etc by Śakti Kuṇḍalinī by means of the movement of the vital breath from the Foundation preceded by deep feeling (*bhāva*) and the utterance of the Samayā Vidyā. Then he should be conjoined with the Lord (*patitattva*) who is free of defect and perfectly tranquil. The Initiation by means of the

The close relationship between the *Bṛhadāgama* and the ṢSS is again apparent in this context. The former is mentioned in conjunction with the consecration in several places throughout the exposition. After a brief description of the Consecration of Knowledge and the naming ceremony of the disciple Rūpaśiva refers the reader to the *Bṛhadāgama* for an extensive exposition and the seventeenth chapter of an unnamed text for a short version of the rite. This rite is described in the seventeenth chapter of the ṢSS, which we may therefore surmise is the text to which he is referring.[2] Further ahead, the *Ṭīka* goes on to reproduce passages from the ṢSS and its commentary.

The *Bṛhadāgama* also contained substantial departures from the ṢSS. One is the exposition of the mantras through which the teachers of the Divine Current are worshipped. Although the worship of only these teachers is attributed directly to the *Bṛhadāgama*, it may well also have been the source of the rest. At any rate, none of the quotes drawn from the *Bṛhadāgama* can be traced to the MBT or the ṢSS which, anyway, does not conceive the Divine Current of teachers in this way.[3] Another is the Krama presented in the *Ṭīkā*. Rūpaśiva tell us that the mantras that make up the first set of nine Kramas (three each for the three lineages) and the remaining sets

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Spheres of Energies has been stated in brief. (It is described) extensively in the *Bṛhadāgama* and also in the *Svacchandatantra*.

śaktikuṇḍalyādhāraprāṇagamena [kh: -gameṇa] samayāvidyoccāraṇapūrvakena [kh: - pūrvakena] śiṣyātmānaṁ bhāvapūrvakena pāśatāḍanacchedanahatādikaṁ kārayet | [k, kh: + iti saṁkṣepāt kalādīkṣā kathitā] tataḥ patitattve [k kh: pari-] anāmaye pariśānte niyojayet | iti saṁkṣepāt kalādīkṣā kathitā | vistareṇa punaḥ bṛhadāgame [kh: -gamo] tathā svacchandabhaṭṭārake vā* | Ṭ MS K fl. 74b

[1] *śiṣyasyābhiṣecanaṁ kārayet | iti bṛhadāgame kathitam tathā niḥśvāsakārikāyām uktam* | Ṭ MS K fl. 70a.

[2] See ṢSS 17/130ff. *pañcadaśamaṁ [k: -daśakaṁ] putrakadīkṣā [k: putradadīkṣā] ca kathitā | vistareṇa bṛhadāgame jñātavyam | kintu tathā siddhaṁ [k kh: siddhi] saṁkṣepāt saptadaśame [k kh: saptā-] paṭale* | Ṭ MS K fl. 77a.

[3] The passage drawn from the *Bṛhadāgama* relates to the final part of the *maṇḍala* in which the teachers are worshipped. This is called the Sequence of the Bliss of the Command (*ājñānandakrama*) glossed as the Sequence of the Eighteen Nāthas (*aṣṭādaśanāthakrama*). These are the eighteen teachers that make up the Convention of the Flower (*puṣpasaṁnketa*), that is, the Divine Current. They are presented in four sequences: Śākta, Śāṁbhava, Āṇava and Nirīha. In each case, lines from the *Bṛhadāgama* are quoted. For example, after presenting the first of these, the *Ṭīkā* says:

iti śāktabhedena aṣṭādaśanāthakramaṁ kathitam | tathā bṛhadāgame coktam ājñāsiddhaṁ khecaraṁ ca ity ādi nāthāṣṭādaśakam | tathā tatraivoktam - unmanā ca manonmanā [k kh: manonmā ca] ity ādi aṣṭādaśanāthānāṁ śaktayo hy aṣṭādaśa | eṣāṁ [k kh: eṣā] maṁtrās tatraivoktāḥ |

Ṭ MS K fl. 88b-89a.

– nine for each of the other two lineages - can be learnt from the *Bṛhadāgama*.[1] Incidentally, we notice that the sets of mantras that make up the Kramas in the *Bṛhadāgama* are all configured in the same way, namely, 4-5-6-4-5-4. We have seen that this, the Sequence of Twenty-eight (*aṣṭāviṁśatikrama*), is the configuration of the Krama in the KMT and the ṢSS. So, although the *Ṭīkā* purports to be a commentary on the MBT, Rūpaśiva chooses this configuration rather than the one of twenty-seven units which is the main one in the MBT.

However close the teachings and actual contents of the *Bṛhadāgama* may have been to the ṢSS and hence the KMT, it chooses the format of the later recensions of the MBT, as does the *Ṭīkā* itself, that is, into chapters called *ānanda*s rather than *paṭalas* as we find in the KMT and ṢSS or the *sūtras* of the earliest sections of the MBT. It appears therefore that the BṛĀ was an early redaction of the MBT. This differed from the extant MBT as it incorporated a great deal of material from the KMT that it shared in common with the ṢSS.

The opening passage of the *Ṭīkā* presents the *Caturviṁśatisāhasra* as the essence of the scriptures. However, it is never mentioned again. Was the *Bṛhadāgama* yet another text that presented itself as the *Caturviṁśatisāhasra*? This is unlikely as the *Ṭīkā* characterizes the *Caturviṁśatisāhasra* as being composed of *sūtras*. Rūpaśiva wrote his commentary when the MBT was already well developed, if not completely redacted. The earlier format of the MBT into *sūtras* had given way to *ānandas*. This was so prominent in the MSs Rūpaśiva had of the sections of the MBT that he comments on the meaning of the long colophons typical of the MBT and even adopts the same type of colophon for his own work. It appears, therefore, that he wanted to integrate the teachings of the KMT in the extended form found in the ṢSS and the *Bṛhadāgama* with those of the MBT, although there is relatively little of the latter in his commentary.

The *Vyākhyā* on the *Ṣaṭsāhasrasaṁhitā*

Rūpaśiva draws much material from the commentary – *vyākhyā* – on the *Ṣaṭsāhasrasaṁhitā*. It is indeed a substantial commentary. Although it mostly does little more than order the text of the ṢSS, this is also useful in itself. Moreover, the *vyākhyā* does occasionally also add details and make independent comments that aid in the understanding of the text. The *vyākhyā* supplies over

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[1] The ninefold Krama of the Sequence of the Eldest is (explained) in the *Bṛhadāgama*. And one should know the ninefold Krama of the Middle Sequence in the same way (there). Thus, in due order, there are twenty-seven Kramas (generated) by the three (main ones)

bṛhadāgame [kh: -gamo] jyeṣṭhakramasya kramanavakam ǀ *tathā madhyamakramasya [kh: -kra * sua] kramanavakaṁ jñātavyam* ǀ *evaṁ krameṇa [k kh: kramena] ca [kh: va] trikena [kh: tṛkena] saptaviṁśatikramā [k kh: saptā-] bhavanti* ǀ Ṭ MS K fl. 64b.

fifty graphic representations of the *maṇḍalas* described in the ṢSS, which are also very useful. Unfortunately, it makes no reference to the author or any detail that may help us to date it or locate where it was written. All that can said is that it precedes the *Ṭīkā*.

The *Samvartārthaprakāśa*

The *Saṁvartārthaprakāśa* by Mukundarāja is a brief commentary on twelve *sūtras* and two hymns found in the KuKh. Only two manuscripts have been discovered to date. One is a late *Devanāgarī* paper manuscript. The other is a fragment of a palm-leaf manuscript that may be as early as the 17th century. In one place Mukundarāja refers to the *Mantramahodadhi*.[1] The date of completion of the *Mantramahodadhi* by Mahīdhara is given in the colophon of that work as May 23, 1588 CE,[2] which sets the upper limit for the date of Mukunda's commentary. The contents here and there confirm a relative late date. For example, we find the term *pañcamakāra*[3] for a set of five sacrificial substances whose names begin with the letter 'M' namely, *māṁsa* (meat), *matsya* (fish), *madya* (wine), *mudrā* (savoury snacks) and *maithuna* (the fluids produced by sexual intercourse). The early sources do not refer to this set, although from about the 13th century it became the well known, standard one. Instead we find a set of three (*makāratraya*). Moreover, Mukundarāja is familiar with the term *ṣaṭcakrabheda* – 'the piercing of the six Wheels'[4] which is not found in the Kubjikā Tantras or, indeed in Tantric or Kaula texts prior to the 14th century. Finally, although Mukundarāja knows the existence of the symbolic location of the twelve fingers space above the head (*dvādaśānta*), where the upward movement of Kuṇḍalinī merges into the Transmental, he prefers twice to refer to the culminating point of Kuṇḍalinī's rise as the thousand petal lotus where the teacher is said to reside.[5] In this case also, Mukundarāja shows his preference for a late development in the symbolism of Kuṇḍalinī *praxis*.

Another indication that this commentary is late is the classification of Kaulism into six Kaula traditions (*āmnāya*). We have noted elsewhere that we witness the origin and earliest development of this classification in the Kubjikā Tantras. However, in these sources this system of classification does not develop beyond four. The division into six which Mukundarāja adopts is drawn from the *Parātantra* - a late Tantra of the early period that the Newars of the Kathmandu

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[1] SamP fl. 16a.

[2] Mahīdhara was a Brahmin from Ahicchatra who moved to Vārāṇasī. He is said to have lived in the temple of Kālabhairava where he wrote the *Mantramahodadhi*. See Bühnemann 2000: 5-8.

[3] SaṁP fl. 4a, quoted in a note to the translation of KuKh 1/1.

[4] SaṁP fl. 4a.

[5] *sahasradale paṁcāśadvarṇānāṁ veṣṭanaṁ smarati* | SaṁP fl. 1b.

Valley accept as particularly authoritative.[1] This fact not only suggests the relatively late date of the composition of this commentary, it also gives us a clue as to where it was written. And this is not the only one. Commenting on the *Saṁvartāmaṇḍalasūtra* with which the KuKh begins, the SaṁP reads *kramapadasahitā-* instead of *kramapadanihitā-*.[2] None of the manuscripts of the texts where this *sūtra* appears (viz. the KMT, ŚM, ṢSS and KuKh) attest this reading. Nonetheless, the version of this *sūtra* Newar initiates regularly recite in the course of their Kaula rituals generally has this reading. Indeed, Newar initiates are surprised when they are told of the reading found in the manuscripts. Again, we notice that Mukundarāja refers to the goddess Siddhalakṣmī as Siddhilakṣmī,[3] a misnomer Newars have universally adopted. Thus, it appears that Mukundarāja, the author of the SaṁP, was a Newar. Moreover, judging by his second name 'Rāja', he was very probably a learned Rājopādhyāya Brahmin.

Mukundarāja begins with a list of twenty-eight grids (14 *prastāras* and 14 *gahvaras*) of letters,[4] followed by a description of the *Meruprastāra*, which is the most common one.[5] He then extracts letters from the latter to form the Five *Praṇavas* (fl. 1a-1b). The next topic is the set of Six Wheels in the subtle body, there location, the letters, energies and gods in each one and the six magical acts (*ṣaṭkarman*) to which they correspond. Mukunda then lists the correspondences between them and the five elements, the shape of each element, part of the physical body and syllables (fl. 1b-2a). Next comes a short section that deals with the most important Yantras i.e. *maṇḍalas* of the tradition beginning with Kubjikā's *maṇḍala*, its parts and forms. Other Yantras are those of Aghora, Tripurā,[6] and the Sun (fl. 2a-2b).

Mukundarāja then selects nine *sūtras*, all of which are found in the KuKh,[7] on which he writes brief commentaries. He lists them in one place where he presents them as belonging to nine successive 'wheels' (*cakra*), but does not say

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[1] See intro. vol. 2, p. 347-348; cf. Dyczkowski 1988: 67.
[2] See KuKh 1/1 and SaṁP fl. 3a.
[3] See intro. vol. 2, p. 349.
[4] They are listed by Schoterman 1981: 182. Fifteen *prastāras* are listed, although there are said to be only fourteen. The scribe seems to have tried to correct the text here by altering the number `14' of the fourteenth entry to `13'. Perhaps `*sumeruprastāra*', which is entry 12, is spurious (but cf. Schoterman ibid. who suggests a different reason). Schoterman supplies diagrams of such grids and explains how they are drawn in appendix I of his work (ibid. p. 181-209).
[5] Concerning this and other grids, see chapter eight of the KuKh and notes.
[6] This is not the well known Śrīcakra. Mukundarāja says that starting from the point in the centre it consists of a triangle, hexagram, a pair of 10 rays, 14 peaks, then 8 petals, and finally an outer enclosure (*bhūpura*) with sixteen doors.
tripurāyāḥ bindutrikoṇavasukoṇadaśārayugmacaturdaśaśṛṁgāni tato
'ṣṭadalaṣoḍaśadvārabhūpurayuktam uktam | ibid. fl. 2b
[7] Refer to the concordance for details.

where they are, whether in the body, a *maṇḍala* or elsewhere.[1] The first three *sūtras* which, presumably, he considers to be especially important, are treated together as the 'triple *sūtra*' (*trisūtra*). The first of these is the *Saṁvartāsūtra*. He comments on the long (*bṛhat*) form of the *sūtra,* which comes at the beginning of the KuKh and is probably drawn from the ṢSS, treating the first part of it as the short version (*laghu*) with which the KMT begins.[2] His commentary is drawn, as he himself says, from chapter two of the KuKh, which he quotes virtually completely, interspersed here and there with his own remarks (fl. 2b-4b). In the same way he presents the first of the three versions of the Root *Sūtra*, which is found in chapter 26 of the KuKh (fl. 4b-6a) and then the *Santānasūtra,* which is chapter 17 of the KuKh (fl. 6a-6b).

After the 'triple *sūtra*', Mukunda comments on the *Mālinīstava* (fl. 6b-9a) from chapter four of the KuKh and the *Mahāmāyāstava*, which is part of chapter twenty-six.[3] Then come the remaining seven *sūtras*, namely, 1) the *Kulāṣṭakasūtra*, 2) the *Kriyāsūtra*, 3) the *Sṛṣṭikramasūtra*, 4) the *Yugāvatārasūtra*, 5) the *Dhyānasūtra*, 6) the *Pūjāsūtra* and 7) the *Pañcapraṇavasūtra*.[4] After the *sūtras* Mukunda goes on to deal with mantras and rituals. He begins with the main mantra, that is, the thirty-two syllable Vidyā of the goddess.[5] Then comes Śabdarāśi.[6] Then he goes back to the Vidyā and the formation of the *maṇḍala* and its worship[7] and the deposition of the Mālinī alphabet.[8]

Mukundarāja ends by referring to the *Mahākālasaṁhitā* as his authority for the worship of Ugracaṇḍā and Guhyakālī, the *Kālānalatantra* for Siddhilakṣmī, the *Nityātantra* for Tripurā, another part of the MBT and the *Mantramahodadhi* for the offering of garlands, sacred thread and lamps, and the *Rudrayāmala* for a rite that frees from a curse (*śāpamocana*).

The *Bhaktibodha*

The *Bhaktibodha* is a commentary on the version of the *Mālinīstava* found in the KMT. Accordingly, it is also simply called *Mālinīṭīkā*. Unfortunately, we

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[1] SaṁP fl. 10b just after the commentary on the *Kulāṣṭakasūtra* (= KuKh 16/16-23).
[2] Concerning the *Saṁvartāsūtra* and its two versions, see notes to KuKh 1/1.
[3] SaṁP fl. 9a-9b; KuKh 26/57-95ab.
[4] These are 1) Ibid. fl. 9b-10a; KuKh 16/16-23. 2) Ibid. fl. 10a-10b; KuKh 42/7-13.3) Ibid. fl. 10b-11a; KuKh 42/14-26ab. 4) Ibid. fl. 11a-11b; KuKh 43/3-34. 5) Ibid. fl. 11b-13a; KuKh 49/3cd-68. 6) Ibid. fl. 13a (1)-13b; = KuKh 50/4-35ab. 7) Ibid. fl. 13b (5)-13b (20); KuKh chapter 54.
[5] Ibid. fl. 14a; KuKh 10/11-12.
[6] Ibid. fl. 14b-15a; KuKh 19/1-87.
[7] Ibid. fl 15b-16a (14); KuKh 11/1cd-54ab.
[8] Ibid. fl. 16b-17b (the end); KuKh 18/1-104.

do not know the name of the author, but he too may well have been a Newar Brahmin. The earliest manuscript recovered so far was copied by a certain Nārāyaṇa Jośi in NS 557, that is, 1426 CE[1] and so predates the SaṁP. It was probably not written much before this as we find an allusion in it to the Ten Mahāvidyās.[2] It is not possible to date exactly when this well known grouping of Kaula goddesses first emerged but it may well have been in or after the 14th century. Certainly not much before.[3] The first texts that present this grouping seem to have been from Bengal. It seems that it was there that the Ten Mahāvidyās first became popular. The Kaulas of the Kathmandu Valley, avid as ever to keep up with the developments outside the Valley, were amongst the first to adopt them, although they play a secondary role with respect to the earlier Kaula goddesses.[4] We have seen that they were incorporated into the worship of Kubjikā in the *Kubjikopaṇiṣad* but this is a relatively late Newar work.[5] They are unknown to the main corpus of the Kubjikā Tantras. Like the SaṁP, the BB contains several references from Tantras that do not belong to the Kubjikā school.[6] Some of these, like the *Tripurārṇavatantra*, post-date the formation of the Kubjikā corpus. We notice also that the author was well acquainted with a set of Nine Durgās commonly worshipped by Newar initiates,[7] although, it must be admitted, they are not exclusive to them. More specifically, in one place Siddhayogeśvarī is called Siddhiyogeśvarī which reminds us of the Newar transformation of Siddhalakṣmī's name to Siddhilakṣmī.

All that is significant in this short commentary on the *Mālinīstava* has been incorporated into the notes to its translation in chapter four of our text.

Liturgies

The *Nityāhnikatilaka*

The *Kubjikānityāhnikatilaka* – the Most Excellent Ornament of the Daily Rites dedicated to the Goddess Kubjikā – is, as its name suggests, a liturgical

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[1] NGMPP running MS no. E 38303, reel no. E 2043/1. The folios are numbered from 1 to 13a. Folio 8 is missing. There are six lines per half folio. Although the hand is quite clear, the text is very corrupt. The colophon reads: *mālinīdaṇḍakastotrasya bhaktibodhanāmaṭīkā*.
[2] See note to line 66 of the *Mālinīstava*.
[3] According to Pal (1981: 10) there was a 'rapid expansion and popularity of the cult all over India after the fourteenth century.' While this date is possible, we should note that the cult of the Ten Mahāvidyās has never been popular in South India.
[4] See Regmi 1965-1966, volume 2 2: 582 concerning Nepal. For a general discussion see Bühnemann 2000: 38-45.
[5] See above p. 377.
[6] The names of these Tantras and other sources quoted in the BB are listed in vol. 14.
[7] See note to line 78 of the *Mālinīstava*.

manual of the basic daily rites. Like other texts we have examined this one also extracts the basic liturgy from the Kubjikā Tantras. However, it differs from others in a number of ways. For one thing, this is not a Tantra.

Although Bhairava appears in several places as the speaker thus giving the KnT the veneer of a revealed text, these passages only frame the main body of the text. The KnT is a well laid out liturgy of the daily rite dedicated to the goddess Kubjikā. Although the KnT is a derivative work, it is a precious text. Instead of the dispersed allusive style of the revealed scriptures from which we must struggle to piece together the complete rite, here we find spelled out a basic procedure for the worship of the *Kramamaṇḍala* and its attendents and the teachers in the *Gurumaṇḍala*. As such it is an interesting and important work for those who wish to understand these liturgies. The author presents all the mantras in complete and undisguised form. He also supplies numerous details of the rite including how to draw the *maṇḍala*. Even so, the full procedure, that is, exactly what is done in every detail is not outlined completely. The KnT is similar to the SKh in this respect, although we may say it is a step closer to assuming the format of the standard liturgical manual (*paddhati, vidhāna*) which ultimately became the *de facto* scriptures as the fundamental sources of the cult.

The KnT was written by a certain Muktaka who tells us he did this for the benefit of those who belonged to his own clan (*gotra*), that is, his fellow initiates. He was the disciple of Śrīkaṇṭha[1] his father, about whom, like Muktaka, we know nothing. The teachers worshipped in *Gurumaṇḍala* are the basic standard sets we find in the MBT, which is a clear sign that it was written after it. The earliest extant manuscript of the KnT recovered so far was copied by a certain Ācārya Harihara for his personal use during the reign of Vijayakāmadeva (c. 1192-1200 CE) in the year NS 317 i.e. 1197 CE,[2] which thus gives us an upper limit for the date of this text.

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[1] Muktaka, the son of the venerable Śrīkaṇṭha (herein explains) for the benefit those who belong to his own clan what is profound by means of the doctrine along with the teaching (that concerns it). (It is) the supreme teaching, at the end of the supreme beginning with the foundation and ending with what is extremely subtle. I bow to the teacher Śrīkaṇṭha who has explained (this to me) very clearly.

svagotrāṇāṁ hitārthāya [gh: hitāthāya] śrīmacchrīkaṇṭhasūnunā |
muktakena hi [gh: ki] yad gūḍhaṁ [g: gūḍha] sopadeśamatena [k, g: -japena; gh: sopadeśaṁjapena] tu ||
ādhārādisusūkṣmāntaṁ [g, gh: -śūkṣmāntaṁ] parāntaṁ [k: parānta; g: parāt] paranirṇayam [gh: -niṇṇayaṁ] |
kathitaṁ yena suspaṣṭaṁ [gh: suspastaṁ] taṁ śrīkaṇṭhaguruṁ name [k: -gurūttamaṁ; g: --gurottamaḥ] || KnT 1/9-10.

[2] This is NAK MS no. 1-1320 Śaivatantra 97; NGMPP reel no: A 26/10. The colophon reads: *śrīmadvijayakāmadevasya rājye samvat 317 vaiśākhapaurṇṇamāsyāṁ ācāryaśrīhariharasya*

Newar Liturgies

The Newar initiates of the Kathmandu Valley have worshipped Kubjikā for not less than a thousand years. During this time they have been engaged intensely in Kaula and other rites. For this purpose they have produced a vast number of liturgical works (*paddhati*). Such texts belong to a distinctive *genre* of their own. Despite their seeming monotony and lack of abstract intellectual content, they are exceptionally valuable bridges that span the gap between the ideal world of the scriptures and the real one of their application. Through these works, with the help of those who know how to make use of them, we may learn a great deal of the secret culture of Newar Kaulas. Then we will gain detailed knowledge of an example of the living practice of Kaula Tantric cults. By relating the rites, the initiates who perform them and the society in which they live and their history, we will be able to view a social phenomenon that is nowadays virtually unique in South Asia although unfortunately, and inevitably, it is dying out. However, in the past, particularly between the 9th and 13th century, it must have been relatively common, namely, the structuring of a complex and developed medieval society in accord with the principles, liturgical, ethical, cosmological and metaphysical of such cults.

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nityāhnikatilakaṁ niṣpannam iti śubhaṁ ||